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**Arnold Trowell –
Violoncellist, Composer and Pedagogue**

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of the requirements for the degree of

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Abstract

This thesis is the first study of Arnold Trowell, cellist, composer, conductor and teacher.¹ It is primarily concerned with the cellist's contribution to pedagogy and composition as informed by biographical detail. The latter begins with an initial examination of the life of his father, Thomas.

Starting in the 1880s with Thomas' arrival in Wellington, New Zealand the family background is discussed in terms of the musical climate of that city. Arnold's creative and professional life in Great Britain and Europe provides the main body of the subsequent chapters of this study.

Arnold Trowell was born in Wellington in 1887. He was an eminent and successful musician in England from 1907 until his death in 1966. Virtually forgotten since, he wrote a large number of pedagogical compositions that are still played by young cellists, as well as numerous substantial works for a variety of chamber music ensembles and symphony orchestra.

After studying cello and composition in Frankfurt and Brussels from 1903, Trowell moved to England where, in 1906, he began teaching, performing and publishing. His compositions include seven concertos, three sonatas, four symphonic poems and numerous pieces for cello and piano.

Trowell was Professor of Cello at the Guildhall School of Music and the Royal College of Music and a cellist who was described by Edmund van der Straeten as "in a line with the greatest virtuosos of the present time."² He gave hundreds of concerts throughout Great Britain and Northern Ireland and broadcast frequently with the BBC.

The thesis addresses three research questions: What was the context and nature of his career as a virtuoso cellist? Was Trowell's main contribution to music in the pedagogical field? If so, was it primarily for composition or his teaching?

¹ The cellist's full name is Arnold T. [Thomas] W. [Wilberforce] Trowell. See Chapter 12.1, p. 98.

² Straeten, Edmund van der. *History of the Violoncello* (London: William Reeves, 1914), p. 631.

Three major sections relate to Trowell's career as performer, teacher and composer. A chronological framework is adopted for Part One: Life of Arnold Trowell that focuses on the early years of the cellist's life. Part Two begins with a survey of the development of cello technique in the early twentieth century and ends with a detailed analysis of Trowell's solo and accompanied cello works. Musical illustrations from Trowell's scores and the similar works by other composers are provided. Part Three addresses the chamber and orchestral music.

Appendices include a list of Trowell's complete works, further information on contemporaneous cellists, etudes and bow techniques of the early twentieth century, a detailed and select list of Trowell's students, as well as his writings on technique and pedagogy. A complete edition of the 24 Etudes *Technology of Violoncello Book IV* and a compact disc recording of works by Arnold Trowell are included.

The conclusion is that Trowell's major contribution to music was in the area of cello pedagogy, in particular, the composition of teaching etudes and miniatures.

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**Plate 1: Arnold Trowell with student Margaret Napier
c.1950**



Source: Collection of the author.

Introduction

This thesis is the first study of Arnold Trowell, cellist, composer, conductor and teacher.¹ It is primarily concerned with the cellist's contribution to pedagogy and composition as informed by biographical detail. The latter begins with an initial examination of the life of his father, Thomas.

Starting in the 1880s with the Thomas' arrival in Wellington, New Zealand the family background is discussed in terms of the musical climate of that city. Arnold's creative and professional life in Great Britain and Europe provides the main body of the subsequent chapters of this study.

Arnold Trowell was born in Wellington in 1887. He was an eminent and successful musician in England from 1907 until his death in 1966. Virtually forgotten since, he wrote a large number of pedagogical compositions that are still played by young cellists, as well as numerous substantial works for a variety of chamber music ensembles and symphony orchestra.

After studying cello and composition in Frankfurt and Brussels from 1903, Trowell moved to England where, in 1906, he began teaching, performing and publishing. His compositions include seven concertos, three sonatas, four symphonic poems and numerous pieces for cello and piano.

Trowell was Professor of Cello at the Guildhall School of Music and the Royal College of Music and a cellist who was described by Edmund van der Straeten as "in a line with the greatest virtuosos of the present time."² He gave hundreds of concerts throughout Great Britain and Northern Ireland and broadcast frequently with the BBC.

The thesis addresses three research questions: What was the context and nature of his career as a virtuoso cellist? Was Trowell's main contribution to music in the pedagogical field? If so, was it primarily for composition or his teaching?

¹ The cellist's full name is Arnold T. [Thomas] W. [Wilberforce] Trowell. See Chapter 12.1, p. 98.

² Straeten, Edmund van der. *History of the Violoncello* (London: William Reeves, 1914), p. 631.

Three major sections relate to Trowell's career as performer, teacher and composer. A chronological framework is adopted for Part One: Life of Arnold Trowell that focuses on the early years of the cellist's life. Part Two begins with a survey of the development of cello technique in the early twentieth century and ends with a detailed analysis of Trowell's solo and accompanied cello works. Musical illustrations from Trowell's scores and the similar works by other composers are provided. Part Three addresses the chamber and orchestral music.

Appendices include a list of Trowell's complete works, further information on contemporaneous cellists, etudes and bow techniques of the early twentieth century, a detailed and select list of Trowell's students, as well as his writings on technique and pedagogy. A complete edition of the 24 Etudes *Technology of Violoncello Book IV* and a compact disc recording of works by Arnold Trowell are included.

The conclusion is that Trowell's major contribution to music was in the area of cello pedagogy, in particular, the composition of teaching etudes and miniatures. The pedagogical analysis of Part Two is restricted to the early twentieth century with some exceptions: earlier etudes and/or methods by Duport, Merk, Lee and Grützmacher, which were used by Trowell as models for his own teaching and composition, are also included.

The analysis of Trowell's compositions in Parts Two and Three is largely descriptive and more than 200 musical examples are given in this thesis. However, sometimes the analysis refers to music that is not represented by an example. The availability of all Trowell's works at the Alexander Turnbull Library in Wellington and the author's ongoing project to publish these scores will, it is hoped, address any shortcomings on this point.

Literature Review

Coming across a copy of Edmund van der Straeten's *History of the Violoncello* in 1992, the author was surprised to find a chapter titled *American and New Zealand Violoncellists* particularly since there was no equivalent coverage given to Australian or Canadian cellists.

Although there are books on contemporary New Zealand performers and opera singers, there are few published on single composers or instrumentalists of similar origin. Excluding work currently in progress, recent parallel studies in the form of dissertations or books are restricted to biographies on Alfred Hill, Edwin Carr, Raffaello Squarise, Frederick Page and Douglas Lilburn.³ The latter thesis by Philip Norman is the most comprehensive with both a chronological narrative and musical analysis by way of numerous musical examples.

John Mansfield Thomson's 1990 *Biographical Dictionary of New Zealand Composers* is the first major New Zealand publication to include material on Arnold Trowell.⁴ Despite being concerned primarily with composition, the book mentions only a handful of works by Trowell. Thomson's *The Oxford History of New Zealand Music* provides a more substantial body of background information but only offers a generalized biographical sketch of Trowell.

Fuller summaries of Trowell's career, particularly in England, can be found in Percy A. Scholes' *The Oxford Companion to Music*, *The Grove Dictionary of Music and Musicians*,⁵ Cobbett's *Encyclopedic Survey of Chamber Music*, and various editions of *Who's Who in Music* from 1914.

Source Materials

Most of the primary sources relating to this dissertation are held in the Manuscripts and Archives Collection at the Alexander Turnbull Library, a

³ Books on Frederick Page and Edwin Carr are autobiographical. See bibliography for details.

⁴ Maurice Hurst's *Music and the Stage* (1944) mentions Arnold Trowell in passing.

⁵ Although the Third, Fourth and Fifth Editions of *Grove's Dictionary* includes Trowell, *The New Grove Dictionary* (1980) and *Grove Music Online* (2001) does not.

division of Te Puna Mātauranga o Aotearoa/The National Library of New Zealand, Wellington. The *Tapuhi* catalogue lists 250 entries that constitute the main collection of manuscripts under the title Thomas Wilberforce Trowell (1887-1966). The bulk of the material is on loan from Oliver Trowell, 243 folders containing scores, programmes, diaries and other papers directly related to his father.⁶ Ten items are included in ephemera and photographic repositories that are searchable under the Combined Pictorial Collection category while the main National Library Catalogue contains 81 entries that pertain to Arnold Trowell's published scores.

Recordings (on compact cassette) and transcripts of interviews with Trowell's students and family are held at the University of Waikato. The author holds some further items, including published scores, programmes and photographs.

Several hundred concert reviews and notices, mostly collected by Trowell himself, are held in the Alexander Turnbull Library. The largest number is contained in MS-Papers-9016-007, MS-Papers-9016-008 and MS-Papers-9016-009. Other reviews, including those from New Zealand, are catalogued as MSY-6639, MS-Papers-9219-033 and MS-Papers-9219-034.

Although Trowell's appointment diaries and notebooks in the Alexander Turnbull Library cover the most significant period, 1917-1944, only half of the years are represented. Most entries contain little personal information. By contrast, other diaries and notebooks from 1952-1966, which are held by Oliver Trowell in Kent, are fully scripted with entries regarding musical broadcasts, events and other daily activity.

Secondary sources that pertain to Arnold Trowell's father Thomas Luigi include photographs, school publications and official records held in St Patrick's College Library. A substantial review of the musical community in 1890s Wellington can be found in *The Cyclopedia of New Zealand* Volume 1.⁷

⁶ Most items were acquired between 1972 and 2008.

⁷ See bibliography for details.

The vast majority of New Zealand newspaper articles used for this dissertation was sourced from PapersPast, the National Library's electronic database that was set up in 2001. In the last few years the searchable text capability has expanded so rapidly that a simple keyword search of the *Evening Post* brings forth more than 300 references to Arnold Trowell and his immediate family. Other papers that contain information on the Trowell family include the *New Zealand Tablet*, *New Zealand Free Lance*, and the *Nelson Evening Mail* and *The Colonist*. Major newspapers that are not currently available on PapersPast include the *New Zealand Mail*, *New Zealand Herald* (Auckland) and *The Dominion* (Wellington).

A small number of published scores are held in The British Library in London and in various institutions in Australia. Similarly, programmes are held in the Public Records Office of Northern Ireland (PRONI) in Belfast. The Watson Music Library in Manchester has some programmes relating to concerts of Trowell's music by the Brodsky Quartet.

The BBC Written Archives Centre in Reading contains records of broadcasts and some correspondence. London Metropolitan Archives hold papers relating to Trowell's tenure at the Guildhall School of Music and Drama.

The Royal College of Music has some annotated scores, programmes and institutional records and the Royal Academy of Music has some records relating to Trowell as examiner.⁸ Bournemouth Library's Camm Collection contains reviews of concerts by Trowell, although given the large number of performances by the cellist in the city, fewer than might be expected.

Microfilm copies of *The Strad* journal, a major source of information relating to Trowell prior to 1920, have been recently acquired by The New Zealand School of Music in Wellington. 200 entries relating to Arnold Trowell were accessed in *The Musical Times* and *The Times* (London), which was made available online by the University of Waikato. Further material relating to music in Brussels was gathered from *Le Guide Musical* and *Annuaire de Royal Conservatoire de Bruxelles* and to broadcasting from *Radio Times* (London).

⁸ RAM also has records of Eileen Trowell when she was a student there in 1913.

A wealth of published material on Katherine Mansfield includes references to Arnold and Garnet Trowell.⁹ Although Jeffrey Meyer's *Katherine Mansfield: a biography* has some up-to-date research on the Trowell twins, Anthony Alpers' 1980 *The Life of Katherine Mansfield* remains the most detailed source of information.

Methodology

This thesis adopts a separate methodology for each of the three significant aspects of Trowell's musical career, performance, teaching and composing. The combination of composition and pedagogy and the resultant "Technology" Etudes, become a central focus of this study. In the absence of any previous research on Arnold Trowell, the author has sought biographical evidence as a means to effectively contextualize the analysis of the works.

A chronological approach in Part One *Life of Arnold Trowell* incorporates a broad view of Trowell's life as a contextual indicator for his career. Part Two *Arnold Trowell, Pedagogue* calls for a greater range of methods including comparative data analysis, interviews, score analysis, performance and historical musicology. Part Three *Non-Pedagogical Works* uses a style of descriptive musicology, practiced by Donald Tovey, primarily involving score analysis. Some studio and concert recordings made by the author provided data for this undertaking.

⁹ For information on Katherine Mansfield, see Appendix 5 Trowell's Students.

Part One: Life of Arnold Trowell

Chapter 1 Introduction to Part One

The life of an artist is inseparable from his ideals.¹⁰

Thus claimed Catalanian cellist Pablo Casals in a 1947 defence of his self-imposed exile in France. On a more prosaic note one might add that an artist's professional life is inseparable from his age and circumstance. Certainly this is the case with Arnold Trowell.

The following chronological narrative of Arnold Trowell's life begins with two chapters concerning the life and significant influence of his father Thomas. The formative years of Trowell's studies in Wellington and Europe, covered at some length in Chapters 5 to 8, lead to his successful professional career in London from 1907-1918, discussed in Chapters 9 to 12. This period contains the most compelling and historically significant detail.

Comparatively few details after 1950 are included in this study. This is simply for want of evidence: few events in his life after this date are recorded. Trowell's concert hall appearances virtually ceased in 1933 and his productivity as a composer declined rapidly after 1939.¹¹ Teaching took precedence after he retired from performing in 1944.

Trowell was a private person – there are few detailed letters or diaries extant – and he did not always reveal his innermost thoughts to those close to him. He aspired to be taken seriously as a composer, and his performing and teaching careers were, to some extent, simply a means of earning a living. However, he was primarily regarded as a cello virtuoso. The author has found evidence of more than 400 concerts, between 1898 and 2010, involving Trowell as a cellist or containing music composed by Trowell. Of these only 161 are mentioned in the

¹⁰ Pablo Casals, *Joys and Sorrows* (New York: Simon and Schuster, 1970), pp. 259-260. See also _____, "Letters to the Editor," *The Times*, 16 January 1947, p. 5.

¹¹ Unfortunately details 1939 to 1949 are sparse: there are few letters and no diaries from this period.

thesis. Those concerts that were included were deemed to be the most significant in terms of the progression of his career.

Although Trowell's activities as a pedagogue, performer and composer declined over the years, there were still moments of brilliance. His status as an expatriate 'kiwi' with an audience willing to 'sing his praises' back home is telling. Trowell was moderately famous in his lifetime both here and abroad. Perhaps, given Wellington's investment of the current equivalent of nearly \$50,000 in his education, the returns might have seemed slight.¹² Like many artists before and after him Trowell may have felt a debt of gratitude. For various reasons, a plan to perform in his country of birth was not realised. Because of this and the political and cultural changes that were brought in by the Second World War, any recollection of him was almost entirely erased from the collective memory.

Chapter 2 Thomas Luigi Trowell

2.1 A New Beginning

Thomas Luigi Trowell was born in Birmingham, England on 26 August 1859. At the age of 20 he took a job playing the clarinet and violin in the band at the magnificent new Tynemouth Aquarium near Newcastle in Northumberland.¹³ The position was shortlived however, as the venue was to close the following spring, due to huge debts and a lack of patronage.¹⁴ For an unemployed musician such as Trowell the option to try again in New Zealand beckoned.

Immigrants would, upon arrival, have encountered something like the view depicted in *The Voyage*, Katherine Mansfield's fictional account of a journey to Picton:¹⁵

¹² Details of the concerts that enabled Trowell to study music in Europe are given in Chapter 6.4 Fundraising for the Future.

¹³ "Untitled," *Evening Post*, 20 August 1901, p. 4.

¹⁴ Howard Norfolk, "Aquariums and Public Aquariums in Mid-Victorian Times," *Aquarticles* (2004), http://www.aquarticles.com/articles/literature/Norfolk_History.html.

¹⁵ Katherine Mansfield, *The Garden Party and Other Stories* (New York: Alfred A. Knopf, 1922), p. 5.

The lamp was still burning, but night was over, and it was cold. Peering through that round eye she could see far off some rocks. Now they were scattered over with foam; now a gull flipped by; and now there came a long piece of real land.

Others would no doubt have heard rumours of the land of the Maori in which society was, by virtue of being sufficiently out of touch with its motherland, becoming “more English than England”, as E. H. McCormick would write as late as 1959.¹⁶

Thomas Luigi Trowell had not only come to New Zealand to find employment but, more importantly, to marry his fiancée Kate Wheeler. She was born in Blanford, Monmouth in 1860 and had arrived along with her sisters Clara and Edith, in Wellington aboard the *Loch Doon* on 6 July 1882. In the same year T. Luigi and his father, known as S. Thomas Trowell, left England onboard the *Wanganui* embarking on a voyage that took 102 days.¹⁷ They arrived in New Zealand on 8 November 1882. T. Luigi married Kate at a simple ceremony at the Registrar’s Office in Wellington on 12 April 1883.¹⁸

2.2 The Apollo Rooms

Trowell found his first employment organising balls and dances for which he conducted the ‘band.’¹⁹ A notice in the *Evening Times* in 1883 reads as follows.²⁰

The Transcendental Terpsichorean Event of the Year will be the Grand Plain and Fancy Dress Ball, at the new Apollo Assembly Rooms (Late Argyle Rooms), On Anniversary Night, Monday, 22nd January, 1883. Best floor in the City. Beautiful and natural conservatories and gardens – cool and delicious after the mazy dance. Double Ticket, 3s. Refreshments to be obtained at reasonable rates. Dancing to commence at 8.30. T. Trowell.

¹⁶ E.H. McCormick, *New Zealand Literature: A Survey* (Oxford: Oxford University Press, 1959), p. 84.

¹⁷ Anon, "New Zealand Shipping Company Records," (Wellington: Alexander Turnbull Library, 1882).

¹⁸ According to the office of the New Zealand Registrar of Births, Deaths and Marriages.

¹⁹ It is not clear whether Thomas senior, Thomas junior or both were involved. While no distinction can necessarily be made, ‘Thomas junior’ will be referred to from this point as Thomas Luigi.

²⁰ Anon., "The Transcendental Terpsichorean Event," *Evening Post*, 16 January 1883, p. 3.

He also played as a member of an eleven-piece orchestra on Christmas Day at the newly-built Saint Mary of the Angels church in a performance of a Haydn Mass²¹ and at the "Second Annual Grand Concert" at the Theatre Royal, which was given on Thursday 6 September 1883. For the latter concert he performed alongside G. Rivers Allpress, Francis A. King and Otto Schwartz in Mendelssohn's String Quartet Op. 44 No. 1.²²

Trowell formalised his position as an event promoter by taking over, in partnership with Marco Fosella, management of the Apollo Rooms in Taranaki Street, Wellington. He began to include his own musical performances in the programme and directed entertainments including Waltzing Competitions, Masquerade Balls and a show involving trapeze artists.²³

Despite some initial success the novelty of such entertainments must have dissipated and by July the audience had almost disappeared. A notice in the *Evening Post* details the subsequent demise of the business:²⁴

The Lessees of the Apollo Hall in Taranaki Street have found it impossible to make the concern pay, and have given up possession of the premises. A free dance, or, as the lessees very aptly put it, the "funeral" of the place, took place on Saturday night, and it is almost needless to say that the building was crowded. The walls were covered with sketches illustrative of skulls and crossbones, and over the doors were nailed strips of calico inscribed with the words "Requiescat in Pace." Bows of candles shed a somewhat dismal light, and in the centre of the hall was placed a black painted chest representing a coffin. Although the surroundings were not calculated to inspire a person, dancing was indulged in for several hours, the music being supplied by Mr. Trowell's string band. The attendance numbered about 200, principally young people of both sexes, and the proceedings terminated about midnight, at which hour the Apollo Hall gave up the ghost.

²¹ Anon, "Untitled," *New Zealand Tablet*, 12 January 1883, p. 16.

²² ———, "Theatre Royal. Grand Re-Opening Night," *Evening Post*, 4 September 1883, p. 3. Otto Schwartz was the conductor of the Wellington Orchestral Society. Rivers Allpress taught violin to Alfred Hill. See Alfred Hill and Donald Maurice, *The Leipzig Diary* (Wollongong: Wirripang, 2008), p. 3.

²³ On at least one occasion the band provided music to accompany acrobatics, double trapeze, aerial flights, Niagara leaps, tight rope walking and Roman wrestling. Anon, "Opening of the Parliament Season. Apollo Hall Taranaki Street.," *Evening Post*, 13 June 1883, p. 3.

²⁴ ———, "Untitled," *Evening Post*, 25 June 1883, p. 2.

2.3 Family and Concerts

The first public concert involving Thomas Luigi Trowell was with the Wellington Orchestral Society on Monday 9 July 1883. Robert Parker conducted and Trowell played second violin. The programme featured an overture by Cherubini, Mozart's *Jupiter* Symphony, the overture to Weber's *Oberon* as well as the ballet music from Schubert's *Rosamunde*.²⁵

In 1884 T. Luigi Trowell was living at Sussex Square, "near the baths" and advertised for students of violin or viola using his foreign-sounding middle name.²⁶ Back in England, William Balfe and other composers had also succumbed to the practice, which was well established in the previous century, whereby English musicians Italianised their names to enhance their prospects of appearing suitably qualified.

Luigi appeared in concert again in 1884, the occasion being the "second popular concert in aid of the library fund." This included a rare appearance as violin soloist when Trowell performed Beethoven's *Romance in G*.²⁷

Luigi's name appears only once in 1885, in a concert with the Wellington Orchestral Society at Atheneum Hall on Thursday 16 April 1885. He played first violin with a young Alfred Hill on second violin, in a programme including Mendelssohn's Concert Overture *The Fair Melusine*, the March from Berlioz's *The Damnation of Faust*, and excerpts from Beethoven's Symphony No. 2.²⁸

Luigi did not participate in a concert of *Judas Maccabaeus* on Monday 30 March 1885 or a service in honour of the new St Patrick's College.²⁹ Both events were held in local churches and involved the young Alfred Hill on violin.³⁰ However Luigi probably did attend the official opening of the school on Sunday 31 May

²⁵ G. A. Kennedy, "Scrapbook B Theatre 1800s" in *Ephemera* (Wellington: Alexander Turnbull Library, c.1900).

²⁶ Anon, "Mr. T. Luigi Trowell" *Evening Post*, 15 July 1884, p. 3.

²⁷ ———, "Athenaeum Hall Tonight," *Evening Post*, 28 July 1884, p. 3.

²⁸ Kennedy, "Scrapbook B Theatre 1800s."

²⁹ Anon, "Opening of St Patrick's College," *Evening Post*, 22 February 1886, p. 2.

³⁰ Alfred Hill (1869-1960) was born in Australia but spent most of his early years in New Zealand. He is considered New Zealand's first professional composer.

1886.³¹ At this time Luigi reverted to his first name Thomas and began his long association with the Wellington school.

Plate 2: St Patrick's College Staff 1898 with Thomas Luigi Trowell (second row, far right).



Source: *St Patrick's College 1885-1935*. Wellington: St Patrick's Old Boys' Association, 1935.

On 25 June 1887 twins Thomas [Arnold] Wilberforce and Garnet Carrington were born, presumably at the family home in Dock Street, Sussex Square.³² From the start, the boys were individual spirits, in temperament as well as in appearance, but remained close, even to the extent of having their own “language.” According to family history they were pranksters and used to play tricks on local residents with imaginary and real bits of string.³³ Garnet became the shy dark-haired boy while from an early age, red-haired Thomas [Arnold] was the dominant personality.

Meanwhile their father appeared both as conductor and instrumentalist in local theatrical performances including *Tom Cobb* and the “Irish National Celebrations”

³¹ By this time Kate was five months pregnant with their first child Lindley Barnett.

³² The Trowell family lived in Dock Street until at least 1888. *Wises Post Office Directory*, BAB Microfilm ABC-3139 ed. (Auckland: 1887-88).

³³ Interview with Oliver Trowell, Brabourne, Kent in January 2007.

held at the Theatre Royal.³⁴ In 1887 the comedy *Yule-Tide Mummings* by W. S. Gilbert was presented with an orchestra conducted by Otto Schwartz and including “Mr Trowell” on viola.³⁵

Trowell played the same instrument for Mr Robert Parker’s “Eighth Annual Concert” on Monday 14 November 1887 in a programme which included Beethoven’s Sixth Symphony, Mendelssohn’s *Ruy Blas* Overture and Schubert’s *Rosamunde* overture.³⁶

In 1888 T. Luigi Trowell began to advertise again for violin students at a new address in Ingestre Street.³⁷ Weekly group tuition cost one pound, one shilling per term for both “elementary” and “advanced” students, and a separate ladies’ class was held on Tuesday and Friday afternoons.

2.4 St Patrick’s College

By the end of 1886 the Trowell family was firmly involved in the school’s musical activities. A “Mid-Winter Entertainment” in June of the same year featured the College String Band conducted by S. T. Trowell, Thomas Luigi’s father.³⁸ The annual “Distribution of Prizes” featured the national anthem and several “Glees” with string accompaniments arranged and conducted by Thomas Luigi.³⁹ The latter became involved in other duties at St Patrick’s including the string tuition and direction of the brass bands and presentation of musical items for festival celebrations such as the mid-winter break-up. The 1891 Orphanage Bazaar was one such occasion at which the St. Patrick's College String Band, under Luigi’s leadership provided entertainment.⁴⁰

³⁴ "Grand National Entertainment," *Evening Post*, 8 October 1888, p. 3.

³⁵ Performed on Thursday 4 August 1887. "Ye Yule Tide Mummings," *Evening Post*, 5 August 1887, p. 2.

³⁶ Kennedy, "Scrapbook B Theatre 1800s."

³⁷ "Notice to the Musical Public. Mr. Trowell " *Evening Post*, 1 July 1888, p. 3. Ingestre Street is today the western end of Vivian Street.

³⁸ "Entertainment by the Students of St. Patrick's College," *Evening Post*, 26 June 1886, p. 3. Mr. S. Trowell, probably the same person, conducted a concert at St. Patrick’s in 1901 (see Chapter 6.1). It is uncertain whether he later returned to England or remained in New Zealand.

³⁹ "Martha Putnam Scrapbook (Microfilm)," (Wellington: Alexander Turnbull Library, 1871-1890).

⁴⁰ Anon, "Advertisement " *Evening Post*, 11 May 1891, p. 2.

The immediate relationship of father and son was not the only family connection at the school: Luigi's sister-in-law and the son of Wellington Raymond, the music master at St Patrick's, had by this time married.⁴¹

Meanwhile a performance of the school string band took place for the Rector's Festival on 24 April 1888:⁴²

From the moment the doors opened at 7.30 pm the crowd poured into the Theatre [Royal]—standing room was no longer available at 8.p.m., when the orchestra, under the baton of Mr. T.L. Trowell, struck up *Le Chevalier Breton*. For more than an hour our fathers and grandfathers were regaled with such old favourites as *Irish Airs Varies*, *Molly Ashore*, and *Ballyhooley*.

A fundraising concert for the college band was held at the Theatre Royal on Wednesday 1 May 1889 and a number of soloists, local musicians from outside the confines of the school gate, were included in the programme. E.J. Hill, brother of Alfred Hill, and Walter Widdop both sang and T. Luigi Trowell conducted the college orchestra.⁴³

Plate 3: College Orchestra, Conductor Mr. T. [Luigi] Trowell

College Orchestra.

— o —

CONDUCTOR—Mr T. Trowell.

MEMBERS.

First Violins Second Violins Viola Cello Basso	Master J. Brady " R. Loughnan " C. Venning " F. D'Abbans " T. Lawlor " E. Watson " F. Smith " R. Hoare Rev. J. D. Clancy	Solo Cornet Second Cornet Clarinet Clarinet Solo Horn Flute Drums and Triangle Trombone Pianoforte	Master C. McDonald " T. O'Connell Rev. S. Mahony " J. Hickson Master H. Watson " E. O'Brien " E. Brady " R. Dorset " D. Kenny
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Practices :—Mondays and Thursdays, from 8.15 a.m. to 8.45 a.m. ; Saturdays, from 6.45 p.m. to 7.45 p.m.

Pieces played during year by College Orchestra :—

Overture—" Il Barbiere De Siviglia "	... Rossini	Fantasia—" La Bienvenue "	... Bousquier
" " Collier D'Or "	... Herman	Overture—" Triomphale "	... Herman
" " Le Diadème "	... Herman	Selection—" Lucrezia Borgia "	... Donizetti
" " Miralda "	... Ord. Hume	Overture—" Irish National "	... Volti
Grand March... J. Raff

Source: *Blue & White* Volume 1 No. 1. St Patrick's College 1897.

⁴¹ Ada Wheeler married Richard W. Raymond in 1887.

⁴² Anon, "Untitled," *Evening Post*, 24 April 1888, p. 2. The descriptive account can be found in *St Patrick's College 1885-1935* (Wellington: St Patrick's Old Boy's Association, 1935), p. 23.

⁴³ "Martha Putnam Scrapbook (Microfilm)."

The successful integration of the string programme at the school under Trowell and Wellington Raymond is confirmed: by 1890 as many as 25 students out of a total of 152 were learning the violin⁴⁴ and by 1895 the string orchestra comprised 20 players.⁴⁵

External examinations were provided by Trinity College, London, and a select group of students was put forward as candidates. An analysis of the results of the examinations, which was published in November 1890, included the following:⁴⁶

Mr. T. Trowell, professor of violin at St. Patrick's College, prepared the candidates. — We congratulate the students of St. Patrick's College on the musical proficiency which has been so substantially recognised. The music is always a great feature at the College gatherings; there is a capital band and a very efficient stringed [sic] orchestra, as many who have heard them have testified. Their performances always gave evidence of most careful preparation, and the individual talent was most remarkable. It is not astonishing, therefore, that Mr Trowell's efficient teaching should have secured for the College such a fine result in the London scholarship examinations, The students have submitted themselves to a high recognised standard, with very good results. The general praise of their friends has been endorsed by competent authority. We congratulate them.

The positions of president, rector, music-master and brother held the highest status at St Patrick's College. As professor of violin Trowell ranked higher than master of drill and gymnastics but lower than medical advisor. However as a violin teacher his influence over the students extended beyond the classroom and into the orchestra where teachers and students mingled on something approaching a level of collegiality:⁴⁷

About 1892 I first went to Thomas [Luigi] Trowell as an unwilling pupil of the hardest musical instrument ever devised by man - the violin. I knocked quietly at the door and out came a man in an elaborate dressing gown. Henry James relates how disgusted he was when Flaubert, thus attired, received him. Thomas [Luigi] Trowell looked what he was, a born teacher of music and a very capable violinist with a rare appreciation of his beautiful art. During the years until I was over 15, I can never forget his kindness and gracious

⁴⁴ *St. Patrick's College: An Interlude* (Wellington: St. Patrick's College 1979), p. 40.

⁴⁵ "St Patrick's Day at St. Patrick's College, Wellington," *NZ Tablet*, 29 March 1895, p. 6.

⁴⁶ "Colonial Notes," *New Zealand Tablet*, 21 November 1890, p. 3.

⁴⁷ Pat Lawlor, *Old Wellington Days* (Wellington: Whitcombe and Tombs Ltd 1959), pp. 182-185.

manner. Papa spoke to Trowell and Dr. Watters (Rector of St. Patrick's College) about getting me in the College Orchestra even before I was a pupil there. How he wangled the business I don't know. How old was I then? Not quite 12, I think, and it was a very shy young man finding my way through the passages and up the Grand Staircase to the orchestra room at 8 a.m. one very cold morning. The orchestra comprised boys all older than myself, Fathers Stan Moloney (clarinet), and Rich. Clancy ('cello) all looked askance at the budding Paganini. That was my nickname for five years after, shortened to "Paggy." Trowell, who had a pretty sense of humour, placed me alongside Paddy Garvey (leader) and then nearly six feet high. Paddy looked down at me; I looked up at him with the same enquiring eye that David Coperfield [sic] TWO PPPPS looked at the barkeeper when he shyly asked for a Pint of Stunnings Best Ale. A rap at the podium and Paddy and Paggy looked at the music; and for the first time – "Erin's Wreath" (Volti) – standby at St. Pat's for many a year. I was no reader then, and just pressed violin and bow together. Just previous to this, in walked a severe, very thin, dark young man, who glided to the piano without looking at anybody. He was Eugene Kimball, the only true musician present (later he became a famous Marist missionary.) Could he play? I was magnetised. Tommy Trowell, for that was the name we lads called him, knew too well the difficulties of his job, and as usual patiently – though I smiled later on when he would politely, perhaps with an adumbration of fun, pull up any of the faculty who made errors.

Plate 4: Brass Band (T. Luigi Trowell far right)



Source: *Blue & White* Volume 1 No. 1. St Patrick's College 1897.

Thomas Lawlor's recollection is somewhat different from that of his brother Pat. He describes the annual prizegiving concert in December 1899 in which Trowell conducted, amongst other things, his own arrangement of *La Zingara* by Haydn.⁴⁸

For an annual concert, Trowell (the conductor) decided to put on a speciality, 'Departure of a train from Te Aro station' with special effects, letting off steam, train whistle etc. People had a primitive sense of humour in the nineties. It was written by some grotesque German who didn't know Te Aro from Maritzburg.... Dave Kenny had something up his sleeve that evening Trowell never dreamt of. He borrowed the dinner bell from Kiely (the black boot), and hid it under the piano. Ten seconds before the item he gave Trowell a knowing wink, rushed to the edge of the stage and shouted out "ALL ABOARD! FIRST STOP PORIRUA!!" His shock of red hair, button nose and look of lunacy swinging that bell was something to remember. Dave had one important Horn call in Die Gotterdammerung [sic]. If he missed that, they might as well have not held the recital. Four bars to go The Conductor gave him a cue. Dave blew a soft breath to warm his instrument and then made the biggest "JOEY" I have ever heard....straight from belligerent fat buttocks. No one laughed – except Dave.

Pat Lawlor recalls a final meeting with Trowell:

One day in 1906, walking along George Street hopelessly out of work, and unfinancial, but with a happy, joyous heart, I met Tommy, his wife and daughter on their way to England to rejoin their sons. His last words to me were, "Well, Tommy, the fiddle is a poor way to make money in this world." Vale to dear Tommy Trowell who I daresay is long dead. He only and Ald Truda, were my great teachers.⁴⁹

2.5 Musical Festival

"The First New Zealand Musical Festival" was held from 27 November until 1 December 1888 and the programme lists Mr T. [Luigi] Trowell as principal violist for the main series of orchestral concerts, held at Garrison Hall.⁵⁰

⁴⁸ Thomas Lawlor's account is from *St Patrick's College 1885-1935*, p. 21.

⁴⁹ Lawlor, *Old Wellington Days*, p. 185.

⁵⁰ Garrison Hall (later known as 'The Drillshed') was on Maginnity Street. It was a poor venue used in the absence of anything more suitable. The venue was recalled by Arnold Trowell in a letter to Eudora Henry dated 13 December 1965. See Arnold Trowell, *Letters to Eudora Henry* (Wellington: Alexander Turnbull Library, 1952 - 1968).

Robert Parker, who had latterly been appointed organist at St Paul's Cathedral, conducted the orchestra⁵¹ and his student John Prouse featured on the first night of the festival in the role of the Prophet in Mendelssohn's *Elijah*.⁵² The latter's performance was described by one critic as "masterly."⁵³ Other solos were sung by the internationally famous soprano, Emma Albani. A minor controversy broke out over the allocation of some of the solos in the oratorio to local singers rather than the stars from overseas.⁵⁴

In order to supplement the local pool of musicians, instrumentalists were brought in from Palmerston North, Christchurch and Dunedin. As a result the orchestra numbered, according to one source, nearly 50 players.⁵⁵ A matinée performance of Beethoven's String Quartet Opus 18, No. 5 was given by an ensemble from the Festival Orchestra and included Wellington cellist Arthur Hamerton, a member of an important and musical Wellington family.⁵⁶ Other players in the quartet were from Christchurch, Palmerston North and Dunedin.

⁵¹ Parker trained in England and relinquished, for health reasons, posts at King's College, London and Queen's College, Cambridge to immigrate to New Zealand. *Cyclopedia of New Zealand: Wellington*, 3 vols., vol. 1 (Wellington: 1897), p. 445.

⁵² In 1903 Prouse performed with Jan Kubelik and Willhelm Backhaus, artists with whom Thomas Wilberforce Trowell, (or Arnold as he was to be known) would later associate. Prouse also recorded for the Gramophone Company in 1905. See John Mansfield Thomson, *The Oxford History of Music in New Zealand* (Auckland: Oxford University Press, 1991), p. 183.

⁵³ "The Musical Festival," *New Zealand Mail*, 30 November 1888, p. 11.

⁵⁴ *Ibid.*

⁵⁵ Kennedy, G. A. "Music Memories: Charles Santley's visit to Wellington," *The Dominion* 23 June 1936, p. 6.

⁵⁶ ———, "Music Memories: Activities of Middle 'Eighties," *The Dominion*, 2 June 1936, p. 5.

Plate 5: First New Zealand Musical Festival 1888



PROGRAMME

OF THE
FIRST

New Zealand Musical Festival,

TO BE HELD IN
THE GARRISON HALL, WELLINGTON,
ON
NOVEMBER 27, 28, 29, & DECEMBER 1,
1888.

THE ORCHESTRA.

CONDUCTOR: MR. ROBERT PARKER.

<p>FIRST VIOLINS Mr. MOORE MOYD (Principal), " E. ANDERSON " J. B. CONNOLLY " J. COOKES " H. McCARTHELL " E. MACKINLAY " W. SKEETON " G. PALMER.</p>	<p>VIOLONCELLOS Mr. A. HARRISON (Principal), " J. SPENCER " G. S. THOMAS.</p> <p>DOUBLE BASSES Mr. J. C. BUTLER (Principal), " W. BOWMAN " B. BITTON " DREW.</p>	<p>BASSONS Mr. HARLAND, " FOSTER.</p> <p>HORNS Mr. CURRY " KEANSLEY.</p> <p>CORNETS Mr. GIBSON " MANNING " GAMBLE.</p> <p>TROMBONES Mr. HERD " CUMMINS.</p> <p>KETTLE-DRUMS Mr. SEAGER.</p> <p>BELLS Mr. L. CANE.</p>
<p>SECOND VIOLINS Mr. J. R. C. ISHERWOOD (Principal), " A. HODGE " G. KENNEDY " KING " ROSE " BUTLER, JR. Mrs. M. GEORGE " HENRY " SIDEX.</p>	<p>FLUTES Mr. G. HILL, JR. " PITMAN " COHEN.</p> <p>PIECES Mr. P. PUTNAM.</p> <p>OBOE Mr. C. D. MCKINTOSH.</p>	<p>CLARINETS Mr. T. H. SEWELL " MOIR.</p> <p>BASS CLARINET Mr. MCKINTOSH.</p>
<p>VIOLAS Mr. T. TROWELL (Principal), " A. E. BOWMAN " L. COHEN " M. COHEN.</p>		

The Organ used during the Festival was kindly lent by Messrs. HOFFMAN & SON, Willis Street.

The Committee is greatly indebted to Mr. HARRINGTON (of Messrs. GAIN & CO.) for preparing the Steel Bars, used as Bells in the "Golden Legend."

On the second night of the festival a “remarkable”⁵⁷ Maud Williams played Beethoven’s Piano Concerto in G Major under the direction of her teacher Robert Parker.⁵⁸ The latter’s conducting of *Israel in Egypt* was also favourably received; according to one critic, “no such splendid chorus-singing has ever been heard in Wellington.”⁵⁹

2.6 Wellington Orchestral Society

After the Musical Festival finished Trowell continued to play viola for the Wellington Orchestral Society between 1889 and 1891.⁶⁰ One of these was an “experimental chamber concert” which included piano quartets by Schubert, Mozart and Pauer.⁶¹ On Monday 1 June 1891 Trowell played viola for a benefit concert put on by Robert Parker.⁶² Another concert featured the English baritone Charles Santley.⁶³

In 1892 Trowell is listed as a member of the same orchestra but as a clarinettist rather than a violist.⁶⁴ He played the former instrument in Robert Parker’s benefit concert on 25 August 1892.⁶⁵ Although there is no account of Trowell’s ability on the violin, according to one writer he was “a sound clarinet player.”⁶⁶ It is possible that the clarinet was in fact his first instrument and that he taught violin to attract a larger number of prospective students.

The St Patrick’s Day musical celebrations were a regular feature of the year and Trowell increased his involvement when he conducted the orchestra in March

⁵⁷ “The Musical Festival,” p. 12.

⁵⁸ G. A. Kennedy, “Music Memories: Talented Hill Family’s Record,” *The Dominion*, 26 May 1936, p. 2.

⁵⁹ “The Musical Festival: Fourth Night,” *New Zealand Mail*, 7 December 1888, p. 24.

⁶⁰ Robert Parker, “Robert Parker Archive: Dentice Scrapbook,” (Alexander Turnbull Library, c.1914).

⁶¹ “Untitled,” *Evening Post*, 22 August 1890, p. 2.

⁶² *Ibid.*

⁶³ G. A. Kennedy, “Music Memories: Charles Santley’s Visit to Wellington,” *The Dominion*, 23 June 1936, p. 2.

⁶⁴ Parker, “Robert Parker Archive: Dentice Scrapbook.”

⁶⁵ *Ibid.*

⁶⁶ G. A. Kennedy, “Music Memories: Wellington Concerts,” *The Dominion*, 10 September 1936, p. 6.

1889.⁶⁷ An ensemble of about a dozen players performed the overture to Rossini's *Tancredi* and a fantasia titled *Gems of Ireland*. Baritone John Prouse, who had appeared in the Musical Festival the previous year, also sang.⁶⁸

Collaborative events by educational and musical institutions for the purposes of raising funds for various charitable causes were arranged. One concert, which was organised by Trowell, raised more than £20 for the welfare of four orphaned children.⁶⁹ The election of Archbishop Redwood and Bishop Wallis as Vice-Presidents of the Wellington Orchestral Society further strengthened such ties.⁷⁰

Chapter 3 Alfred Hill and the 1890s

3.1 Empire City

The return of Alfred Hill in 1891 enlivened the musical atmosphere of the 'Empire' city (as Wellington was known).⁷¹ His first concert as conductor featured the overture *The Fair Melusine* by Mendelssohn and a Haydn Symphony. At the Wellington Orchestral Society concert on 14 March 1892 at the Opera House he impressed the audience and critics alike by appearing as conductor, composer and violin soloist. The performance of Spohr's Concerto marked Hill as "a virtuoso of exceptional merit" and his cantata for four solo voices, chorus and orchestra titled *The New Jerusalem* was "a genuine inspiration ... worked out with masterly skill."⁷² The reviewer of the *New Zealand Times* remarked, "They [The Orchestral Society] are absolutely unequalled in this colony. The musical supremacy once claimed by Christchurch has, undoubtedly, come to Wellington."⁷³ Hill conducted the Orchestral Society's second concert of 1892 on

⁶⁷ Anon, "Grand National Entertainment," *Evening Post*, 18 March 1889, p. 3.

⁶⁸ For more information see William Main, "John Prouse (1856-1930): New Zealand's First Recording Artist," *Music in New Zealand*, Winter 1989, pp. 26-27.

⁶⁹ Anon, "Untitled," *Evening Post*, 13 November 1890, p. 2.

⁷⁰ "Local and General," *Evening Post*, 28 September 1898, p. 4.

⁷¹ Hill travelled to Germany, to the Leipzig Conservatorium in 1887 where he studied violin and composition.

⁷² Anon, "Mr. A. Hill's Concert," *New Zealand Times*, 15 March 1892, p. 2.

⁷³ *Ibid.*, p. 3.

12 August for which an orchestra of 52 players performed Beethoven's Fifth Symphony.⁷⁴

The Wellington Orchestral Society was founded in 1882 and Trowell is first mentioned as a player in the group in 1889.⁷⁵ The ensemble was, according to C. N. Baeyertz from *Triad* magazine, "the best in the colony."⁷⁶ While Alfred Hill was principal conductor until 1896 Trowell did not play in the ensemble. Trowell's absence from concerts conducted by Hill in 1892 may have been occasioned by professional rivalry.⁷⁷ In the same year Trowell shared the position of violin teacher at St Patrick's School with Hill and was no doubt relieved when the latter relinquished the post the following year.⁷⁸

Trowell's musical versatility at this time is demonstrated by his involvement in both orchestra and band. He directed the "St. Mary's Drum and Fife Band" in a procession of 600 school children, including his own boys, for the annual Catholic picnic.⁷⁹ By contrast a performance of Gounod's *Messe Solennelle* at the Church of Saint Mary of the Angels involved Trowell on viola.⁸⁰

Only once in 1893 did Trowell appear alongside Hill in concert. Principal players of the Orchestral Society performed in a concert at the Opera House in the presence of the Governor-General. The occasion is described as follows:⁸¹

The programme consisted entirely of music of the popular class, opening with the well-played "Symphonia" by the band, which was also heard to advantage later on in the "Immer Wieder" gavotte, a German waltz, and the "Tannhauser" March. Three members of the Band, Messrs. Trowell, Barbicci. and Smith, also played a selection from "Elijah" as a clarionet trio. Mr. Alfred Hill performed as a violin solo some airs from "William Tell,"

⁷⁴ G. A. Kennedy, "Music Memories: Difficulties of Financing Orchestra," *The Dominion* 1936, p. 17.

⁷⁵ Anon, "The Orchestral Society's Concert," *Evening Post*, 3 July 1889, p. 2.

⁷⁶ Thomson, *The Oxford History of Music in New Zealand*, p. 116. Unfortunately the original source appears to be lost.

⁷⁷ Wellingtonians probably regarded the young composer and conductor as inexperienced: according to Hill they showed little or no respect. See John Mansfield Thomson, *A Distant Music: The Life and Times of Alfred Hill 1870-1960* (Auckland: Oxford University Press, 1980), p. 48.

⁷⁸ *St Patrick's College Annual Prize List* (Wellington: St Patrick's College 1891).

⁷⁹ Anon, "Catholic Picnic," *Evening Post*, 27 December 1892, p. 2.

⁸⁰ ———, "Untitled," *New Zealand Tablet*, 6 January 1893, p. 17.

⁸¹ ———, "Untitled," *Evening Post*, 5 August 1893, p. 2.

and for an encore played an arrangement of his own of the well-known sacred song "He wipes the Tear."

3.2 Second Musical Festival

In 1893 Trowell's attention had shifted from performing to his busy family life and the education and care of his three sons. Further, the last of the Trowell children, Muriel Dorothy was born on 31 July while the family lived at 28 Ingestre Street.⁸² Although the premises were rather cramped, a servant was sought, presumably to take care of household chores after the baby was born. In the summer of 1893/1894 the Trowells moved to a large, seven-roomed, two-storied wooden cottage just around the corner at 18 Buller Street. The new dwelling was close to the Terrace school and to the Opera House in Manners Street. Unfortunately shortly after moving the eldest son Lindley Barnett died.⁸³ He was only eight years old.

Despite this setback Trowell managed to resume some of his performing activities. These centred on the Opera House including the Second New Zealand Musical Festival held from 1 - 5 October. Trowell played viola for several concerts, which included Haydn's *The Creation*, Dvořák's *The Spectre's Bride* (both featuring John Prouse as soloist), Schumann's First Symphony in B flat, and Schubert's *Rosamunde Overture*.⁸⁴ A review of *The Creation* asserts, "we have never heard it better done in New Zealand."⁸⁵

The festival also included Handel's *Israel in Egypt* and two concerts involving works by Alfred Hill, Wagner and Handel.⁸⁶ A review compares the performance of Handel's Oratorio with a previous one and concludes that the orchestra and soloists were much improved but the choir was less effective.⁸⁷ Another reviewer noted that Alfred Hill's *Time's Great Monotone*, "suffered from too-evident want

⁸² This is now a part of Vivian Street, namely the western end from The Terrace to Taranaki Street.

⁸³ Lindley Barnett's death on 28 July 1894 was evidently caused by pericarditis. He was buried at Karori Cemetery.

⁸⁴ Alfred Hill conducted Schumann's First Symphony and Schubert's Overture to Rosamunde and Robert Parker conducted Haydn's *The Creation*. Kennedy, "Scrapbook B Theatre 1800s."

⁸⁵ "Music: The Musical Festival," *New Zealand Mail*, 5 October 1894, p. 19.

⁸⁶ Kennedy, "Scrapbook B Theatre 1800s."

⁸⁷ The concert was compared with a performance at the 1888 Musical Festival. "The Musical Festival" *Evening Post*, 6 October 1894, p. 18.

of rehearsal – conspicuously marked by the conductor (Mr. Hill himself) having once to stop the chorus.”⁸⁸ The work, sub-titled “Ballad for Baritone and Orchestra” featured Prouse as soloist and took as its subject a mythical tale of knights, castles and princesses.⁸⁹

3.3 Alfred Hill’s *Hinemoa*

A high standard of musical activity continued under the guidance of Hill culminating, in November 1896, with the Industrial Exhibition in Wellington. Tellingly, nearly 50 years later, Maurice Hurst summarised the festival as “a musical record never previously experienced, and not equalled since.”⁹⁰

The opening concert included the premiere of Hill’s cantata *Hinemoa* and works by local composers Maughan Barnett, Robert Parker and Thomas Tallis Trimnell.⁹¹ Together these four musicians were, according to John Mansfield Thomson, the reason that Wellington “... could claim to be the most musically cultivated in the colony.”⁹²

The concert was fully sold out prior to the performance and several patrons no doubt missed hearing Hill’s *Hinemoa*, which according to one account, was the highlight of the programme.⁹³ In fact the reviewer found it so “masterly [that] it is difficult to imagine how it could be excelled.” However, Hill himself disagreed and decided to develop the work into a fully staged opera.

Interestingly, the orchestra chosen to present *Hinemoa* was Maughan Barnett’s Musical Society, which gave its inaugural concert in 1895, rather than the Wellington Orchestral Society. Barnett had only just arrived in Wellington and seems to have taken immediate advantage of a strain in relations between the Wellington Orchestral Society and Alfred Hill.⁹⁴ Hill’s dispute centered on the visit to Wellington of the Chevalier De Kontski, the “last surviving pupil of

⁸⁸ *Ibid.*, p. 2.

⁸⁹ Hill’s work may have been the inspiration for Arnold Trowell’s Ballad *Helen of Kirconnell*, which was written for the same musical forces some years later.

⁹⁰ Maurice Hurst, *Music and the Stage in New Zealand: The Record of a Century of Entertainment* (Wellington: Charles Begg and Co. Ltd, 1944), p. 101.

⁹¹ Hill, Parker and Barnett all conducted their own works in the concert.

⁹² Thomson, *A Distant Music: The Life and Times of Alfred Hill 1870-1960*, p. 56.

⁹³ *Evening Post*, 19 November 1896, p. 5.

⁹⁴ Thomson, *A Distant Music: The Life and Times of Alfred Hill 1870-1960*, p. 48.

Beethoven.”⁹⁵ Although Hill is described in the *Cyclopedia of New Zealand* as a joint-conductor of the Orchestral Society in 1897 he had by then already left permanently for Sydney.⁹⁶

Luigi Trowell played in at least one of the concerts for the Industrial Exhibition and it is likely that Thomas (Arnold), who was nine at the time, would have attended. The former also played under Hill in the first concert of the seventh season of the Wellington Orchestral Society at the Opera House on 7 July 1896. This time he played first violin for a concert featuring the overture to Smetana’s *The Bartered Bride*, Schubert’s *Unfinished Symphony* and D elibes’ *Sylvia Suite*.⁹⁷

Luigi Trowell moved to the first violin section for the Wellington Orchestral Society’s April 1896 concert conducted by Maughan Barnett.⁹⁸ John Amadio, who later found fame in England and appeared on radio with the young Arnold Trowell, played flute in a programme featuring Beethoven’s Symphony No. 5, the Overture to Weber’s *Euryanthe* and Massenet’s *Suite Hongroise*.⁹⁹

3.4 Musical Migrants

In 1887 Parker programmed Mendelssohn’s *Hebrides Overture* and Edward German’s *Gypsy Suite* at his annual concert. The review mentions cellist Mr S. R. Kennedy who provided an obbligato accompaniment for John Prouse’s solo, the piano part being played by a Miss Prouse. The occasion turned out to be the first appearance of German immigrant Max Hoppe who was “a violinist of fine attainments.”¹⁰⁰

That many of the musicians in Wellington in the 1880s and 1890s, including Trowell, Hill, Trimnell, Parker and Barnett, were not born in New Zealand is an indication of a huge influx of immigrants from Europe. Most of the foreigners came from Great Britain (about 80,000 of them between 1871 and 1880), but there were also about 10,000 from Scandinavia and Germany during the same

⁹⁵ Diapason, "Wellington Correspondent," *Triad*, 2 November 1896, p. 22.

⁹⁶ *Cyclopedia of New Zealand: Wellington*, p. 538.

⁹⁷ Alexander Turnbull Library: Kennedy Scrapbook B Theatre 1800s (Ephemera collection).

⁹⁸ The Third Concert of the Eighth Season of The Wellington Orchestral Society on Tuesday 26 April 1896.

⁹⁹ Alexander Turnbull Library: Kennedy Scrapbook B Theatre 1800s (Ephemera collection).

¹⁰⁰ "Mr. Robert Parker's Concert," *Evening Post*, 7 December 1897, p. 5.

period.¹⁰¹ The *New Zealand Cyclopedia* mentions the Swedish musician Andrew Norberg and the Danish violinist Christian Overbye.¹⁰² According to the *Evening Post*, German itinerant musicians were somewhat of a nuisance and tended to “...haunt our streets at all times of the day and night.”¹⁰³ A move by the Council to regulate busking activities evidently failed.¹⁰⁴

For the first and second New Zealand Music Festivals many of the musicians and performers were brought to Wellington from outside the region. These performers would have traveled by ship.¹⁰⁵ Thomas Luigi, who was a member of the orchestra for the Bland Holt Company’s Napier and Auckland performances of *The Prodigal Daughter* in December 1895 and January 1896 used the same transport.¹⁰⁶ Other members of the orchestra evidently sailed from Melbourne.¹⁰⁷

After the Wellington Industrial Exhibition had finished and Alfred Hill had departed for Sydney, the conductorship of the Wellington Orchestral Society seems to have been shared by Barnett and Robert Parker. The latter formed his own orchestra for a presentation of *Messiah* within a fortnight of an Orchestral Society performance of the same work.¹⁰⁸

Chapter 4 Thomas (Arnold) Wilberforce Trowell

4.1 The Cellist

According to one report it was in 1896 that Thomas Luigi began to teach his son Thomas (Arnold) Wilberforce the cello.¹⁰⁹ Although not his first instrument, the former did, on at least one occasion, perform on the cello.¹¹⁰

¹⁰¹ Michael King, *The Penguin History of New Zealand* (Auckland: 2003), p. 229.

¹⁰² *Cyclopedia of New Zealand: Wellington*, p. 445.

¹⁰³ "Local and General," *Evening Post*, 15 December 1899, p. 4.

¹⁰⁴ "Local and General," *Evening Post*, 12 December 1899, p. 4.

¹⁰⁵ Much of the travel, which seldom allowed for journeys between cities, was by horse and cart. Oliver Trowell later recalled a story of Garnet and Thomas listening for the sound of horses’ hooves that signalled their parents return from The Forty Mile Bush, a once forested region east of the Tararua Ranges.

¹⁰⁶ Anon, "Shipping: Port of Wellington," *Evening Post*, 7 December 1895, p. 2.

Anon, "Arrivals," *Auckland Star*, 18 December 1895, p. 4.

¹⁰⁷ ———, "Bland Holt Season," *Hawkes Bay Herald*, 10 December 1895, p. 3.

¹⁰⁸ Arion, "Wellington Correspondent" *The Triad*, 1 February 1898, p. 28.

¹⁰⁹ Priscilla, "Girls’ Gossip" *Evening Post*, 1 November 1902, p. 2. Presumably it was about the same time that Thomas Luigi began teaching Garnet the violin.

Thomas (Arnold) may have gone to hear his father play violin in the Orchestral Society's concert in April 1897, a programme which included César Cui's *Cantabile* for cello and orchestra played by S. R. Kennedy.¹¹¹ Perhaps he took lessons from Kennedy.¹¹² Alternatively, he may have been mentored by Arthur Hamerton, or Leon Cohen both of whom were accomplished amateur cellists living in Wellington. However, the *New Zealand Mail* claims that "Mr Thomas [Luigi] Trowell, the well known violinist" coached the twins and was "their only teacher."¹¹³

Plate 6: Thomas (Arnold) Trowell c.1898



Source: Alexander Turnbull Library Photographic Collection PA1-q-983 [ca 1850s-1900s]

¹¹⁰ Thomas Luigi Trowell played the cello part in a performance of Haydn's Quartet No. 53. See "St. Patrick's College Midwinter Entertainment," *Evening Post*, 19 June 1895, p. 4.

¹¹¹ See Kennedy, G. A. "Music Memories: Dvorak's Stabat Mater," *The Dominion*, 8 August 1936, p. 21. For more information see Chapter 3.4 Musical Migrants.

¹¹² While violin teachers were plentiful in the 1890s in Wellington, there were few cello teachers. A single advertisement in the *Evening Post* solicits pupils on the instrument, though surprisingly, the name of the teacher is not given. "Advertisements," *Evening Post*, 23 July 1892, p. 3.

¹¹³ Anon, "Youthful Musicians: The Masters Trowell," *New Zealand Mail*, 29 October 1902, p. 20.

4.2 Pollard Opera Company

Thomas Luigi and his two sons travelled with the Pollard Opera Company to Auckland on 19 December 1898 and remained there for almost six weeks.¹¹⁴ The boys had appeared on stage themselves in a performance of Lehar's *The Land of Dreams* but were most likely playing alongside their father in the orchestra for these productions.¹¹⁵

Of the approximately 70 personnel in the Pollard's Opera Company, about ten were in the orchestra.¹¹⁶ They performed several musicals including *The Gay Parisienne*, *Djin-Djin*, *The French Maid*, *In Town* and *Rip Van Winkle*. Thomas Luigi was a member of the orchestra but may also have conducted some of the performances.¹¹⁷

The Industrial and Mining Exhibition, which had begun in Auckland in December 1898 and continued through February 1899, featured several other musical events including orchestral concerts and piano and organ recitals by local and visiting musicians.¹¹⁸ There was also a violin competition.¹¹⁹ Thomas Luigi and Garnet may have been involved in one or more of these events and Thomas (Arnold) almost certainly would have attended some of them. Included in the Exhibition were recitals by Australian pianist Elsie Hall and baritone John Prouse.¹²⁰ The boys eventually returned with their father to Wellington on 25 January 1899.¹²¹

Further Pollard Opera productions involved the Trowell family. "T. Trowell and Trowell, junr." were members of the orchestra for *The Messenger Boy* in August 1902.¹²² It is likely that "Trowell, junr." refers to Thomas [Arnold] the cellist,¹²³

¹¹⁴ "Port of Onehunga," *Auckland Star*, 21 December 1898, p. 4.

¹¹⁵ Anon, "Advertisement," *Evening Post*, 3 July 1896, p. 5.

¹¹⁶ Peter Downes, *The Pollards: A Family and Its Child and Adult Opera Companies in New Zealand and Australia 1880 - 1910* (Wellington: Steele Roberts Ltd, 2002), p. 148.

¹¹⁷ Trowell had some experience as an opera conductor and had directed the music for the Wellington Amateur Operatic Society's *The Grand Duchess* in 1893. See "The New Bankruptcy Act," *Evening Post*, 14 July 1893, p. 2.

¹¹⁸ Adrienne Simpson, *Hallelujahs and History: Auckland Choral 1855-2005* (Auckland: Auckland Choral Society, 2005), p. 53.

¹¹⁹ Pendennis, "The Lornette" *The Observer*, 31 December 1898, p. 16.

¹²⁰ Anon, "Today's Programme," *New Zealand Herald*, Wednesday January 11 1899, p. 5.

¹²¹ "Shipping: Port of Wellington," *Evening Post* 1899, p. 4.

¹²² Alexander Turnbull Library: Eph-A-Opera-1902.

¹²³ Given Thomas' intermittent attendance at St Patrick's School in 1902.

who may also have been playing in the orchestra for performances of *La Poupée*, *The French Maid*, *Patience*, *Maritana* and *Florodora*.¹²⁴

4.3 Concerts

On Tuesday 12 June 1900 the third concert of the tenth season of the Wellington Orchestral Society featured Thomas [Arnold] Trowell on cello.¹²⁵ The concert, which was conducted by Maughan Barnett, featured Garnet Trowell on second violin, Max Hoppe and Andrew Norberg on first violin and Mr Cyril Towsey on timpani.¹²⁶ The programme included Beethoven Symphony No. 1 in C.

On Tuesday 13 November 1900, Maughan Barnett directed the Wellington Orchestral Society in a concert at which Garnet played violin and Thomas [Arnold] played cello.¹²⁷ It was held at the Opera House and included Mendelssohn's *Italian Symphony* and overture to *A Midsummer Night's Dream*, Rubinstein's *Toréador et Andelouse* and *Mélodie* by Paderewski. Typical of the then-current trend of programming, smaller musical items were included - solos for voice, violin and piano by Raff, Liszt, Chaminade and others. Cyril Towsey again played timpani on this occasion.

In the same year a performance of Handel's *Judas Maccabaeus* under the direction of C. D. Macintosh was favourably reviewed.¹²⁸ Although Robert Parker had performed the oratorio in July 1898, a reviewer claimed "nothing like it had been heard in Wellington for many years past." Works were often repeated; for instance *Israel in Egypt* was performed in Wellington in 1884, 1888, 1896 and 1897.

Parker had been particularly busy conducting oratorio in Wellington: performances included Haydn's *The Creation* in April 1897, Handel's *Judas Maccabaeus* in 1898, Handel's *Messiah* in 1900, Bach's *St Matthew Passion* in

¹²⁴ Including almost nightly performances from August 1 to 25.

¹²⁵ Although the programme lists "F. W. Trowell" in the cello section, this is almost certainly intended to read "T. W. Trowell." Alexander Turnbull Library: Kennedy, Scrapbook B Theatre 1800s.

¹²⁶ Cyril Towsey was a pianist who later performed with Arnold Trowell in London.

¹²⁷ *Evening Post*, 14 November 1900, p. 5.

¹²⁸ *New Zealand Freelance* 16 March 1900, p. 14.

1899 and 1901 (again featuring Prouse) and Handel's *Acis and Galatea* in 1902. Parker also taught many piano students including Kathleen Beauchamp (Katherine Mansfield) and organised many student concerts at Sydney Street where the Trowell brothers performed under his direction. Mansfield appeared alongside the brothers in a concert billed as a fundraiser for the St Paul's Sunday School Library.¹²⁹

4.4 Further Training

A St Patrick's College production in November 1900 was entitled *The Two Orphans*, and contained incidental music arranged and conducted by Thomas Luigi Trowell. The *New Zealand Tablet* noted that the production began with the overture to *William Tell* by Rossini but did not mention the performers by name.¹³⁰

The twins' musical education included piano, violin and cello lessons, which continued under a strict and efficient regime. A book of *Scales and Arpeggios for Piano* is inscribed "Wellington 7th July 1899" and includes the following handwritten text: "Concerto in G minor, the end of the first [page] is fearful.... [illeg].... Add that to your daily practice. When you can play it eight times without missing a note I'll be satisfied."¹³¹

By the last year of primary school the young Thomas was working through piano etudes by Stephen Heller, *Dans les bois (Im Walde)* Op. 86 from *Oeuvres Choisies pour piano* (inscribed "Master Thomas Trowell age 11, Wellington NZ March 1st 1899"), *32 Preludes for the Pianoforte* Op.119 (inscribed "Thomas W. Trowell, Masterton January 1st 1900"), *Daily Technical Studies for the Pianoforte* by Oscar Beringer (inscribed "Thomas Trowell 1st of April 1899") and *Trio für Piano, Violine und Violoncell* Op. 63 by C. M. von Weber (inscribed "Tho's Trowell Buller Street Wellington").¹³²

¹²⁹ Thomas Luigi Trowell also performed in this concert. Anon, "Sydney Street Schoolroom," *Evening Post*, 19 December 1902, p. 5.

¹³⁰ Thomas and Garnet possibly played on this occasion. Wellington Correspondent, "Dramatic Entertainment at St. Patrick's College," *New Zealand Tablet*, 8 November 1900, p. 6.

¹³¹ From the Oliver Trowell Collection.

¹³² The cello part of the latter contains multiple fingerings. Originals held by Oliver Trowell.

An unspecified piano solo, which was performed by Thomas at the farewell concert for Archbishop Devoy at St. Patrick's College in August 1900, received "special mention."¹³³

Chapter 5 A Soloist Emerges

5.1 Broadening Horizons

The New Zealand Centre for Trinity College London examinations, which was set up by Robert Parker in 1887, attracted a mere 70 candidates. By 1890 Trowell was putting forward his students from St Patrick's College into the musical knowledge examination¹³⁴ and numbers steadily increased until 1895 when there were close to 500 candidates.¹³⁵ The *Evening Post* reported that student results at St Patrick's in 1897 exceeded those of any of the previous years.¹³⁶

Meanwhile Thomas and Garnet had the opportunity to hear concerts by visiting musicians at the Manners Street Opera House, including the violinist Ovide Musin.¹³⁷ In 1898 soprano Amy Sherwin performed in Wellington with violinist Alberto Zelman and the following year the teenage violinist Ernest Toy from Queen'sland played Sarasate's *Ziguenerweisen*, *Légende* by Wieniawski and Bériot's *Scène de Ballet*.¹³⁸ Violinist Bernhard Walther also gave a concert in February 1902.¹³⁹

The Auckland violinist Celia Dampier, who as a child prodigy performed in Wellington and abroad in 1898, had a close following in the press.¹⁴⁰ In fact, a high level of interest in New Zealand musicians 'making good' overseas, especially those that went to London, was maintained throughout the 1890s and early 1900s in Wellington. Reports of the progress of Alfred Hill, George

¹³³ "Presentations to the Ven. Archdeacon Devoy," *New Zealand Tablet*, 23 August 1900, p. 5.

¹³⁴ Anon, "Untitled," p. 2.

¹³⁵ *Cyclopedia of New Zealand: Wellington*, p. 439.

¹³⁶ "St Patrick's College: Annual Distribution of Prizes and Break-Up.," *Evening Post*, 8 December 1897, p. 2.

¹³⁷ Anon, "The Musin Concert Company," *Evening Post*, 15 October 1896, p. 5.

¹³⁸ ———, "Opera House Tomorrow (Wednesday) Evening," *Evening Post*, 25 April 1899, p. 6.

¹³⁹ ———, "Our Eighth Contingent," *Evening Post*, 27 January 1902, p. 6.

¹⁴⁰ ———, "The Dampier Benefit," *Evening Post*, 12 July 1898, p. 2.

Clutsam,¹⁴¹ Phillip Newbury, Victor Booth and Harry Stockwell were frequently given.

In February 1903 Thomas Luigi conducted a performance of the farce *A Test Match* at the Opera House.¹⁴² According to Thomas Lawlor, Trowell had a post as resident conductor for visiting dramatic companies at the Opera House, and was proud to have Garnet leading the violins.¹⁴³

5.2 The “At Home”

A notice in the *Evening Post* describes a concert in 1898 in which the two boys appeared alongside their father:¹⁴⁴

The Countess de Courte's "at home" on Saturday was largely attended — the very fine weather, the good music, and the courtesy of the Count and the Countess to their visitors contributing to make the afternoon quite enjoyable. A good selection of music appeared in the programme of the concert, which opened with Rossini's "William Tell" overture, in which Mr. Trowell displayed his qualities as clarinet soloist; while in a quartet of Haydn and a quintet of Mozart his two young sons showed excellent promise, one on the 'cello and the other on the violin.

By 1900 Thomas [Arnold] Trowell was sufficiently proficient on the cello to play solo in public. A notice, in the *New Zealand Freelance*, of another ‘at home’ details one such occasion:¹⁴⁵

On Tuesday afternoon, many went from Mr Dean's, Grant Road, to Mrs Ewen's, on the Terrace. Mrs Dean's rooms were charming with daffodils and camellias, and the yellow scented spring blossoms also decorated the dainty tea-table. During the afternoon Miss Gwen Flanagan sang beautifully, her rich contralto voice especially showing to advantage in " There is a Green Hill." Master Trowell played a charming gavotte on the 'cello to Miss Cohen's accompaniment on the piano, and also played the accompaniments to the songs most sympathetically.

¹⁴¹ George Henry Clutsam (1866-1951) was born in Australia but lived in New Zealand in the 1880s before furthering his career in London.

¹⁴² Anon, "Opera House," *Evening Post*, 18 February 1903, p. 6.

¹⁴³ Lawlor, *Old Wellington Days*, p. 184.

¹⁴⁴ Anon, "Local and General," *Evening Past*, 24 October 1898, p. 4.

¹⁴⁵ Christabel, "Social Gossip," *New Zealand Free Lance*, 21 July 1900, p. 8.

Plate 7: Thomas (Arnold) Trowell c. 1901



Source: Alexander Turnbull Library Photographic Collection 050216-F [ca 1901]

The brothers' primary schooling was completed at The Terrace School in 1899, only 18 months before it burned to the ground.¹⁴⁶ Trowell, writing seven months before he died in 1966, recalled the headmaster Brother George McMorrان.¹⁴⁷ The Scotsman evidently took an interest in music and performed in a concert in Wellington on at least one occasion.¹⁴⁸

Chapter 6 St Patrick's College: 1900

6.1 At the Basin

After their primary schooling, Garnet and Thomas attended St Patrick's College, where their father taught violin and where the first records of the brothers'

¹⁴⁶ The school was situated on Clifton Terrace. See Louis E. Ward, *Early Wellington* (Christchurch: Capper Press, 1975), p. 413.

¹⁴⁷ Trowell, *Letters to Eudora Henry*.

¹⁴⁸ Anon, "Local and General," *Evening Post*, 18 April 1900, p. 4.

education can be found. The school was situated on Cambridge Terrace close to the city centre and overlooking the Basin Reserve. Documents from 1900 show that the boys did moderately well in prescribed subjects such as classics, religious instruction and recreation.¹⁴⁹ A comparison reveals that Thomas outdid Garnet in the first year but, by the second year, there was little to separate them.

There are no records that suggest they had any formal class-based study in music at school in 1900 although individual instrumental lessons were given. There were opportunities for performance including a presentation to the Archdeacon of *Monsieur le Mèdeçin*. This included solo performances on violin and piano by the Trowell twins.¹⁵⁰ The school production of *The Two Orphans* conducted by their father almost certainly included the twins in the orchestra. Likewise *Pancratius and Sebastian* included music arranged and conducted by Mr. S. Trowell.¹⁵¹ According to a review, the orchestra provided “very sweet and at times hushed accompanying [which] was in perfect harmony with the expression of the actors.”¹⁵²

Tuition at the school was relatively expensive for borders but less so for day students.¹⁵³ A large advertisement or ‘Prospectus’ for St Patrick’s in November 1900 details the costs (per annum) as follows: 40 guineas for borders, 9 guineas for day students with extra costs for Music (8 guineas), Drawing (3 guineas) and Shorthand (3 guineas).¹⁵⁴ Presumably the fee for music subsidised the students’ violin lessons. It is significant that music cost almost as much as the day students’ fee of 9 guineas.

Prizes were awarded annually based on achievement in core subjects such as English and Mathematics as well as other areas. In 1900 Thomas gained first prizes in Geography and History and second prizes in Grammar and Writing while

¹⁴⁹ Documents held by St Patrick’s School library, Evans Bay Parade, Kilbirnie, Wellington.

¹⁵⁰ "Presentations to the Ven. Archdeacon Devoy," *New Zealand Tablet*, 23 August 1900, p. 5.

¹⁵¹ This performance took place in August 1901. *New Zealand Tablet*, 22 August 1901, p. 5.

¹⁵² Anon, "St Patrick's College," *New Zealand Tablet*, 16 May 1901, p. 19.

¹⁵³ Wellington Girls’ High School, which only took day students, charged £12-14 per annum while Saint Francis Xavier’s Academy for Young Ladies charged £30 per annum for borders and £8 4 shillings per annum for day girls. "Advertisements," *Evening Post*, 25 January 1900, p. 7.

¹⁵⁴ Anon, "Prospectus: St. Patrick's College," *Evening Post*, 17 November 1900, p. 12. Prospectus

Garnet gained second prizes in Arithmetic and Drill.¹⁵⁵ The prizewinners for 1901 were announced in the *Evening Post* and included Thomas [Arnold] who was awarded the Carolan Gold Medal for excellence in music.¹⁵⁶ The following year, an awards ceremony was presided over by then Acting Premiere Joseph Ward (who was later to become Prime Minister), with music conducted by Luigi Trowell.¹⁵⁷

Final year records show that Thomas did not complete the courses in maths and recreation and that his results were insufficient to be included in the official register of grades. Thomas' daughter Pamela Rice asserts that he decided to forgo mathematics from an early age, and focus his energy on the cello.¹⁵⁸ A contributing factor may have been a change of leadership at the school with the appointment of Reverend Augustus Keogh as Rector.¹⁵⁹ The new regime included i) a reduction in the teachers' honorarium so that all class work ceased at 2pm before dinner, ii) an alteration to the curriculum so that shorthand and drawing (but not music) became free subjects and iii) the reconstruction of piano and violin lessons so that no music lessons were given during classwork i.e. between 9am to 2pm.¹⁶⁰ The impact of these new rules on the Trowell boys, and their father, must have been substantial.

6.2 Travelling the Island

In January 1901 the brothers travelled, without their father, to New Plymouth for two weeks. It is possible that they were on a school trip or vacation or even performing as part of a musical theatre troupe. We know that they departed Wellington by ship on 14 January and returned on 2 February. The Alexander Turnbull Library has a photograph of Thomas [Arnold] in New Plymouth on this

¹⁵⁵ "St. Patrick's College, Wellington. Annual Distribution of Prizes," *New Zealand Tablet*, 13 December 1900, p. 20.

¹⁵⁶ Reverend Father Carolan was a founding member of the staff at St Patrick's school. He died aged 38 in 1894. See "Preparatory School," *Evening Post*, 5 December 1901, p. 2.

¹⁵⁷ The awards for violin and cello in 1902 went to another pair of brothers by the name of Dignal.

¹⁵⁸ Pamela Rice interview with author in Seaton, England in January 2007.

¹⁵⁹ Reverend Augustus Keogh succeeded Reverend T. Bower as Rector at St. Patrick's College on 28 February 1901. From 1886 to 1899 Dr. Felix J. Watters held the position.

¹⁶⁰ Various, "Diary (Volume 2) St Patrick's College," (Wellington: St Patrick's College Library Archive, 1893-1927).

trip. He looks to be dressed in school uniform and is with an unidentified friend of a similar age.¹⁶¹

The first visit of Jean Gerardy to Wellington in 1901 proved to be of lasting significance to Thomas Wiberforce. The concert was shared with the Wellington Orchestral Society and it is likely that Thomas Luigi and Garnet Trowell were playing in the orchestra. A review in the *Evening Post* reads as follows:¹⁶²

The Gerardy concerts concluded triumphantly on Saturday night, with the biggest audience of the season, every part of the Opera House being packed. M. Gerardy's 'cello solos were of his best, and after playing six programme items and rousing the greatest enthusiasm he added two others in response to encores. Assistance was given by the Wellington Orchestral Society, which played the opening items of each section of the programme, under Mr. Robert Parker's conductorship. At the conclusion of the concert the audience called M. Gerardy back to the stage and heartily cheered him. Not for a long time has the musical public of Wellington been so powerfully moved by a visiting artist.

Thomas (Arnold) played for Gerardy and the latter was evidently impressed:¹⁶³

It is said that a Wellington boy, a son of a musician all too little known save in his own immediate circle, played before M. Gerardy on the 'cello, and the great musician was delighted with the youngster. He declared that he had "soul" in his playing, and that that was the one thing needful to become a great musician. Technique might be acquired, but soul was inborn. The boy 'cellist has reached his flood-tide that leads on to fortune, for in a year M. Gerardy is coming back, and will take him to Europe, and keep him under his own supervision, so delighted is he with the promise the child displays.

Subsequently the Belgian cellist proved to be a useful advocate:¹⁶⁴

We take the following paragraph from the Sydney "Daily Telgraph": "The son of Mr E. Harland, of this city, writes from New Zealand that Gerardy has found a phenomenal 'cello player in Wellington. 'While he was here,' says the writer, 'he discovered to us a boy 'cellist of extraordinary ability. He has been playing with us in the society for two years and we never dreamed of his power. His father very wisely kept him 'dark,' only allowing

¹⁶¹ Arnold Trowell, *Photograph Album of the Trowell Family of New Zealand* (Wellington: Alexander Turnbull Library, c.1900).

¹⁶² Anon, "The Bioscope Company," *Evening Post*, 29 July 1901, p. 5.

¹⁶³ Christabel, "Social Gossip (by Christabel)," *New Zealand Free Lance*, 3 August 1901, p. 10.

¹⁶⁴ Anon, "Local and General," *Evening Post*, 20 September 1901, p. 4.

him to play second 'cello. But on the visit of Gerardy he took counsel with the distinguished artist, and the result quite took our breath away. Gerardy pronounced the lad – who is only 14 – to be the making of one of the world's few 'cellists. He has backed his opinion by engaging to return in a short time and take the boy to Europe with him, and bring him out as a "first water" artist. You can imagine Gerardy is right when I say the lad plays any of the pieces that the great 'cellist plays himself, and he played a long and difficult concerto from memory as a test for Gerardy, which quite satisfied him that he had got hold of a genius."

Within only a few days of the Gerardy concerts Thomas Luigi conducted an orchestra, probably including the Trowell twins, for a Bioscope Show.¹⁶⁵ Thomas [Arnold] was to have provided cello solos for this event, including Goltermann's *La Rêve* in Wellington, as well as in Wanganui.¹⁶⁶ However, a notice in the *Evening Post* notes that "due to unforeseen circumstances" the advertised solos would not be given.¹⁶⁷ One wonders whether the young cellist was, like his father, to be seconded into the Wagner orchestra (see below), or exhausted himself playing for Jean Gerardy.

The Musgrove Opera Company's performances in Wellington in August 1901 included several operas by Wagner including *The Flying Dutchman*, *Lohengrin* and *Tannhäuser*. Thomas Luigi may have played in the orchestra, as his father S. Thomas Trowell was evidently his substitute as conductor of the St Patrick's College Orchestra.¹⁶⁸ Although there is no evidence that the Trowell twins were involved in the performance, it is likely that they attended one or more of the productions or rehearsals.

6.3 Gérardy Returns

Thomas [Arnold] decided to duplicate exactly the repertoire of Gérardy's recital of Saturday 27 July 1901 in a programme of his own on 23 October 1902. The

¹⁶⁵ Bioscope was one of the earliest forms of cinema, or semi-animated slide show.

"Entertainments, Etc. Royal Tour Bioscope," *Evening Post*, 31 July 1901, p. 4.

¹⁶⁶ "Opera House Tonight," *Wanganui Herald*, 25 July 1901, p. 3.

¹⁶⁷ "Opera House: Bioscope Company," *Evening Post*, 1 August 1901, p. 6.

¹⁶⁸ "Archdiocese of Wellington.," *New Zealand Tablet*, 22 August 1901, p. 5.

music, including works by Fesca, Mynarski, Boccherini, Gurschmann, Servais, Dancla and Popper, was presented at Sydney Street schoolroom.¹⁶⁹

The work by Servais was a set of variations on a theme *Le Désir* Op. 4 (from Schubert's *Sehnsuchtswaltzer*) and contained a cello part with the advanced techniques of octave double-stopping, up-bow staccato (or gettato), bariolage, harmonics, sixths and batteries.¹⁷⁰ A review in the *Evening Post* found young Thomas “ . . . a talent of altogether rare quality... the tone he produces is excellent, and he shows wonderful command of the technique of his art for one so young, and a poetic sympathy beyond his years.”¹⁷¹

Plate 8: Thomas (Arnold) Trowell c. 1902



Source: Alexander Turnbull Library Photographic Collection PA1-q-984-11

¹⁶⁹ Christabel, "Social Gossip," *New Zealand Free Lance*, 1 November 1902, p. 10.

¹⁷⁰ Thomas Luigi Trowell was engaged to perform in "A Chinese Honeymoon" at the Opera House and was unable to attend the concert. Anon, "A Coming Virtuoso," *Wanganui Chronicle*, 28 October 1902, p. 5.

¹⁷¹ Anon, "Entertainments Etc.: Two Young Wellington Musicians," *Evening Post*, 24 October 1902, p. 5.

Thomas [Arnold] was invited to play for Alfred Mistowski, a visiting professor from Trinity College London.¹⁷² Mistowski was reported in the *Nelson Evening Mail* to have heard "... all the marks of the Brussels school" in the boy's playing.¹⁷³

Gerardy's second visit to Wellington in August 1902 generated a lot of public interest and resulted in four concerts presented between August 28 and 30. Once again the Belgian virtuoso gave young Thomas cello lessons.

A high level of interest was afforded other touring musicians, particularly from Australia, in the local press. Sydney-based cellist Gerard Vollmar performed in Wellington in February 1902 alongside the Australian contralto Alice Hollander. Vollmar accompanied Hollander's arias and played solos including Servais' *Souvenir de Spa* and Popper's *Papillon*.¹⁷⁴ Even Arnold Foldesy and May Mukle who both toured Australia but did not cross the Tasman, were reported in the New Zealand press:¹⁷⁵

[Arnold] Foldesy, a young 'cellist, who has lately appeared in London, is described as possessing the finest technique of any 'cellist before the public. His feats are said to be quite as astonishing as Kubelik's on the violin.

6.4 Fundraising for the Future

A fundraising concert for the Trowell brothers musical education took place at the Nelson School of Music on 6 February 1903. In spite of a poor attendance, it was a critical success and led to a second concert two weeks later.¹⁷⁶ The venue for both events was the newly-built concert hall at the Nelson Conservatorium of Music on Collingwood Street. According to a review in the *Evening Post* the second concert drew a capacity audience, no mean achievement given that the hall

¹⁷² Mistowski offered Thomas Trowell a three-year scholarship of 70 pounds per annum to study at Trinity College in London. See *Grey River Argus*, 21 October 1902, p. 2.

¹⁷³ "The Trowell Recital," *Nelson Evening Mail*, Saturday 7 February 1903, p. 2.

¹⁷⁴ Anon, "Entertainments Etc.: Miss Hollander's Concert," *Evening Post*, 14 February 1902, p. 5.

¹⁷⁵ Foldesy is reported in "Mimes and Music," *Evening Post*, 30 August 1902, p. 3. May Mukle is reported in "Stage Land in Australia," *New Zealand Free Lance*, vol. III, issue 155, 20 June 1903, p. 22.

¹⁷⁶ A review noted that "Our youthful visitors are both rarely gifted, but of the 'cello, which is too seldom heard as a solo instrument, Master Thomas Trowell, notwithstanding his youth, is already a remarkable player." Anon, "Grand Concert: The Trowells," *The Colonist*, 7 February 1903, p. 2.

could seat several hundred people.¹⁷⁷ *The Colonist* noted that the Nelson audiences were impressed by Thomas' cello playing and by the twins' ability to play two entire programmes, including chamber music, from memory.¹⁷⁸ The Nelson concerts prevented the Trowells from attending Pollard Opera's performance of *Tapu* by Alfred Hill on 6 February in Wellington Opera House. However they may have heard Nellie Melba's concert on Monday 23 February at the same venue.¹⁷⁹

A concert by the Wellington Orchestral Society involved Garnet, Luigi and the fifteen-year-old Thomas [Arnold].¹⁸⁰ On this occasion the latter performed solos including the Boccherini Sonata in A and Popper's *Tarantelle*. A review of the concert in the *New Zealand Times* comments on "his breadth of style, his artistic spirit, his resourcefulness and intelligence, and his singularly accurate technique."¹⁸¹ News of the concert reached London and the *Musical Times* provided the following report:¹⁸²

Wellington (New Zealand) – The Orchestral Society gave its third concert of the season in the Opera House on April 28. The chief work in the programme was Mendelssohn's 'Scotch' Symphony, admirably played by an orchestra of forty-five performers under the conductorship of Mr. Robert Parker. The beautiful slow movement was most sympathetically interpreted. The overture and Entr'acte to Schubert's 'Rosamunde' were the remaining orchestral items. Master Thomas Trewell [sic] gave a clever performance of Boccherini's Violoncello Sonata in A, the youthful executant being recalled again and again to the platform.

The instrument used on this occasion had a tone "very much admired" and belonged to Dr G. G. Findlay, one of the subscribers to the Trowell fund.¹⁸³ Thomas [Arnold] may have also played another cello belonging to Dr Arthur Crosby. Crosby is known to have lent Katherine Mansfield (Kathleen

¹⁷⁷ The second concert was on Friday 20 February. See "General Telegrams," *Evening Post*, Saturday 21 February 1903, p. 2.

¹⁷⁸ "The Trowells' Concert," *The Colonist*, 21 February 1903, p. 2.

¹⁷⁹ Nellie Melba was an Australian soprano who later toured with Thomas (Arnold) Trowell in Britain.

¹⁸⁰ Concert conducted by Robert Parker at the Opera House on Tuesday 28 April 1903.

¹⁸¹ Anon, "Entertainments: The Orchestral Society's Concert," *New Zealand Times*, Wednesday 29 April 1903, p. 5.

¹⁸² "Country and Colonial News.," *Musical Times*, 1 July 1903, p. 484.

¹⁸³ Christabel, "Social Gossip," *New Zealand Freelance*, 9 May 1903, p. 10. The cello was later lent, by Findlay to George Ellwood of the Ellwood Trio. "Entertainments", *Evening Post*, 5 May 1910, p. 2.

Beauchamp) his “precious Kennedy” probably a cello made by the famous English luthiers.¹⁸⁴ [Arnold] Trowell wrote to Crosby in Christchurch in January 1903 possibly regarding the use of his cello, and also visited him before sailing to England in July. Not to be forgotten, Garnet was loaned “a valuable violin” by an unknown admirer.¹⁸⁵

Millie Parker, a pianist and friend of Katherine Mansfield, recalls a concert in which the latter performed a Goltermann Concerto and Boëllmann’s *Variations Symphoniques*, the same repertoire that Thomas [Arnold] played in Brussels.¹⁸⁶

Mansfield attended concerts herself, including a private recital by cellist Frank R. Johnstone.¹⁸⁷ Johnstone was an Australian and had come from Melbourne for the Christchurch Exhibition Orchestra. Subsequently he settled in Wellington. His repertoire was, like Mansfield’s, almost identical to that played by young Trowell.¹⁸⁸ Johnstone performed Popper’s *Tarantelle* in a concert in 1907 and gained a favourable review.¹⁸⁹ According to Katherine Mansfield, the Australian played an “old Banks cello” that he picked up in Palmerston North “for a song.”¹⁹⁰

David Popper’s *Spinnelied* Op. 55, *Mazurka* Op. 11 in G minor and *Tarantelle* Op. 33 are included in a list of Trowell’s concert repertoire along with *Le Cygne* [The Swan] by Saint-Saëns.¹⁹¹ The Popper works are difficult and require an advanced level of musicianship.

¹⁸⁴ Part of the letter from Katherine Mansfield to Vera Beauchamp, dated 17 January 1908, is reproduced in Chapter 8.3. See *The Collected Letters of Katherine Mansfield*, (1903-1917), ed. Vincent O’Sullivan, 3 vols., vol. 1 (Oxford: Oxford University Press, 1984), p. 38.

¹⁸⁵ Anon, “Wellington Table Talk: By ‘Erie’,” *New Zealand Mail*, 1 July 1903, p. 25.

¹⁸⁶ Millie A. Parker, “Broken Strings: Miss Mansfield’s Girlhood,” *New Zealand Herald*, 3 February 1923, p. 1.

¹⁸⁷ From an unpublished letter to ‘My Dearest Mr and Mrs Trowell and Dolly’, dated 10 January 1908. Katherine Mansfield, *Letters from Kathleen Beauchamp to Mr Thomas Trowell, Esq*, Trowell, Arnold Thomas Wilberforce, Music Scores and Papers -8964 (Wellington: Alexander Turnbull Library, 1908).

¹⁸⁸ Johnson played music by Klengel, Popper and Goltermann. A report regarding Trowell’s playing in the *European Press* April 14th 1906 names the same three composers. *Arnold Trowell Scrapbook - Folder One* (Wellington: Alexander Turnbull Library, 1902 - 1911).

¹⁸⁹ Footlight, “Dramatic and Musical,” *New Zealand Freelance*, 15 June 1907, p. 16.

¹⁹⁰ Mansfield, *Letters from Kathleen Beauchamp to Mr Thomas Trowell, Esq*. Benjamin Banks (d. 1795), was an English luthier who worked in Salisbury, England.

¹⁹¹ From a note written on the back of a book of cello studies in the collection of Oliver Trowell.

The cost of expert tuition for the twins was high and the prospect of finding suitable funds must have seemed slim. However, despite the Trowells' and other families' meagre financial means, these were not ungenerous times. For instance when the Stoke Orphanage had a disastrous fire and was destroyed many people, including Thomas Luigi Trowell, gave money to a fund for re-building.¹⁹²

Another fund was set up to send the young twins to Europe to further their studies and advertisements to attract subscribers were placed in the *Evening Post*.¹⁹³ The money was collected on the boys' behalf by the solicitor Edward H. Dean, the husband of their accompanist, Mrs Dean. Contributions came from Harold Beauchamp, chairman of the Bank of New Zealand and the father of Katherine Mansfield and Alexander Turnbull, the merchant and founder of the National Library. Martin Kennedy, another Bank of New Zealand Board member and amateur musician, contributed also. Likewise solicitors, lawyers, doctors, teachers, ironmongers, and even sheep and poultry farmers offered money.¹⁹⁴ Contributions ranged from 10 shillings to £25. The Wellington community came together in a concerted effort to help, and the lesser contributions were no doubt of important motivational value.

6.5 Sydney Street Schoolroom

In 1902 local musician Ernest Lehmann, who was a part-time cellist and a highly accomplished violinist, conducted the Wellington Orpheus Orchestral Club at Sydney Street Schoolroom.¹⁹⁵ At this time the Trowell twins probably came into contact with the German, who was "late principal violin of the Frankfort Opera House" and a student of the Leipzig and Frankfurt Conservatories.¹⁹⁶

To raise further funds the twins gave two of their own concerts at the Sydney Street Schoolroom the following year. The first, on Friday 19 June, featured

¹⁹² Anon, "Untitled," *New Zealand Tablet*, 25 June 1903, p. 15.

¹⁹³ "Advertisement," *Evening Post*, 29 May 1903, p. 4.

¹⁹⁴ Including only one subscriber, a Mr. F. W. Gardiner, who identified himself as a music teacher.

¹⁹⁵ Ernest Clemens Lehmann was a violinist in Wellington from 1897 to 1903. He advertised as a violin, cello and singing teacher in Napier and played the cello for the Napier Orchestral Society (Hochen Library reference MS – 2668/022 Roy Spackman Papers). Lehmann reportedly played under Richard Strauss, Edward Grieg and Felix Weingartner. See "Some Wellington Musicians", *New Zealand Illustrated Magazine*, 1 March 1902, p. 480.

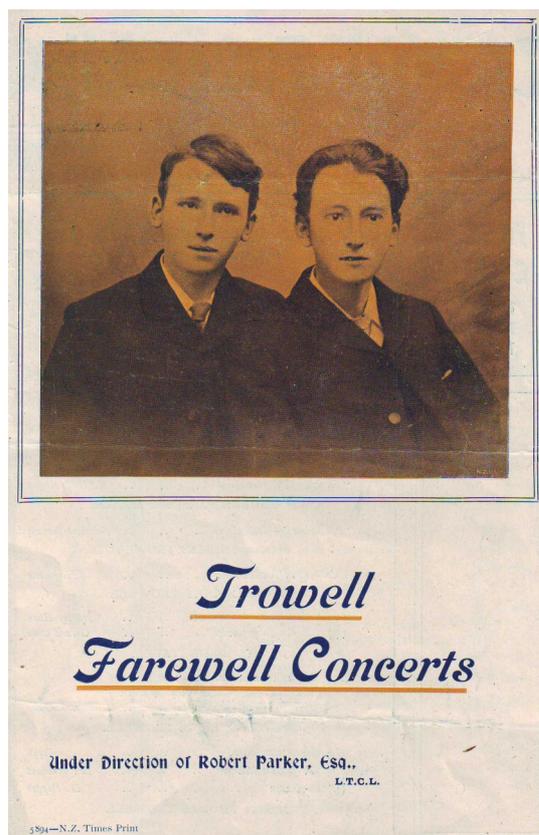
¹⁹⁶ "Advertisements," *Evening Post*, 4 March 1897, p. 2.

Thomas [Arnold] playing Goltermann's A minor Concerto, and Garnet playing Mendelssohn's Concerto in E minor. A review in the *Evening Post* was positive:¹⁹⁷

Sydney-street Schoolroom was again packed, and there was no mistaking the enthusiasm which the clever boys' splendid performances aroused. Those who heard them for the first time were astonished and impressed. Master Thomas Trowell, the 'cellist, was encored again and again.

The second concert three days later featured the first of Arnold's many performances of Haydn's Cello Concerto in D major.¹⁹⁸ Both occasions were advertised in a local paper and *New Zealand Freelance* referred to the "Young Cello Genius" who played the programme, including encores, entirely from memory.¹⁹⁹

Plate 9: Farewell Concert Programme 1903



Source: *Scrapbook - Folder One*. Alexander Turnbull Library, 1902 – 1911, p. 12.

¹⁹⁷ ———, "Entertainments Etc: The Trowell Concerts," *Evening Post*, 23 June 1903, p. 5.

¹⁹⁸ From this point on Thomas (Arnold) Wilberforce Trowell will be referred to by his professional name Arnold.

¹⁹⁹ Footlight, "Dramatic and Musical," *New Zealand Freelance*, 27 June 1903, p. 16.

Several favourable reviews in the press included the following:²⁰⁰

The Trowell twins.....played excellently last Monday evening, and those to whom “high-class music is a little melancholy” were charmed into silent appreciation. Indeed, so hushed was the audience that when an unfortunate woman coughed in a pause, it sounded most vociferous and un-called for, and we all turned a reproachful glare in the direction of the culprit. Altogether it was an exceptionally good concert, for, besides the boys’ playing, which Mrs. Dean accompanied exquisitely, the glees and madrigals were pleasant.....The hall was crowded to the walls.

The sum of £80 was received from the two concerts, with a further £12 from their Nelson appearances. Combined with the other subscriptions, a total of £802 was raised.

Before the twins departed for Europe they attended concerts given by cellist and pianist Boris and Mark Hambourg at the Wellington Opera House between July 4 and 8. Boris played Saint-Saëns’ First Concerto, Popper’s *Spinnelied* and Davidov’s *Am Springbrunnen*, all works destined to become staples of Trowell’s repertoire. Both of the Russian-born Hambourgs settled in London and became regular associates of the New Zealand cellist.

Chapter 7 Travel To Europe

7.1 England

Finally on 4 August 1903 Arnold and Garnet Trowell travelled on the *Rotomahana* to Lyttelton, arriving there on 7 August. After two nights in Christchurch they boarded the *Indralema* bound for London.

They traveled via Cape Horn where they experienced, according to later accounts, such terrible weather that they had to spend four days below deck.²⁰¹ Further anecdotes refer to pleasant visits to the Falkland and Canary Islands. On 23

²⁰⁰ Anon, "Untitled," *Evening Post*, 4 July 1903, p. 10.

²⁰¹ According to Arnold Trowell’s son Oliver.

September 1903, approximately six weeks after leaving New Zealand, they arrived in England.²⁰²

According to family sources the twins initially stayed with their Uncle Will (William Trowell), who was a professional cellist living in Brighton. A brochure from the period advertises his services as follows:

Mr W Trowell gives lessons in violoncello, double bass, harmony and counterpoint and is open to accept engagements as solo violoncellist for concerts....”²⁰³

William Trowell was active as a music teacher and performer in Brighton from 1910 until at least 1922.²⁰⁴ He conducted an amateur orchestra “for ambitious players” at the Brighton School of Music.²⁰⁵ On one occasion at the “Old Steine House” he led a group of 24 cellists, all his own students, in a public concert.²⁰⁶ Although less prominent as a cello soloist, William Trowell created a “good impression” with his performance of *Czardas* on 4 April 1910.²⁰⁷

While there is no record of their experience in Brighton, the twins’ initial reaction to London was, according to Oliver Trowell, unfavourable. The capital city appeared to them damp and dirty and, after a short stay, they were pleased to travel to Frankfurt where they arrived on 30 September. They remained on the continent for the majority of the next three years and visited England periodically over the summer months.

Several newspaper articles and notices from in New Zealand mention Leipzig as the brother’s destination.²⁰⁸ However, the priority appears to have been to find the

²⁰² It appears they remained in London for only five days: A German-English Dictionary (Alexander Turnbull Library MSX-8260) of Garnet’s is inscribed “Cooks Tours London 28 September 1903.”

²⁰³ Original held by Oliver Trowell.

²⁰⁴ “Music in Brighton,” *The Strad*, vol. XXXIII no. 392, 1 December 1922, p. 323.

²⁰⁵ Anon, “Music in Brighton,” *The Strad*, vol. XXIV no. 286, 1 February 1914, p. 350.

²⁰⁶ Gamba, “Violinists at Home and Abroad,” *The Strad*, vol. XX no. 238, 1 February 1910, p. 352.

²⁰⁷ Anon, “Country News: Haywards Heath,” *Musical Times*, May 1 1910, p. 330.

²⁰⁸ One attraction may have been the presence there of Julius Klengel, who was considered one of the leading cello teachers of the era and Alfred Hill, who had himself studied in Leipzig, may have recommended this.

best cello teacher for Arnold and Hugo Becker in Frankfurt was chosen.²⁰⁹ Details of the Trowell's years in Germany are scant but we know that the brothers ended up at the Hoch Conservatory in Frankfurt, Garnet studying the violin with Johann Naret-Koning and Hugo Heermann.

7.2 Frankfurt

The classes in Frankfurt were in German, a language they did not know at school and were probably not familiar with. The combined fee for the brothers' yearly tuition at the Hoch Conservatory was 720 marks (or £36) while board was about £9 per month.

In addition to their main instrument, students were required to study piano, harmony, history of music, chorus singing and chamber music. There were also optional lectures given on prose, poetry and history of literature.²¹⁰

Hugo Becker was considered a strict teacher and the famous cellist Gregor Piatigorsky criticised his didactic style.²¹¹ However, Herbert Withers appreciated his attention to detail and his careful approach to development and training.²¹² According to Withers, Becker required that students practise three or four hours and *not* more than five hours a day.²¹³ Presumably this was enough time to study difficult repertoire such as Friedrich Grützmacher's *Technology of Violoncello* Op. 38.²¹⁴

Trowell studied Becker's own arrangements of François Servais' *Six Caprices* Op. 11 and *Nocturne de Chopin* difficult works for a sixteen-year-old first-year

²⁰⁹ This was decided before the boys left Wellington and reported in the Otago Witness. Anon, "Wellington Wing Whispers," *Otago Witness*, 29 July 1903, p. 57.

²¹⁰ Henderson, B. "Continental Conservatoires" *The Strad*, vol. XVI no. 192, 1 April 1906, p. 386.

²¹¹ Gregor Piatigorsky, *Cellist* (New York: Doubleday, 1965), p. 63.

²¹² Withers studied with Hugo Becker and became a member of the Arthur Catterall Quartet. He taught at the Royal Academy of Music. For more information on Herbert Withers see Appendix 4.

²¹³ Edmund van der Straeten, "Untitled," *The Strad*, vol. XIV no. 160, 1 August 1903, p. 122.

²¹⁴ Trowell mentions that the Grützmacher's Op. 38 studies were used at the Frankfurt Hochschule and the Brussels Conservatoire. See Arnold Trowell and Garnet Trowell, "Violoncellists, Past and Present," *The Strad*, vol. XIX no. 221, 1 September 1908, p. 163.

student.²¹⁵ Later Trowell used the same repertoire in his studio at the Guildhall in London.²¹⁶

In Germany Trowell began to play works by Nicolò Paganini including *Prière et Variations Brillantes (de l'Opera Moïse de G. Rossini)* and Tchaikovsky's *Variations sur un thème rococo pour le violoncelle* Op. 33.²¹⁷ Hugo Becker's *Deux Morceaux* Op. 8 and *Finger und Bogen-übungen (Exercices de doigts et d'archet)* and David Popper's *Ungarische Rhapsodie* Op. 68 were also studied by Trowell at this time.²¹⁸

One of Trowell's earliest compositions was the *Romance in D* for cello and piano, which he performed in Nelson in February.²¹⁹ A list of concert repertoire for 1904 includes two more of his own works, namely the Concerto in A minor Op. 16 and the Concerto in B minor Op. 15.²²⁰ A letter from Katherine Mansfield in December 1903 refers to a cello concerto, presumably one of these scores.²²¹

While in Frankfurt he may have presented his *Romance and dance 'à l'ancienne mode'* for cello and piano to the music publishers Schott and Co. who were based in the city and were to become his major publisher. However, while this work exists in manuscript, it appears to have never been published.

Composers Norman O'Neill, Roger Quilter, Henry Balfour Gardiner, Percy Grainger and Cyril Scott studied at the Hoch Conservatory in Frankfurt prior to Trowell's tenure there. They later became known as the "Frankfurt Five." Like Trowell, Grainger and Scott were published by Schott and had already composed

²¹⁵ Music inscribed 'Thomas Trowell Frankfort am Main.' All are in the high register and used thumb position.

²¹⁶ Interview with Luke Gertler April 2007. See Appendix 5 Trowell's Students.

²¹⁷ Music Inscribed 'Thomas W. Trowell Frankfort am Main.' The cello part of the Tchaikovsky is fingered and includes a handwritten cadenza by Hugo Becker.

²¹⁸ Oliver Trowell collection. Music inscribed 'Thomas Trowell (overwritten Arnold Trowell) Frankfort-am-main.'

²¹⁹ "The Trowell Recital." *Nelson Evening Mail*, Saturday 7 February 1903, p. 2.

²²⁰ These works were later deleted from Trowell's lists of works. From a handwritten repertoire list on the back of the Becker studies (see previous footnote).

²²¹ Letter to Sylvia Payne dated 23 December 1903. Mansfield, *The Collected Letters of Katherine Mansfield*, vol. 1 (1903-1917), p. 8.

works for cello and piano.²²² Some years later Trowell performed with Scott in London and may have attended a concert by Grainger.²²³

Arnold Trowell travelled extensively in England in the summer of 1904 and visited friends and family in Birmingham in June.²²⁴ Later in the year he visited a Miss Linacre, the owner of three rare cellos in Sheffield²²⁵ and an article in the *New Zealand Mail* places Arnold in London in autumn.²²⁶

The Trowell Brothers renewed acquaintance recently in London with Mr Mistowski, who visited New Zealand not long ago as examiner for Trinity College. They spent an evening together enjoying some capital music. Master Thomas [Arnold] Trowell and Mr Mistowski played a Saint-Saens Concerto in A minor and other pieces, and his brother and the pianist Grieg's Sonata in F major. The 'cellist happened to find, on a pile of music, the score of a violin concerto by his host, and forthwith began to play the violin part on his 'cello. At this Mr Mistowski seated himself at the piano, and together they played the concerto through. The pianist was delighted to find that the impromptu 'cello part was so successful, and asked the young Wellingtonian to arrange the violin part as a 'cello solo.

7.3 Brussels

The Trowell brothers left Frankfurt and went to study in Brussels in the autumn of 1904 probably because Garnet's teachers, Johann Naret-Koning and Hugo Heermann had left the staff of the Hoch Conservatory in 1904, the latter to form a breakaway school of his own. Arnold was evidently dissatisfied with lessons, which may have been intermittent given that Becker had a busy performing schedule and had recently been appointed to a teaching position in Stockholm. Further, a report in the *New Zealand Freelance* reports that Arnold's year in Frankfurt "was as good as wasted."²²⁷ Other reasons for the move may have been

²²² *La Scandinavie* by Percy Grainger (1902) and *Pierrot amoureux* by Cyril Scott (1909). Both were published by B. Schott's Söhne.

²²³ A programme of a concert by Grainger in the Oliver Trowell collection has the pianist's autograph on it. Trowell may have procured the programme through a dealer at a later date.

²²⁴ We know this from an inscription on Sonata in D minor for violin, composed by Trowell in the northern city. See Alexander Turnbull Library MS-Papers-9219-031.

²²⁵ Anon, "About a Strad: A Wellington 'Cellist's Unique Experience," *Wanganui Chronicle*, 8 March 1905, p. 2.

²²⁶ Anon, "Music: Notes by G String," *New Zealand Mail*, 12 October 1904, p. 26.

²²⁷ ———, "All Sorts of People," *New Zealand Freelance*, 19 August 1905, p. 3.

Arnold's interest in composition, the proximity of Belgium to England and the reduced cost of tuition.

The annual fee for "foreigners" to study at the Royal Conservatoire was £8, significantly less than the £18 at the Hoch Conservatory in Frankfurt although the cost of living was about the same. Tuition was given three times a week in a group class only. In addition to the principal instrument a second instrument was learnt as well as theory of music, sight singing, chamber music and orchestra.²²⁸ The latter included performances of Handel's Oratorio *Judas Maccabaeus* on 18 December 1904, Beethoven's *Pastoral* Symphony on 5 February 1905, Mendelssohn's *Italian* Symphony and a Mozart Symphony on 19 March 1905.²²⁹

According to Pablo Casals' biographer H. L. Kirk the cello class in Brussels was considered the best in Europe.²³⁰ Further lessons and classes with Edouard Jacobs were given entirely in French, although there was probably more English spoken there than in Frankfurt.²³¹ The guidance of Edouard Jacobs proved fruitful and a report in the *Evening Post* reveals the esteem generated by the young New Zealand cellist:²³²

During a recent visit of the King of Belgium to the Royal Conservatoire of Music at Brussels, the 'cellist son of Mr. Trowell, of this city, had the honour (with two others) of being presented as distinguished students to His Majesty. When M. Jacobs presented the three boys to the King as Bildstein of Russia, Teeland of Holland, and Trowell of New Zealand, His Majesty enquired which of the three was the Englishman, and afterwards spent some time in pleasant chat with the trio.

Arnold Trowell's "Music in Brussels" column began being published in *The Strad* from 1 February 1905. The first article reads as follows:²³³

²²⁸ Henderson, B. "Continental Conservatoires" *The Strad*, vol. XVI no. 190, 1 February 1906, p. 309.

²²⁹ The orchestra also gave a concert on 16 April 1905.

²³⁰ H. L. Kirk, *Pablo Casals: A Biography* (London: Hutchinson and Co, 1974), p. 98.

²³¹ According to undated *New Zealand Herald* article *Arnold Trowell Scrapbook - Folder One*. Page 13c.

²³² Anon, "Personal Matters," *Evening Post*, 2 March 1905, p. 5.

²³³ Thomas Wilberforce Trowell, "Music in Brussels," *The Strad*, vol. XV no. 178, 1 February 1905, p. 229.

Mr Pablo Casals, the fine young Spanish violoncellist, was the soloist at the second Concert Populaire given in December last, at the Theatre de la Monnaie. Casals (who is only twenty-six years of age), is already a master of the instrument. His playing is full of fire, warmth and feeling, while his “cantabile” is equal to any violoncellist I have ever heard, including the great Gérardy himself. He played the Lalo concerto in D major, and, in striking contrast, the third “Suite”(for ‘cello alone) of J.S. Bach. In response to an encore (which he could not escape) he gave Max Bruch’s “Kol Nidrei,” (made so familiar to English concert-goers by Joseph Hollmann) which gave scope to “show off” the beautiful singing qualities of his Italian ‘cello (presented to him by the Queen of Spain). Casals’ playing of the Bach “Suite” was simply a revelation. It was so majestic, so grand, and so truly Bach. I have only heard one cellist who can equal Casals in rendering the old Leipzig Cantor’s ‘cello works, and that is Prof. Hugo Becker, of Frankfort – on – Maine. If the world possessed a few more violoncellists like Pablo Casals, it would indeed be greatly enriched, but good ‘cellists seem to be very rare, and I suppose we must wait patiently and watch who comes forward.

Trowell wrote again for *The Strad* in March:²³⁴

The second subscription concert of the series organised by Mons. Mathieu Crickboom took place on the third, in the Salle de la Grande Harmonie. They played Beethoven’s “Second Symphony” in D major, Weber’s Overture “Oberon”, and Glazunoff’s beautiful little “Poème lyrique”, which is a perfect gem. The feature of the evening, however, was the magnificent violoncello playing of Miss Elsa Rüeegger. She chose as her principal solo Victor Herbert’s fine Concerto in E minor, Op. 30. She played the solo part beautifully, with splendid tone (the weak point with female instrumentalists) and technique, and received great applause. Later in the programme she contributed Pietro Locatelli’s “Sonata in D major”, a composition made familiar in England by one who did much to give the violoncello the standing it has today – Alfredo Piatti. Miss Rüeegger studied at the famous Conservatoire here, under the watchful guidance of Professor Edouard Jacobs, a teacher of great renown. People in Brussels have not yet forgotten the sensation she caused on the occasion of the public “Concour” (prior to her leaving the Conservatoire), when she chose for her solo Rubinstein’s formidably difficult Russian Concerto in D minor, which was composed for Davidoff. The first prize with the greatest distinction was awarded the young Swiss ‘cellist for her brilliant playing. Her playing is not characterized, however, so much by staggering technical feats (like Julius Klengel, of Leipzig, for instance, although she has technique in abundance), but by a charmingly sympathetic tone, and a perfect sense of phrasing, which can be said of very few violoncellists. Amongst violoncellists of the gentler sex, she is of course, “facile princeps”, although I

²³⁴ Ibid., No. 179, 1 March, p. 333.

have not forgotten Miss May Mukle, Miss Gertrude Ess, and Sig. Gel Mina Luggia [sic], the young Portugese violoncellist, who was Julius Klengel's best pupil.

Monsieur Henri Merck, a violoncellist of much talent, gave a well-attended recital on the 28th of January last, in the Salle de la Grande Harmonie, and met with considerable success. M Merck has had the advantage of studying under Professor Edouard Jacobs (and, I believe also Jules de Swert), and has certainly mastered much of the beautiful Belgian method of 'cello playing. M. Merck played Victor Herbert's Concerto in E minor, for the first time in Brussels (Miss Rüeegger playing the same composition a few days later). J.S. Bach's 'Aria' from the Orchestral Suite in D, Gabriel Fauré's beautiful "Elégie" in C minor (which he played exquisitely) and the fine "Variations Symphoniques" of the lamented Léon Boëllmann, a composition made popular amongst violoncellists in England by the renowned Belgian virtuoso, Jean Gérardy, who is, to my thinking, the finest 'cellist of today.

Trowell wrote again in *The Strad* in April.²³⁵

Messr Marix Loevensohn, a violoncellist of some talent, gave a concert on the 15th in the Salle de la Grande Harmonie. The programme he gave was a bold one, inasmuch that he ventured upon three concertos – Haydn in D major (as revised by François Gevaert), Schumann's Concerto in A minor, Op. 129. And Saint-Saëns' hackneyed Concerto in A minor (Op. 33), three works that one is bound to confess contain difficulties quite out of his reach. Mr. Loevensohn plays on a very fine old Italian violoncello, made, I believe, by Gagliano, which has quite a STRAD ring about it.

Arnold heard many other cellists including Julius Klengel who, in a performance some time prior to September 1905, produced "a remarkably sonorous and clear tone" on an instrument Arnold identified as an Amati.²³⁶ Georges Liégeois was another cellist reviewed by the young New Zealander.²³⁷

A very interesting and pleasant concert was given one day last month by Georges Liégeois (an admirable violoncellist) and Gaston Waucampt (pianist) in the Salle Erard. They gave a very fine performance of the late lamented Léon Boëllmann's Sonata in A minor, Op. 40. This work (like the same composer's extremely well-known Variations Symphoniques for violoncello and orchestra) is exceedingly well written, and very effective. Mons. Liégeois afterwards played Max Bruch's hackneyed "Kol Nidrei." To the

²³⁵ Ibid., No. 180, 1 April, p. 387.

²³⁶ T. Arnold W. Trowell, "Celebrated Violoncellos: Their Past and Present Owners," *The Strad*, vol. XVI no. 186, 1 October 1905, p. 178.

²³⁷ Arnold Trowell, "Music in Brussels," *The Strad*, vol. XVI no. 181, 1 May 1905, pp. 16-17. Georges Liégeois was the brother of Cornélis Liégeois, author of *Le Violoncelle* (1913). See Chapter 7.5 Studying Composition.

somewhat sombre piece, Herr Popper's "Vito" made a bright contrast. It is one of the Hungarian virtuoso's best 'cello compositions, and forms the fifth number in a series of delightful "Spanish Dances." M. Liégeois' next number was a bracket – firstly J.S. Bach's beautiful "Aria" from the Suite in D; then Alfredo Piatti's curious "Airs Baskyrs", which Piatti composed in St. Petersburg during his Russian tour in 1844-45. This solo is one of Julius Klengel's favourite concerto pieces. Mons. Liégeois studied for five years at the famous Royal Conservatoire here, under Professor Edouard Jacobs (one of the best of living 'cello teachers), and has acquired a very good, sound left-hand technique, and a splendid tone, which is such a great feature in Prof. Jacobs' method of 'cello playing.

Trowell continues:

Monsieur Emile Simon, a violoncellist, gave a concert on the 28th of March at the Salle Erard. He was associated with Mdlle van Bloomenstein in an early Beethoven Sonata, written in the style of Mozart. Later in the evening he played Dr. Camille Saint-Saëns' popular and beautiful concerto in A minor, No. 1 (Op. 33), and lastly Svendsen's lovely "Romance" (arranged for the violoncello by Professor David Popper) and Hugo Becker's easy though very pleasing "Minuetto." Mons. Simon has a good tone, but his left hand technique is uncertain, causing his intonation to be very faulty in difficult passages.

Again Trowell writes to the *Strad* concerning both cellists and cello music:²³⁸

Dear Sir. – I am writing this letter hoping that it may catch the eye of some STRAD reader or readers, who can give me a good explanation of what seems to me a rather strange fact. It is this. It is a surprising thing that nowadays, while there are fine violinists in abundance equally fine violoncellists are very scarce. One can count celebrated living violinists by the dozen but try counting equally celebrated cellists, and the number will be comparatively very small. Let us try. In Germany we have Julius Klengel of Leipzig and Hugo Becker in Frankfort-on Maine. In Belgium, a country celebrated for its cello players, Jean Gérardy, Edouard Jacobs, Elsa Ruegger. In Hungary David Popper, in Holland Joseph Hollman, in Spain Pablo Casals, in England W. Whitehouse, W. H. Squire and Arthur Broadley. I can only quote these few, who, to my thinking are really celebrated. Of the talented younger cellists such as M Phillip Abbas (who recently made such a successful first appearance in England at the Queen's Hall) Mr. Arnold Foldesy, and Boris Hambourg (brother of Mark Hambourg, the celebrated pianist), greater things may be expected, though whether any of these will turn out a Gerardy or a Klengel, yet remains to be seen.

Again, how is it that so many musical critics write lamentably of the fact that there is so little good music written for the 'cello. Go to a 'cello recital, and what concertos does

²³⁸_____, "Correspondence," *The Strad*, vol. XVI no. 181, 1 May 1905, p. 20.

one hear? The most well known, with the natural result that the public soon long for something they haven't heard. One gets tired of everlastingly hearing Saint-Saens' A minor (Op. 33.), Boellmann's "Variations Symphoniques," and the Goltermann concertos. M. Abbas is certainly one exception to the rule. But what about the four concertos of Davidoff (and also his "Allegro de Concert," which Davidoff so often used to play himself), the fine Concerto of Volkmann (Op. 33) the three Servais Concertos, the magnificent Concerto of Eugen d'Albert, the Concerto of the late M. Anton Dvorak, besides the Concertos of August Lindner, Widor, David Popper, Luigi Boccherini, F. Grützmacher, Henri Vieuxtemps, Fetzagen, Jules de Swert, Van de Goëns, Joachim Raff, Edouard Lalo, Joseph Haydn, (revised by Gavaert), Hollmann, Svendsen, Rubinstein, R. Schumann, Moritz Hetzel, Kauffmann, the ninth of B. Romberg, (revised by Klengel), which is admirably suited to public performance. I can quite understand why the Klengel Concertos are not often played, because they are so tremendously difficult. Besides these Concertos there are the fine solo Sonatas of J.S. Bach, Locatelli, the six Sonatas of Boccherini (revised by A. Piatti), J.S. Breval [sic], Benedetto Marcello, Cervetto, B. Galuppi, Pandini, Bertan, Galeotti, Marais, Quirino, Gasparino, Buononcini, Grazioli, J. Stiasni, Pasqualini, Loeillet, Martini, Pianelli, Salvatore, Lanzetti, Francesco Guerini, Caix de Herveois, Porpora, Valentini and many others. I have only heard of one 'cellist playing the Concerto in E minor of Victor Herbert. This Concerto ought to be in the repertoire of every proficient cellist. It abounds in beautiful passages, the andante movement being especially beautiful. I may say the 'cellist I refer to as having played it is the Belgian master, Edouard Jacobs, first 'cellist at the famous Conservatoire in Brussels. Victor Herbert's "Serenade" (from the Suite Op. 3) is well known amongst violoncellists, but the Concerto exists, like many other 'cello compositions, and is allowed to lie on the shelf where it will probably remain for years to come until comes forth a 'cellist who will give the 'cello the standing it deserves and bring forth compositions that now lie practically in obscurity.

Yours very truly T.W.T. Brussels

7.4 Premier Prix de Concours

Meanwhile after only nine months studying at the Brussels Conservatoire, Trowell in June 1905, won the *Premier Prix de Concours* or first prize in the cello competition.²³⁹ The success was proudly reported in the *Wanganui Herald*, *Evening Post* (Wellington), *West Coast Times*, *Otago Witness*, *New Zealand*

²³⁹ Although the top prize, *Premiere Prix avec le Grand Distinction* was not awarded in 1905, it was given in other years. Recipients include Lorenzo Rotondo (1890), Raoul Preumont (1898), Jeanne Froment (1903) and Emile de Vlieger (1904).

Freelance, Hawera and Normanby Star and the *New Zealand Herald*. The latter reported the event as follows:²⁴⁰

The Concour examinations, Mr. G. Schwartz explains, are peculiar to the Royal Conservatorium of Music at Brussels, and may be compared with the Prix de Rome given in Paris for composition. Even to the preliminary examinations only performers of pre-eminent ability are admitted, and this alone is a testimony to the ability of the young New Zealand 'cellist. The examinations are conducted in public in the presence of thousands of spectators in the Salle de la Grande Harmonie, and the judges are virtuosi invited from other centres for the purpose of obtaining unbiased and unprejudiced decisions. In the examination in which Thomas [Arnold] Trowell was successful the jury consisted of M. Gaevaert, president of the Royal Conservatorium at Brussels, M. Ernest de Munck, M. Massau (the teacher of Gerardy), Prince Carnaran and others.

The anonymous author continues,

It may be mentioned that young Trowell is the first student for twenty years to win this prize at the age of seventeen, the last person to accomplish this feat being [cellist Joseph] Hollmann. [Another cellist] Elsa Reugger was the winner one year, and Boellmann, composer of the "Variations Symphoniques" won it the last time it was awarded. For several years past no award has been made, the jury considering that none of the competitors came up to the necessary standard. Ever since joining the conservatorium Thomas [Arnold] Trowell has been a pupil of the celebrated teacher, M. Jacobs. He is believed to be the first Englishman to win the Concour, and is certainly the first colonial.

Seven cellists participated in the competition and were required to play a concerto by Romberg as well as another of their own choice. Trowell performed Volkmann's Concerto in A minor Op. 33 with a cadenza by Klengel, in addition to one of his own compositions. Trowell and Maurice Crouzé were the top prizewinners while second and third prizes were shared between the other four competitors.²⁴¹ Characteristically his achievement was overstated in the press.²⁴²

²⁴⁰ From the *New Zealand Herald*. See *Arnold Trowell Scrapbook - Folder One*, p. 13c.

²⁴¹ "Au Conservatoire," *Le Guide Musical*, 25 Juin - 2 Juillet 1905, p. 487.

²⁴² Luigi Forino claims that 46 students gained the *premier prix* in cello during the course of Edouard Jacobs' tenure at the Brussels Conservatoire from 1885 to 1905. Luigi Forino, *Il Violoncello, il Violoncellista ed i Violoncellisti*, 2nd edition ed. (Milan: Ulrico Hoepli, 1930), p. 444. A further 31 students are identifiable during that period and from 1905 to 1914.

Unfortunately for Trowell, an offer to perform as soloist with the Kursaal orchestra at Ostend had to be declined due to ill health and the need for a better quality instrument.²⁴³ As a first prizewinner he was no longer eligible to study with Jacobs at the Brussels Conservatoire, and had to continue his development as a cellist unaided. Perhaps this is why he found time for composition and writing.

Plate 10: Arnold Trowell, Brussels 1905



Source: *Scrapbook - Folder One*. Alexander Turnbull Library, 1902 – 1911, p. 17.

Using a variant of his new professional name, Arnold Trowell wrote and published an article on cellos in *The Strad* magazine.²⁴⁴ It generated a moderate degree of correspondence and precipitated the *Dictionary of Violoncellists* written serially in collaboration with his brother Garnet. The serial column was accepted by *The Strad* magazine and published over the next five-and-a-half years. Mysteriously the dictionary was suddenly discontinued and left incomplete in February 1911. The work was finished only up to the letter R and no entries were

²⁴³ Anon, "All Sorts of People," *New Zealand Freelance*, 21 October 1905, p. 3.

²⁴⁴ Article by T. Arnold W. Trowell, "Celebrated Violoncellos: Their Past and Present Owners," pp. 177-179.

given for cellists starting with the letters S - Z. Several factors may have prevented completion of the series.

Firstly, an English language version of Carl Schroeder's *Handbuch des Violoncellspiels (Handbook of cello playing)*, including an abbreviated dictionary of cellists had recently been published in London.²⁴⁵ Also Liégeois and Nogue's *Le Violoncelle* was published, albeit in French, in 1913 and contained copious amounts of information on cellists of the nineteenth century.²⁴⁶ Further, Edmund van der Straeten, a London cellist who also wrote for *Strad Magazine*, was preparing his *History of Violoncello*, which also included a dictionary of cellists.²⁴⁷

The Strad Library published the latter in 1914 as part of a series of books about string playing. Van der Straeten had already contributed to this series and his publisher probably decided to terminate the serial by the Trowell twins, to prevent any erosion of sales.²⁴⁸ Finally, the entries of S, T, W and V would have brought forward the names of several prominent London-based cellists including Felix Salmond, Percy Such, Joseph Schofield, W. H. Squire, R.V. Tabb, Herbert Walenn, Herbert Withers, Edmund Woolhouse, William Whitehouse and Edmund van der Straeten. Trowell may have realized that committing to print comments about such fellow musicians might be politically imprudent. The dictionary remained unfinished and there is no manuscript known to exist for the missing entries.

7.5 Studying Composition

Trowell's composition teacher was Paul Gilson, an unknown name today, but a man who curiously enough wrote his symphonic sketches *La Mer* in 1892 well before Debussy composed his work of the same title in 1905. In November 1905

²⁴⁵ Trowell freely used this source without acknowledgement, a practice that was widespread among contemporary writers and publishers. Carl Schroeder, *Handbook of Cello Playing*, trans. J. Mathews, Sixth ed. (London: Augener, 1893).

²⁴⁶ C. Liégeois and E. Nogué, *Le Violoncelle. Son Histoire, Ses Virtuoses* (Paris: Costallat & Cie., 1913).

²⁴⁷ Edmund van der Straeten, *History of the Violoncello* (London: William Reeves, 1914; reprint, William Reeves 1971).

²⁴⁸ ———, *The Technics of Violoncello Playing.*, vol. V, *The Strad Library* (London: Lavender Publications, 1898).

the orchestra of the Conservatoire performed Gilson's *Rhapsody à la Marcia* and concertos played by the top prizewinners of the *Concours*.²⁴⁹ It is possible at this time that Trowell collaborated with Gilson on sketches for a new work by the Belgian composer, *L'Andante et Scherzo pour Violoncelle et Orchestre*.²⁵⁰

We know that in 1906 Trowell began performing more of his own works in Belgium, including his *Three Preludes for solo cello Op. 62, Nocturne, Requiem, Prière* and *Lamento*.²⁵¹ A report refers to a Concerto in B minor and a Sonata, which an anonymous writer working under the pseudonym of Treble-Clef describes as "a mighty work, the piano part being quite colossal."²⁵² These works are most likely the Concerto in B minor Op.15 and the Sonata No. 1 in D major Op. 23. Only fragments of these pieces remain.²⁵³

Living at 44 Rue de l'Arbre in Brussels, Arnold began to study works by other composers including Davidov's Concerto in A minor Op. 14 as well as Fritz Kreisler's arrangement of Paganini's Op. 13 *I Palpiti*.²⁵⁴ Trowell rewrote and performed the latter composer's *Non Più Mesta* variations in a version based on the inspiration of Garnet's violin teacher César Thomson.²⁵⁵

Arnold continued to study the music of his former teacher, Hugo Becker, including his *Morceaux de Concert* Op. 14. He made alterations to the solo part, adding double-stops and other ornaments of a virtuosic nature. Other works performed or studied in Brussels include Saint-Saëns' Sonata in C minor and *Lamento* Op. 51 No. 1 from "Deux Morceaux pour Violoncelle et Piano" by René de Boisdeffre.

²⁴⁹ Presumably Trowell performed the Volkmann Concerto in this concert. See "Au Conservatoire," p. 720.

²⁵⁰ According to Jacques Van Hool the work was composed in the 1906. See Jacques Van Hool, "Paul Gilson," in *Flemish Connection VI: Paul Gilson, Orchestral Works Martyn Brabbins, Flemish Radio Orchestra* (Et'cetera, 2006), p. 5.

²⁵¹ The *Wanganui Chronicle* refers to a set of variations on a Polish theme composed by Trowell and dedicated to Julius Klengel. Anon, "Personal Notes," *Wanganui Chronicle*, 28 June, 1906 page 5.

²⁵² Treble Clef, "Music," *The Dominion*, 23 May 1908, p. 12.

²⁵³ Publishers Schott and Co refers to a Sonata in E major but Trowell's own records list a Sonata in D major. An incomplete and unpublished fair copy of a Sonata in D major/ B minor may be from the missing work.

²⁵⁴ The work by Davidoff is inscribed "Arnold Trowell, Royal Conservatoire Brussels Belgium Rue de la (Réjeune?) Brussels. 9/11/04." Oliver Trowell Collection.

²⁵⁵ B Henderson, "Arnold Trowell," *The Strad*, vol. XVIII no. 208, 1 August 1907, p. 126.

There were many performances to attend in Brussels, a city that was considered a compulsory destination for touring European and foreign artists. Within a period of only three days in November 1905 cellists Fernande Kufferath and Cornélis Liégeois both gave recitals.²⁵⁶ Foreign singers dominated the opera house or *Théâtre Royal de a Monnaie*, and Trowell may have attended a performance of Berlioz's *La Damnation de Faust* in which Marguérite was sung by New Zealand-born soprano Frances Alda.²⁵⁷ According to her autobiography, while in Brussels Alda sang the role 74 times in 10 months.²⁵⁸

Meanwhile, Rudolf Bottermund, who was a friend of both the Trowell brothers and Katherine Mansfield, committed suicide in Brussels in 1906.²⁵⁹ Arnold dedicated his *Lamento* Op. 37 as "a funeral march in memory of that talented young violinist, another pupil of César Thomson."²⁶⁰ The work was subsequently published in Brussels in 1907.²⁶¹ This was Trowell's first published piece and was advertised in *Le Guide Musical* in April.²⁶²

7.6 Brussels Debut

Arnold Trowell's recital at the *Salle de la Grande Harmonie* in Brussels on Tuesday 27 March 1906 was an expensive venture, costing £25 paid directly from the trust fund in Wellington.²⁶³ It proved to be a wise investment as the concert was reported widely in the European press, including the following review:²⁶⁴

²⁵⁶ Concerts on Tuesday 7 November and Thursday 9 November 1905. See "Agenda Des Concerts," *Le Guide Musical*, 22 October 1905, p. 680.

²⁵⁷ "Bruxelles: Théâtre Royal De La Monnaie," *Le Guide Musical*, 11 March 1906, p. 194.

²⁵⁸ Frances Alda, *Men, Women and Tenors* (Boston: Houghton Mifflin, 1937), p. 59.

²⁵⁹ Although a chronology of events is unclear, it is widely recognised that characters based on Rudolf and the Trowell twins are detailed in Mansfield's unfinished novels *Juliet* and *Maata*.

²⁶⁰ Henderson, "Arnold Trowell."

²⁶¹ Arnold Trowell, *Lamento for Violin and Piano* Op. 37 (Brussels: Maison Beethoven-Georges Oertel 1907). Maison Beethoven was situated next to the conservatoire and their catalogue of composers included Trowell's composition teacher, Paul Gilson and H. F. Wyon. For information on the latter see Chapter 8.1 Entering the Profession.

²⁶² Anon, "Advertisement," *Le Guide Musical*, 7 April 1907, p. 288.

²⁶³ Edward Dean, "Trowell Fund Agreement and Report," (Wellington: Alexander Turnbull Library, 1908).

²⁶⁴ Review by Fr. Dufour in *La Glaneur* April 1906. *Arnold Trowell Scrapbook - Folder One*, p. 18.

Le Mardi 27, à la Grande Harmonie, M. Arnold Trowell, un jeune violoncelliste, que toute la colonie anglaise de la capitale avait tenu à encourager de sa présence. C'est donc devant un brillant auditoire que M. Trowell nous a donné la mesure de son savoir. Malgré sa grande jeunesse, le virtuose possède déjà de très sérieuses qualités de son et d'interprétation. La technique est parfaite, et s'accompagne d'une grande aisance et d'un sens artistique sérieux. Nul doute que d'aussi précieuses aptitudes ne lui réservent de nombreux et brillants succès.²⁶⁵

Given that Gabriel Fauré's new Quintet in D minor Op. 89 received its Belgian premiere, with the composer at the piano, only a few nights before in the same city, one might have expected a small audience to attend the debut of an unknown cellist.²⁶⁶ However, a letter from Garnet Trowell suggests quite an occasion:²⁶⁷

The 'cello recital here was a triumph in the highest sense of the word. The Salle was crowded – people standing three deep in the gallery and round the hall, being unable to obtain seats. At 8.30 Arnold walked on to the platform (where he had seen so many famous artists), followed by one of the finest accompanists living (Mr Georges Lauweryns), and thirdly, his namesake to act as turnover. Amidst a storm of applause he greeted his audience with a slight bow of the head, bent over his Strad, waited a moment for silence, and so commenced the concert.....the excitement increased with every number. He had flowers, and laurel wreaths, and bunches of violets by the hundred (thrown by the ladies). After the concert the artist's room was rushed with people – mostly women – trying to hug him, and everywhere was excitement. The students formed up behind our carriage and followed singing and cheering to the echo, till we reached home; and then they would not leave the front of the house, but continued to sing his praises.

Katherine Mansfield was in the audience and had travelled with her sister and aunt from London to hear the concert. Trowell may have returned with them to London as he was in the English capital by 11 May 1906.²⁶⁸ During the summer Mansfield was to rebel at her family's decree that she must return to New Zealand. Given her infatuation with Arnold she may have taken solace from his

²⁶⁵ "On Tuesday 27, at the Grande Harmonie, Mr. Arnold Trowell, a young cellist whom the whole English community of the capital wished to encourage. It was thus before a splendid audience that Mr. Trowell demonstrated the measure of his talent. Despite his extreme youth, the virtuoso already displays very sincere qualities of sound and a genuine appreciation of art. The technique is perfect and comes with great ease and a sense of serious artistry. There is no doubt that such invaluable abilities presage a long and brilliantly successful musical career."

²⁶⁶ Concert on Friday 23rd March 1906. Graham Johnson, *Gabriel Fauré: The Songs and Their Poets* (Burlington: Ashgate, 2008), p. 292.

²⁶⁷ "A Magician of the Cello," *New Zealand Mail*, 4 July 1906, p. 28.

²⁶⁸ "A "Coming" Violoncellist," *Evening Post* 1906, p. 5.

visits to her at Queen's College during this time.²⁶⁹ Perhaps Mansfield's frustration and unrequited feelings found an outlet in her unfinished novel *Juliet*.²⁷⁰

Chapter 8 Move To London

8.1 Entering the Profession

Shortly after arriving in London, Arnold registered his name and address with the New Zealand High Commissioner.²⁷¹ Meanwhile Katherine's father made efforts, on Arnold's behalf, to secure an agent.²⁷²

June 1st 1906

My Dear Dean, I can only write you very briefly this morning as I am particularly busy, but I am anxious to let you know what has transpired respecting Trowell since he arrived in London. Well, I was able to secure for him some first class introductions to agents, but he decided to make use of one of them only, namely, Mr Rainbow. The result of his negotiations with that gentleman is as follows: Mr Rainbow is to arrange (1) For two Public Concerts to be given in Queen's Hall at which Trowell is to appear as principal solo 'cellist.

(2) Rainbow is to receive as a contribution towards the costs of these concerts £25. On the understanding that the nett [sic] profit, if any, over and above the sum of £150, shall be divided equally between Rainbow and Trowell.

(3) Trowell is to engage to appear under the sole direction of Rainbow as a solo 'Cellist in the United Kingdom and elsewhere as may mutually agreed upon for three years from 1st July 1906.

(4) Trowell is to receive 25% upon the gross takings in respect to every public concert or Recital at which he shall appear or take part as solo 'cellist and the sum of 40% in respect of any At Home or Private Concert at which Trowell may play.

²⁶⁹ John Middleton Murry and Ruth Elvish Mantz, *The Life of Katherine Mansfield* (London: 1933), p. 221.

²⁷⁰ Katherine Mansfield, "The Unpublished Manuscripts of Katherine Mansfield: Juliet," *Turnbull Library Record*, March 1970 1906, pp. 4-28.

²⁷¹ Anon, "Personal Notes from London: (from Our Own Correspondent) London, 19 May," *Evening Post*, 27 June 1906, p. 2.

²⁷² Letter from Harold Beauchamp to E. H. Dean. *Arnold Trowell Scrapbook - Folder One*, pp. 23 - 24.

(5) Rainbow is to keep proper books of account showing receipts from all sources, such books at all times to be open to the inspection of Trowell or his appointee.²⁷³

Laurence Rainbow, who was employed by the agency Vert and Sinkins, represented many artists in Britain including Pablo Casals.²⁷⁴ Rainbow had heard Trowell in Brussels, apparently quite by accident, and immediately offered him a three-year exclusive contract.²⁷⁵ However, presumably because of the financial terms, the young cellist declined.

Trowell returned to Belgium to appear as soloist with the Orchestre de la Société Royale d'Harmonie on Wednesday 11 July in Antwerp. Promoted for the first time as "Violoncellist de Londres" Trowell performed the Goltermann A minor Concerto.²⁷⁶ A letter to his father and published in the *Evening Post* contains details of the occasion:²⁷⁷

I had an engagement to play with an orchestra in Antwerp with the Royal Harmonic Society last Wednesday, with terrific success. Will send you the critique — in French — later. I played "Non Piu Mesta" of Paganini and every one went mad as usual. As encore, I played "Etude," for 'cello alone (my own composition), and created even a greater sensation. Madame Meyer, who loaned me her (Strad) 'cello, came from London to hear me, and her daughter came all the way from Frankfurt. I have the reputation all over Belgium as the "Paganini of the 'cello," as I play all his compositions just as they were written. I hope next month to get an engagement, but am not sure of it yet.

Katherine left London on 18 October, arriving in Wellington, New Zealand on 6 December. Meanwhile Arnold travelled to Brussels and gave two concerts, both of which included Colonel Thornton Wyon as accompanist.²⁷⁸ Arnold presented Marcello's Sonata in F major, Herbert's *Serenade*, Popper's *Chant d'Automne*, and his own *Three Preludes for Violoncello alone*.²⁷⁹ The second performance, which included Garnet Trowell, featured Arnold's *Lamento* and *Prière* as well as

²⁷³ The document continues with terms for travel and living expenses.

²⁷⁴ Christopher Fifield, *ibbs and Tillet: The Rise and Fall of a Musical Empire* (Aldershot, England: Ashgate Publishing Limited, 2005), p. 106.

²⁷⁵ Anon, "A New Zealand Cellist," *Taranaki Herald*, 7 April 1908, p. 7.

²⁷⁶ *Arnold Trowell Scrapbook - Folder One*, p. 16.

²⁷⁷ Anon, "Personal Matters," *Evening Post*, 1 September 1906, p. 5.

²⁷⁸ Colonel Thornton Wyon played several organ solos in both concerts. H. Wyon, who may have been a relation, wrote an illustrated article about the Trowell's in the *European Express* on 14 April 1906. *Arnold Trowell Scrapbook - Folder One*, p. 14.

²⁷⁹ *Ibid.*, p. 19.

Vieuxtemps' *Romance* for violin and cello. The concert raised 137.50 francs for an organ fund.²⁸⁰

Further press announcements reveal plans by Arnold Trowell to spend five months from December 1906 on a continental tour with concerts in Milan, Rome, Naples, Genoa, Venice and Florence as well as centres in Switzerland and Spain.²⁸¹ Yet an article in the *New Zealand Freelance* has Trowell presenting plans for two recitals in London in early 1907.²⁸² The continental tour did not eventuate and it is likely that Arnold returned to London, while Garnet remained in Brussels to continue his studies at the Conservatoire. For the first time the two brothers experienced an extended period of separation.

The postponement of the London concerts elicited a negative response from some critics, one of whom noted "an injudicious attempt to prejudice merit" prior to his debut.²⁸³ Another article turned the situation into a farce:²⁸⁴

Arnold Trowell, the New Zealand 'cellist, is to make his first appearance in London in April.

His twin brother Garnet is also a musician, and when about nine years old, the two, travelling through the bush of the North Island, were taken by the Maoris and worshipped. The heads of golden-auburn hair, which the boys possessed, so attracted the natives, that certain of them carried off the boys at night to worship as Children of the Sun God.

Meanwhile Arnold's *Rêverie du Soir* Op. 12 No. 1 was offered and accepted by London publishers Bunz and Co.²⁸⁵ This was advertised prominently in the *Strad* magazine alongside *Serenade* by Frank Bridge.²⁸⁶

²⁸⁰ Ibid., p. 20. This concert was reported in the *Wanganui Chronicle*, 4 January 1907, p. 4.

²⁸¹ Anon, "Untitled," *New Zealand Mail*, 31 October 1906, p. 13.

²⁸² Footlight, "Dramatical and Musical," *New Zealand Freelance*, 31 October 1906, p. 13.

²⁸³ *Arnold Trowell Scrapbook - Folder One*, p. 13.

²⁸⁴ Anon, "Children of the Sun God." *The Cremona*, vol. 1 no. 4, 16 March 1907, p. 37.

²⁸⁵ Alexander Turnbull Library MS-Papers-9016-036. This was the only work by Trowell published by Bunz and Co., who either ceased operation in 1908 or were sold to Reid Bros Ltd.

²⁸⁶ Anon, "Music for the Month," *The Strad*, vol. XVIII no. 211, 1 November 1907, p. 245. Keith Prowse Ltd published Frank Bridge's *Berceuse* for cello and piano in 1902.

8.2 London Debut

Trowell's London debut in June 1907 became the platform from which the cellist launched a successful career in the United Kingdom.²⁸⁷ The concert included Haydn's Concerto in D Major, Trowell's own Concerto Op. 17 in E minor and works by Servais and Popper.²⁸⁸ A review noted that, "he [Trowell] displayed the high acrobatics of the violinists on the violoncello" during the Paganini and that overall "his tone is not very strong, but is sympathetic and refined, liquid and even."²⁸⁹

The concert was reported or reviewed, largely favourably, by no fewer than 20 different newspapers and magazines throughout England, Scotland and Wales. According to one reviewer, Trowell's concerto was "full of melody but does not give too many opportunities for display of the performer's technical ability."²⁹⁰ A feature of the publicity for Arnold Trowell was the misrepresentation of his age. According to reports he was 18 years of age at the time of his London debut but, in reality, had just turned 20 four days prior to the recital.²⁹¹

According to the *Otago Witness* many New Zealanders were among the audience for the occasion.²⁹² One of these was probably Cyril Towsey, the Wellington pianist, who had recently arrived in London. According to the *New Zealand Freelance* he approached Trowell about making a tour together.²⁹³ Although this did not eventuate, Towsey did tour with Nellie Melba that year, and secured a position as an accompanist with Ibbs and Tillett soon after.²⁹⁴ Towsey and Trowell did perform together finally in March 1910 in a concert with the singer Blanche Marchesi.²⁹⁵

²⁸⁷ As if their career paths were synchronized in some way, the New-Zealand-born soprano Francis Alda (See chapter 7.5) gave her debut London recital in the same venue in the same week.

²⁸⁸ Saturday 29 June 8.30 pm at Bechstein Hall.

²⁸⁹ Anon, "On Music: Bechstein Hall," *Judy*, 10 July 1907, p. 26.

²⁹⁰ *Aberdeen Daily Journal* 1 July 1907. *Arnold Trowell Scrapbook - Folder One*, p. 11.

²⁹¹ Anon, "Music in London: A New Zealand 'Cellist,'" *New Zealand Mail*, 21 August 1907, p. 59.

²⁹² ———, "Mr Trowell's Recital," *Otago Witness*, 28 August 1907, p. 69.

²⁹³ ———, "All Sorts of People," *New Zealand Free Lance*, 1 June 1907, p. 3.

²⁹⁴ Fifield, *Ibbs and Tillett: The Rise and Fall of a Musical Empire*, p. 377.

²⁹⁵ Cutting from the *Sussex Daily News* 7 March 1910. *Arnold Trowell Scrapbook - Folder One*, p. 33.

Less than two weeks after his London debut Trowell gave a second recital playing Saint-Saëns' First Concerto as well as his own *Elegie*, a Boccherini sonata and works by Davidoff and Paganini.²⁹⁶ A promotional article in the *Violin Times* announced him as "the distinguished young violoncellist, Arnold Trowell, whose successes abroad have entitled him to rank as one of the foremost violoncellists of our time."²⁹⁷

The favourable reception from the press and public alike must have persuaded *The Strad* magazine to go ahead and publish an article and photograph of Trowell.²⁹⁸ This shows the cellist in a dreamy pose with shoulder length hair in what was then the continental fashion for musicians and "bohemian" artists.

Trowell appeared for the first time as concerto soloist in London in 1907 at Queen's Hall with The Strolling Players, an amateur orchestra conducted by Joseph Ivemey that had become a regular feature of the London calendar.²⁹⁹ His performance of Boëllmann's *Variations Symphoniques* gave promoters an opportunity to hear the cellist in the marketable role of guest soloist and the *Daily Telegraph* noted that Trowell's rendition of the *Variations* showed "marked skill."³⁰⁰ Another reviewer mentions Trowell's "command of expression in *cantabile* passages."³⁰¹ Interestingly, Jean Schwiller, an almost exact contemporary of Trowell, performed the same work six months earlier but received little attention from the press.³⁰²

Concert agents Vert and Sinkins were engaged to promote Trowell's next concert on Saturday 23 November at Bechstein Hall with contralto Rosina Elston.³⁰³ Ignoring established tradition, Trowell featured in the publicity ahead of the singer and included Popper's Concerto in E minor, Paganini's *Non più Mesta* and

²⁹⁶ Concert in Bechstein Hall, Wednesday 10 July at 8.30pm.

²⁹⁷ Anon, "Untitled," *Violin Times*, 1 July 1907, pp. 105-106.

²⁹⁸ Henderson, "Arnold Trowell."

²⁹⁹ Concert on Wednesday 6 November at 8.30pm.

³⁰⁰ Alexander Turnbull Library: MS-Papers-8972-01. On the back of the concert programme is handwritten "Vert and Sinkins 41 Maddox St on 2023 Gerard" as well as the addresses and phone numbers of other publicists and promoters.

³⁰¹ *Arnold Trowell Scrapbook - Folder One*, pp. 21-22.

³⁰² Anon, "Concerts," *The Times*, 4 May 1907. Both Schwiller and Trowell studied with Hugo Becker. For more information on Schwiller see Appendix 4.

³⁰³ ———, "Music for the Month."

Trowell's *Rêverie du Soir*. According to another review, a large and appreciative audience was in attendance.³⁰⁴ *The Times* was most complimentary:³⁰⁵

In all these pieces Mr. Trowell showed himself a master of technique, overcoming the difficulties with ease and without making it apparent that there were any difficulties to overcome; at the same time he played the music as though it meant something to him, and not as if it were only a vehicle for display. His tone was full and came easily off the strings, and his readings were free from the affection that so often accompany a player to whom difficulties come lightly.

8.3 Family Reunited

It is likely that Arnold's parents were hoping to attend his London debut. As early as May 1906 Luigi and Kate Trowell had begun planning to join their sons in London.³⁰⁶ While still in Wellington they attended the Beauchamp's 'at home' at their new house at Fitzherbert Terrace. During the concert, Luigi and Katherine Mansfield took the opportunity to perform Arnold's music:³⁰⁷

The feature of the tea was the delightful music from the daughters of the house, assisted by Mr. Trowell, the father of the famous twins, who are making such names in the musical world at home. Mr Trowell is himself a fine musician, and played a violin solo charmingly. Miss Vera accompanied most sympathetically on the piano, and Miss Kathleen played the 'cello, an unusual instrument for a girl to master. The trios were exquisite, a composition of young Trowell's being among the items.

The following month Katherine Mansfield played the cello again in a more formal public setting.³⁰⁸

An attractive programme has been prepared by Mr. R. Parker for the St. Paul's choir concert on Tuesday next. In addition to the resources of the choir itself, the Misses Beauchamp, who have recently returned after some years study in Europe, will contribute vocal and instrumental solos, among the latter a serenade for violoncello composed by Arnold Trowell.

³⁰⁴ *Wanganui Chronicle* Saturday 18 January 1908. *Arnold Trowell Scrapbook - Folder One*, p. 24.

³⁰⁵ Anon, "Concerts," *The Times*, 25 November 1907, p. 8.

³⁰⁶ Advertisement, "Evening Post, 9 June 1906, p. 1. 18 Buller Street was still for sale a year later. See "Advertisement," *Evening Post*, 25 May 1907, p. 1.

³⁰⁷ Anon, "Life in the City," *Wairarapa Daily Times*, 30 April 1907, p. 3.

³⁰⁸ ———, "Local and General," *Evening Post*, 4 May 1907, p. 6.

By this time the trust fund that was set up in Wellington was near the end of its term and Luigi Trowell's thoughts turned to England. He probably hoped to contribute personally to the launching of his sons' careers. Further, the violinist's prospects in Wellington may have been diminished by the arrival of Frank Johnstone who was soliciting aggressively for students of violin and cello in the city.³⁰⁹ The Trowells left Wellington on 6 April 1908 bound for England.³¹⁰

While still infatuated with Arnold, Mansfield wrote the following in a letter to her sister on 17 January 1908:

"He [Doctor Crosby] is lending me the precious Kennedy while he goes away –and sending me Arnold Trowell's *Reverie de soir* – Oh, Vera, Tom has had the most magically successful concert – you know a packed hall – and glowing notices in the Times – I am so glad – He played this *Reverie* then – and also at Queen's Hall – where the Duke of Connaught was present. (Very very choice indeed my dear)."³¹¹

This success no doubt fuelled her girlish crush on Arnold, which had begun in Wellington and continued in London when she was a student at Queen's College. However, since she had returned to New Zealand in 1906, her adoration went unreciprocated and ultimately came to an end when Arnold began a relationship with her former classmate Gwen Rouse.³¹² Harold Beauchamp (Mansfield's father) was at this time involving himself in negotiations with agents on behalf of Arnold and reluctantly allowed Katherine to travel to London, on the condition that she train as a professional musician.

Meanwhile Arnold's final 1907 concert attracted the attention of the great English cellist William Whitehouse:³¹³

³⁰⁹ See Chapter 6.4. Johnstone placed numerous advertisements in the *Evening Post* between May and October 1907. See Frank R. Johnstone, "Advertisement," *Evening Post*, 2 March 1907, p. 6.

³¹⁰ Anon, "Shipping. Port of Wellington," *Evening post*, 7 April 1908, p. 6.

³¹¹ Mansfield, *The Collected Letters of Katherine Mansfield*, vol. 1 (1903-1917), p. 38. See Chapter 6.4.

³¹² Mansfield's letter to Garnet Trowell (29 October 1908) refers to Rouse's relationship with "Tom."

³¹³ Concert on Saturday 14 December at 8.30pm. The performance at Bechstein Hall featured contralto Ethel Hook (sister of Clara Butt). Trowell played Haydn's *Concerto in D*, Servais' *Variations*, and the Trowell-Paganini fantasie *I Palpiti*.

34b Portsdown Road, W.
 Telephone 4632 PADD.
 16 Dec 1907

I must write – please excuse pencil – to say how much I enjoyed your beautiful playing on Saturday – Such delightful Tone, Execution, Phrasing and beauty of production one does not hear often! I shall always be delighted to see you.

Sincerely and admiringly

W. E. Whitehouse³¹⁴

In a programme that once again favoured cello solos over vocal items, the reviews were consistently favourable.³¹⁵ However, one critic complained that, “surely at a vocal recital there was no necessity for him [Trowell] to occupy so large a share of the audience’s attention.”³¹⁶

Trowell’s first solo recital in 1908 featured his own *Elegie, Capriccio* Op. 18 and *Scherzo* as well as Richard Strauss’ Sonata in F and, according to *The Times*, was “an excellent performance.”³¹⁷ New Zealand tenor Philip Newbury, who was in the audience, reported to a Sydney newspaper that young [Arnold] Trowell “is the greatest living ‘cello virtuoso, with a finer technique than even Gerardy.”³¹⁸

Again Newbury is reported, this time in the *Taranaki Herald*:³¹⁹

He is the greatest living executant and New Zealand ought to be proud of him. We call him 'The wizard of the 'cello' at Home. I was at a recital he gave in the Bechstein Hall, when the audience went mad over him. Trowell, in my opinion, is just as great on the 'cello as Kreisler on the violin.

On 30 June 1908 Arnold and Garnet Trowell gave a chamber music recital with Australian pianist Madeline Royle.³²⁰ The occasion was the afternoon

³¹⁴ Letter in the Alexander Turnbull Library (MS-Papers-9016-007).

³¹⁵ The vocalist on this occasion was Ethel Hook, sister of Clara Butt.

³¹⁶ *Daily Telegraph* Monday December 16. *Arnold Trowell Scrapbook - Folder One*, p. 26.

³¹⁷ The concert was at 3.00pm on Friday 28 February at Bechstein Hall with Ruth Troward as accompanist. See article from *The Times* (29 February 1908) in Alexander Turnbull Library Ibid., p. 30.

³¹⁸ Anon, "Untitled," *The Observer*, Saturday 25 April 1908, p. 6. Newbury, who grew up in Dunedin and sang with the Carl Rosa Opera Company in England, was represented by Ibbs and Tillet from 1906.

³¹⁹ ———, "A New Zealand Cellist," p. 7.

entertainment of the Austral Club, a forum for artists from all over the British Empire to perform in London.³²¹ In July the *New Zealand Weekly Graphic* included a photograph of Trowell playing in London with the following caption:³²²

A talented New Zealander, Mr Arnold Trowell, the young Wellingtonian who has, with his brother ... been making a name for himself in the musical world at Home. Our London correspondent writes that Mr. Arnold Trowell has just published six morceaux for violoncello and pianoforte...

The “six morceaux” refers to Op. 20, dedicated on its title page to “Kathleen Beauchamp.” Katherine arrived in London on 24 August at which time the brothers’ lives began to diverge, partly because Katherine became infatuated with Garnet and fell in love with him.

8.4 Carlton Hill Road

After Mansfield’s arrival from New Zealand she quickly became involved in the day-to-day family life, which centred round the new Trowell household at Carlton Hill Road in St. John’s Wood. Her romantic involvement with Garnet resulted in their becoming secretly engaged. The circumstances of the subsequent pregnancy and its tragic consequences are another story altogether.

The career-focused Arnold spent much of his time practising for recitals and concerts. However, his relationship with Eileen Woodhead, a South African who may have been one of Trowell’s students, proved to be serious.³²³

³²⁰ Madeline Royle was born in Australia in 1888. She studied with Franklin Taylor and Tobias Matthay and gave her London debut in Aeolian Hall in 1914. She performed the MacDowell piano concerto with Henry Wood in the same year.

³²¹ Anon, "Notes from London," *Evening Post*, 21 July 1908, p. 3.

³²² ———, "A Talented New Zealander," *New Zealand Weekly Graphic*, 22 July 1908, p. 27.

³²³ Woodhead and Trowell met at a Unitarian Church service and eventually married. An inscription on music by Trowell, dated 1908, reads “To my little Eileen from Arnold.” See Alexander Turnbull Library: fMS-Papers-9016-052.

Plate 11: Arnold Trowell c. 1907³²⁴



Source: *The Strad*, vol. XVIII no. 208, 1 August 1907.

Another colonial cellist, Winnie Parsons arrived in London in May 1908, at least three months before Katherine Mansfield.³²⁵ Almost immediately she became Arnold's cello student and began boarding with the Trowell's at Carlton Hill Rd.³²⁶ According to one account, Arnold and Garnet were interesting figures.³²⁷

I met them both at the London Academy of Music, where Kathleen went to play in the orchestra every Friday (I believe). I thought them [the Trowell's] the most extraordinary beings I had ever met. Red-haired, pale, wearing huge black hats (a very familiar thing that, now) and smoking the longest cigarettes I had ever seen.

³²⁴ This photo was included alongside an interview with Trowell. See B Henderson, "Arnold Trowell," *The Strad*, 1 August 1907, p. 126.

³²⁵ *The Western Australian*, Saturday 19 June 1909, p. 3.

³²⁶ In a letter, dated 28 November 1908 and sent from Australia to Dolly Trowell at Carlton Road, Florence Parsons asks after her sister Winnie (Alexander Turnbull Library MS-Papers-8972-10). Winnie Parsons initially studied the cello in Perth and was still living with the Trowells in Springfield Road more than two years later (See United Kingdom Census 1911). According to Oliver Trowell she later resided at Fiddling Lane, Brabourne.

³²⁷ Murry and Mantz, *The Life of Katherine Mansfield*, p. 220.

Meanwhile, Trowell's provincial concerts were promoted by the cellist's new agency Schultz-Curtius and Powell.³²⁸ On Friday 16 October 1908 he performed Mendelssohn's Second Cello Sonata and Popper's *Rhapsodie Hongroise* with pianist Myrta Stubbs in Liverpool.³²⁹ The following February he appeared in a concert in Doncaster and played works by César Cui, Karl Davidoff, Popper and Victor Herbert.³³⁰

As a composer Arnold Trowell was rapidly making inroads. From 1908 until 1912, Laudy and Co published several of his works including *Two Songs* Op. 50 (dedicated to Blanche Marchesi), *Tarantelle* for Violin and Piano Op. 29, *Three Morceaux* for Piano Op. 18, and *Mémoire* and *Pezzo Capriccio* Op. 65 for Cello and Piano. However, Trowell's principal publisher from 1909 was Schott and Co., a German company with offices in London. Schott concentrated on Trowell's works for cello including the *Valse-Scherzo* Op. 52 and the Concerto in D minor Op. 33 as well as *Morceaux Faciles* Op. 20 and Op. 22. A review of the latter works, published in 1908, is complimentary.³³¹

Mr. Arnold Trowell has written a considerable number of short pieces for the violoncello, and his contributions are welcome on account of the fact that they are always melodious, and moreover being written by a 'cellist they are playable. The latest selection of works from his pen is the set forming Op. 22, six pieces in all. No. 1, a Gondoliera, has the smooth atmosphere necessary for the Italian boat song, and the rippling accompaniment helps the effect. A graceful little Valse (No. 4) and a bright Tarantelle (No. 6) are both graceful little solos while the plaintive strain of the Chanson Triste, which is numbered five, will appeal to lovers of sentiment.

8.5 Executant Composer

In March Trowell was back in Liverpool performing his Concerto Op. 33 with the Liverpool Symphony Orchestra.³³² The reviewer from the *Liverpool Courier* was

³²⁸ It is not clear when Trowell left Vert and Sinkins. Without an exclusive contract he may have been represented by both agencies for a short time.

³²⁹ *Arnold Trowell Scrapbook - Folder One*.

³³⁰ Anon, "Doncaster Subscription Concerts," *Doncaster Gazette*, Friday 19 February 1909. From an unpaginated photocopy in the collection of the author.

³³¹ ———, "Editor's Table," *The Strad*, vol. XX no. 237, 1 January 1910, p. 335.

³³² Concert conducted by V. V. Akeroyd on March 1 at 8.00pm. Akeroyd's son-in-law J. F. P. Clarke was a musician on the fatal *Titanic* voyage of 1911.

“struck by the almost indescribable purity and sweetness of his tone” and impressed with the “astonishing beauty of his playing.”³³³ The *Evening Post* of Wellington reproduced the glowing review from the *Liverpool Courier* in its entirety.³³⁴ Further notices in *The Dominion* included a report of the publication of the Concerto Op. 33 by Schott and Co.³³⁵ A complete analysis of the work running to more than 500 words was included in the article. The New Zealand capital evidently remained proud of Trowell’s achievements despite his nearly six-years absence.

However, recognition came less easily in the England. In Liverpool in September of the same year, Frederick Delius inaugurated a festival to promote British music.³³⁶ This helped to launch Percy Grainger’s and Cyril Scott’s careers as a composers but bypassed Arnold Trowell.³³⁷ However, the New Zealander did return to Liverpool the following November to play a concerto by Jules De Swert.³³⁸ A review in the *Liverpool Courier* noted that “his playing was first-rate as regards both the technical side of his work and the musical feeling which intensifies and vitalises everything he does.”³³⁹ Evidently Trowell’s powers as an executant overshadowed his ability as a composer.

From 1909 Trowell, with the help of his agents Schultz-Curtius and Powell, began to make his name and career as a professional musician in England. The agency seemed to specialize in foreign musicians including on its books Wilhelm Backhaus, Serge Koussevitsky, Eugène d’Albert and Joseph Szigeti. As well as public concerts they offered “at homes and private concerts.”³⁴⁰ Maurice Moiseiwitsch reports the financial situation as follows:³⁴¹

³³³ *Liverpool Courier* 2 March 1909. *Arnold Trowell Scrapbook - Folder One*, p. 32A.

³³⁴ Anon, "Personal Matters," *Evening Post*, 14 April 1909, p. 7.

³³⁵ Treble Clef, "Music: Arnold Trowell in Liverpool," *The Dominion*, 17 April 1909, p. 11. A publication notice also appeared in *The Dominion* on 29 May 1909 (p. 9), and a concert notice in the same paper on 17 April 1909 (p. 11).

³³⁶ The festival coincided with the formation of “The Musical League.” Lewis Foreman, *From Parry to Britten: British Music in Letters, 1900-1945* (Portland, Oregon: Amadeus, 1987), p. 34.

³³⁷ John Bird, *Percy Grainger* (London: Elek Books Ltd, 1976), p. 130.

³³⁸ 8pm 16 November 1909 with the Liverpool Symphony Orchestra conducted by V.V. Akeroyd.

³³⁹ *Liverpool Courier* 17 November 1909. *Arnold Trowell Scrapbook - Folder One*, p. 32A.

³⁴⁰ Brochure in Alexander Turnbull Library: *Scrapbook - Folder Two* 1912-1933 MS-Papers-9016-008.

³⁴¹ Maurice Moiseiwitsch, *Moiseiwitsch; Biography of a Concert Pianist* (London: F. Muller, 1965), p. 56.

These were good times for a young man on the eve of his career in Britain. In the pre-First World War years England was the richest country in the world and although the big cities had their slums living was relatively cheap. If you had money you could be assured of a gracious style of living, with servants in plenty and glittering social occasions. Income tax was eightpence in the pound and if you were self-employed, you were granted allowances for travel and entertainment, studio rent – your own home – clothes for your platform appearances and all sorts of other things, which pretty well reduced the eightpenny to fourpence.

It is possible that Arnold began to support his parents who, because of his father's difficulty getting teaching work in London, were finding their finances stretched.³⁴²

The Hambourg family, comprising three talented brothers and an enterprising and ambitious father, had recently arrived in London too. As already mentioned Arnold became friends with Boris the cellist as well as his brother Jan the violinist, and Mark the pianist. Trowell dedicated his *Nocturne Op. 16* to Boris, who gave it its first performance.³⁴³

8.6 Vocalists

During 1910 Trowell began to appear regularly alongside vocalists, presumably an attempt by his agent Schultz, Curtius and Powell to expose him to a wider audience. These included Nellie Melba, Ada Crossley and Amy Castles who were all from Australia, and Blanche Marchesi from France.

The first was a series of concerts with Marchesi in a programme that included Mendelssohn's Second Cello Sonata.³⁴⁴ An arrangement between Schultz-Curtius and Powell and Schott was made to promote Trowell's published music, including his *Nocturne Op. 16*.

³⁴² Thomas L. Trowell did eventually find at least one violin student, Frederick Petts. See L. G. editor Pine, *Who's Who in Music* (London: Shaw Publishing, 1962), p. 162.

³⁴³ Concert at 3.00pm on Saturday, 28 November 1908 at Aeolian Hall.

³⁴⁴ 8.15pm Friday February 18 1910 in Cambridge, 3.00pm Saturday October 29 1910 in Dundee and 3.00pm on Wednesday 29 November 1911 in Chester.

On Saturday 5 March Arnold appeared in Brighton for another concert with Marchesi. According to the *Evening Post* several New Zealanders were present in the audience.³⁴⁵

By 1910 the Trowell family were no longer living in Carlton Hill Rd. A notice in the *Evening Post* places Thomas Luigi Trowell in Leeds as musical director of the Theatre Royal.³⁴⁶ He must have taken residence in the northern city for only a short time as all members of the family were living in London in 1911.³⁴⁷ However Arnold remained in London at 54 Springfield Road in St. John's Wood and this address was his residence for the next 24 years.

As well as a performance of *Nocturne* Op. 16 by Boris Hambourg in 1908, there were other performances of works by Arnold Trowell including the following:

- i) *Tarantelle* Op.29 in April 1909 in Eastbourne with Jan and Mark Hambourg.
- ii) Cello Concerto by Schumann (with Trowell cadenza) on 5 June 1909 in Aeolian Hall (London) with Boris Hambourg (cello).
- iii) *Scène Orientale* on 30 May 1910 in London with Herbert Fryer (piano).
- iv) Symphony in G minor Op. 39 on 22 June 1910 in Harrogate with Julian Clifford (conductor).
- v) *Three Morceaux: Passé Lointain, Minuetto rococo, Valse peu dansante* at 3.15pm on 18 October 1910 at Queen's Hall with Anton Maskoff³⁴⁸ (violin).
- vi) String Quartet in Eb Minor on 24 January 1911 in Colne, Lancashire played by the Barker Quartet.³⁴⁹

³⁴⁵ One of these was probably Trowell's uncle William. Anon, "About People: Notes from London," *Evening Post*, 3 May 1910, p. 3.

³⁴⁶ "Personal Matters," *Evening Post*, 21 October 1910, p. 7.

³⁴⁷ The 1911 Census of England and Wales was taken on Sunday 2 April 1911. It places all the Trowell family, except Garnet who was on tour, at 54 Springfield Rd. For more information see www.1911census.org.uk.

³⁴⁸ Violinist and pupil of Adolphe Brodsky in Manchester, returned to his native America and in 1946, along with John Crown and Stephen De'ak, formed the Hancock Trio.

³⁴⁹ The quartet was also performed at 7.30pm on Friday 10 February in Manchester.

Chapter 9 Colonial Cellist

9.1 Nationhood versus Empire

In 1911 the *Evening Post* in Wellington proudly announced that Schott had 36 of Trowell's original compositions in its catalogue, while Laudy and Co. had published 15 piano pieces.³⁵⁰ Trowell carefully collected all the reviews and notices that were sent to him from New Zealand.

Several concerts during this period reveal Trowell's continued identification with his New Zealand colonial background. The first, on 19 June 1911, was Mrs Eckstein's "At Home" concert, inexplicably held at the Royal Botanic Gardens. The programme lists performers by their country of origin - William Murdoch from Australia, "Madame Donalds" from Canada and Arnold Trowell from New Zealand.

Arnold also appeared in concert with Nellie Melba and included several solos of his own.³⁵¹ A review notes that, "Mr Arnold Trowell, the 'cellist, showed a perfect technique and considerable refinement of expression in Servais' *Variations on a theme of Schubert* and much passion and fire in his treatment of Popper's *Rhapsodie Hongroise*."³⁵²

Finally, and most significantly, Trowell was involved in the "Festival of Empire" concert at Crystal Palace in the summer of 1911. This culminated in a concert entitled "New Zealand" and featured the Queen's Hall Orchestra performing movements from Alfred Hill's *Symphony in B flat Major* and Trowell's *Concerto Op. 33*.³⁵³ According to one review, "Mr Trowell has hardly Mr Hill's originality, but his music, if rather reminiscent, is very charmingly written and he played it beautifully."³⁵⁴ A report in the *Evening Post* was more favourable:³⁵⁵

³⁵⁰ "Arnold Trowell: His Progress in England" *Evening Post*, 16 February 1911, p. 2.

³⁵¹ A concert in Belfast in April 1911.

³⁵² Anon, "Untitled," *Freeman's Journal*, Friday April 7 1911, p. 4.

³⁵³ The concert was at 3.30pm on Tuesday 18 July with Frederick Cowan, conductor.

³⁵⁴ *Arnold Trowell Scrapbook - Folder One*, p. 36.

³⁵⁵ Anon, "Crystal Palace. The New Zealand Concert.," *Evening Post*, 4 September 1911, p. 16.

North and South Island were equally represented by artists taking part in the long-awaited-for New Zealand concert, held at the Crystal Palace on Tuesday, the last of the series arranged in connection with the Festival of Empire. From the former came two vocalists and a 'cellist; from the latter two vocalists and a violinist. The 'cellist moreover, came forward as composer and was heard in a movement from a concerto of his own. Those responsible for the organisation of the concert were at the outset rather handicapped for want of New Zealand compositions, and they were, therefore, very glad to have brought under their notice the names of Arnold Trowell and Alfred Hill to fill in at least two big gaps from the composer-viewpoint. Arnold Trowell, the talented Wellington 'cellist chose the Andante and finale from his own Concerto in D minor, a work which was first performed at Liverpool. He was in good form and in the dual capacity of composer and performer he quite did himself justice, and he met with a very cordial reception. One hopes that his charmingly written work will often be heard in London and on the concert platform outside the Metropolis as well, for it assuredly deserves to be widely known.

The concert created a certain amount of controversy amongst the New Zealand supporters in England. This was expressed in the following letter to *The Times* of London.³⁵⁶

Many of us New Zealanders had come 13,000 miles, and were anticipating with delight the New Zealand concert at the Crystal Palace on 18th July. At last we were to get a chance and hearing, but great was our disappointment to find that it was quite unrepresentative, although called "New Zealand"—Hill's music, which is really beautiful and grand was most cruelly cut. Only was the Adagio of the Symphony performed, and all the fine effects of the whole lost, from a Colonial standpoint - most unfair and unmusical. One might as well read a verse of Kipling, and say that one has read the whole poem. A. Medley and Maughan Barnett's compositions were not even given a chance. The accompanist was an Englishman, the conductor also, and he naturally found room for two items of his own compositions, one comprising three different dances (no cutting there). On an ordinary occasion we would have been delighted and honoured in including them in our programme, but this only time that we were to be heard in England it was too hard that we were crowded out. And, if I may say it, the musical public have had a loss, at any rate, in not hearing Hill's music, so original, fresh, and really music.

³⁵⁶ "New Zealand Music," *Evening Post*, 12 September 1911, p. 2.

Plate 12: Empire Concert Programme 1911



Source: Alexander Turnbull Library MS-Papers-8972-02 (1911-1915)

The question of who was the first New Zealander to have his music performed in England occupied the writer of an article in the *Evening Post*:³⁵⁷

Some correspondence has been published in the London Referee as to who is entitled to the honour of having in London the first orchestral composition by a New Zealander. One correspondent gives Alfred Hill the distinction, but another writer asserts that Mr. Arnold Trowell previously had a number of his compositions, orchestral and otherwise, played in England. It is claimed by the correspondent that Mr. Trowell's "First Concerto for 'Cello and Orchestra" was first produced in Liverpool in March, 1909, and that " this was the first time that any orchestral composition by a New Zealand composer was heard in England.

In Trowell's publicity and press coverage it was frequently noted that he was born in New Zealand. However, *The Musical Times* variously referred to him as an

³⁵⁷ "Untitled," *Evening Post* 22 September 1911, p. 6.

Australian, a British national, a musician from the colonies, and the *Liverpool Courier* described him as a Wellingtonian who had come “home” to England.³⁵⁸ *The Strad* described Trowell as a “remarkable English artist.”³⁵⁹ Despite the inaccuracies, his nationality helped him to establish an identity alongside professional colleagues.³⁶⁰

Garnet Trowell maintained a connection with New Zealand as well. He was, according to the *Evening Post*, involved in three festival performances of Wagner’s *Der Ring des Nibelungen*, under conductor Michael Balling who had previously been resident in New Zealand.³⁶¹ According to the same report, Arnold Trowell had just finished his second string quartet.

By 1911 Trowell had joined Ibbs and Tillett while at the same time remaining on the books of Schultz-Curtius and Powell. The former agency represented the New Zealander for the next 28 years.³⁶²

9.2 Bournemouth

Conductor Dan Godfrey, who was to become a major force in the career of Trowell, had probably met the cellist for the first time at the Festival of Empire.³⁶³ Three months later on 19 October, Trowell made his debut with the Bournemouth Municipal Orchestra directed by Godfrey. Collaborations occurred frequently from 1911 until 1927 and the conductor rated him highly:³⁶⁴

He [Trowell] is of special interest to us all since he is the son of the Empire and comes from New Zealand. He represents a certain expansion of power in that part of the world and goes a step further, I think, than his gifted fellow-countryman, George H. Clutsam.

³⁵⁸ The latter reference from *Arnold Trowell Scrapbook - Folder One*, p. 32.

³⁵⁹ "Music in Harrogate," *The Strad*, vol. XXVI no. 308, 1 December 1915, p. 242.

³⁶⁰ Notwithstanding several attempts by Australian newspapers, including the *Sydney Morning Herald* and the *Adelaide Advertiser*, to claim Trowell as an Australian. See "Music and Drama," *Sydney Morning Herald*, 3 August 1912. Also "Music Notes and Anecdotes," *The Advertiser* 22 February 1913.

³⁶¹ Balling had lived in Nelson and was the first Principal of the Nelson School of Music. "Mimes and Music (by Orpheus)," *Evening Post*, 17 June 1911, p. 11.

³⁶² After the First World War, Ibbs and Tillett became the foremost musicians’ agency and remained so until the 1980s.

³⁶³ See Chapter 9.1 Nationhood versus Empire. Dan Godfrey conducted at the festival, which was held in July at Crystal Palace in London in 1911. Geoffrey Miller, *The Bournemouth Symphony Orchestra* (Dorset: Dorset Publishing Company, 1970), p. 48.

³⁶⁴ Sir. Dan Godfrey, *Memories and Music* (London: Hutchinson & Co, 1924), p. 150.

Trowell is a remarkably fine 'cellist with a style of great individuality, and his compositions represent something more than a mere struggle for expression – in fact a definite utterance.

Trowell's appearances the following year in Bournemouth made more impact than his first. On Thursday 7 March he performed his Concerto Op. 33 and presented his new Overture *Aglavaine and Selysette*.³⁶⁵ The reviewer in *The Guardian* notes:³⁶⁶

[This] was followed by one of the novelties of the concert..... an overture by Mr. Arnold Trowell, who undoubtedly was the hero of the day, for he appeared not only as a composer, but also as a virtuoso. He is by no means unknown at the Winter Gardens, as at the opening concert of the season a symphony of his was performed with the greatest success.

The reviewer continues,

I have not a moment's hesitation in saying that Mr. Trowell's Concerto is a fine work and one that I think will live. There is one novelty about it, and a very charming one, too; there is a part for the harp, which in the slow movement, is exquisitely employed.....[I was] much pleased with his overture. This, which is taken from a play of Maeterlinck, entitled "Aglavaine and Selysette," is a very profound illustration of this tragic story and is exceedingly well scored.

The hyperbole of the above review suggests that Trowell, a striking figure and charismatic performer, was in his element. Godfrey's own comments are revealing:

A composer who is less well known than he ought to be in view of his real merits is Arnold Trowell, a New Zealander with a Paderewski-like appearance, his long and bushy auburn locks being the most notable fact about him at first glance. For Trowell I have the greatest admiration. He is an exceptional 'cellist and a very promising composer, and it was a great pleasure to me to be able to introduce him to Sir Henry Wood, who subsequently engaged him to play at the Queen's Hall. His compositions have not, I believe, been heard in London, and I think that this is probably due to his inherent shyness. He is the essence of modesty and would never dream of asking for his work to be produced. If this word could bring him to the notice of some of our London conductors, they will not regret

³⁶⁵ The concert was on Thursday 7 March 1912.

³⁶⁶ *The Guardian*, Saturday 9 March 1912. *Scrapbook - Folder Two* (Wellington: Alexander Turnbull Library, 1912-1933), p. 38.

giving him a chance, I am sure. He is regarded as one of the “pets” of our Symphony Concerts. I am glad to find that the diminution in his hirsute ornaments which I have noticed lately has brought no reduction in his popularity.³⁶⁷

9.3 Musical Fellowship

Success in Bournemouth and other provincial centres was more readily accomplished than in London where the competition was fierce. Sometimes the competitive spirit was merely playful as in an incident described by pianist Mark Hambourg in his new London house in 1912:³⁶⁸

The first thing I did was to have a party to play ensemble music, and my principal guests were Mischa Elman and Cyril Scott.... He [Elman] enjoyed hearing his own exquisite tone soaring through the room in the passionate melodies which abound in the Tchaikovsky Trio for violin, ‘cello and pianoforte, which was the music that we performed. Our ‘cellist, that excellent artist, Arnold Trowell, was also the proud possessor of a fine ringing tone, and was not to be outdone by Mischa in any of the passages where he got the opportunity.

Trowell’s reputation as a composer was spreading in 1913. On 20 March he conducted a performance, given by violinist Dorothy Bridson and the Bournemouth Municipal Orchestra, of his Violin Concerto in B minor.³⁶⁹ Less than three weeks later, on Wednesday 9 April, Trowell’s Cello Concerto Op. 33 was played by James Messeas in a performance that caught the attention of *The Strad* magazine.³⁷⁰

³⁶⁷ Godfrey, *Memories and Music*, p. 196.

³⁶⁸ Mark Hambourg, *From Piano to Forte: Thousand and One Notes* (London: Cassell and Company Ltd, 1931), p. 211.

³⁶⁹ Dorothy Bridson also performed this concerto on 3 November 1913 with the composer at the piano. Bridson studied with Ševčík and played in Vienna and Prague from 1902- 1903. She made her London debut with the Queen’s Hall Orchestra in 1904. Bridson died in January 1918. Anon, "Obituary," *The Strad*, vol. XXVIII no. 334, 1 February 1918, p. 275.

³⁷⁰ W. Wells-Harrison, "Harrogate as a Musical Centre," *The Strad*, vol. XXIV no. 282, 1 October 1913, p. 206. In January 1916 Messeas followed Henri Verbrugghen to Australia and became the first Professor of Cello at the Sydney Conservatorium. There he worked with Alfred Hill and, as a member of the Verbrugghen Quartet, toured New Zealand. John Mansfield Thomson, *Into a New Key: The Origins and History of the Music Federation of New Zealand 1950-1982*. (Wellington: The Music Federation of New Zealand 1985).

Trowell's Second Concerto in E minor was written in the summer of 1913 but did not receive a hearing until 1914.³⁷¹ A review in *The Strad* reads somewhat like a musical analysis, but also reveals the author's admiration for the score.³⁷²

The work opens with a decisive theme for orchestra which immediately arrests the attention of the listener, and the interest is fairly maintained up to the entry of the soloist with a recit. passage of no little power. The second subject is on a slightly lower plane, being a trifle on the sentimental side at the opening, but it shows itself capable of great emotional feeling. It is in the slow movement, however, that the composer shows to the greatest advantage, and it is undoubtedly the finest section of the work. Here we have some remarkably fine writing for the solo instrument coupled with a closely woven web of orchestral background which is charming. The close of the section stands apart as a fine example of the composer's emotional power, and one is surely justified in expecting great things from one who can express himself with such facility and earnestness. The final movement begins with Scherzo-like passage for the solo instrument, which is treated with great brilliance, the same being continued by the orchestra whilst the soloist is engaged in sweeping melodic phrases.

Chapter 10 Bach at Bechstein Hall

10.1 The Solo Suites

The performance of individual movements of unaccompanied Bach was not uncommon in the nineteenth century; public concerts that included an entire Bach cello suite were rare. Jules De Swert, Alfredo Piatti, Julius Klengel, Alwyn Schroeder and Pablo Casals were among the first cellists to do so.³⁷³ However none of them had performed all six suites consecutively.

In 1912 Trowell began a series of concerts at London's Bechstein Hall that was to cover all the suites by Bach.³⁷⁴ Although van der Straeten found these Bach performances worthy of a mention in his two-volume *History of the Violoncello*,

³⁷¹ Programme note for a concert on Thursday 27 March 1919 in Bournemouth. *Concert Programmes featuring Arnold Trowell*. Wellington: Alexander Turnbull Library, 1916-1919.

³⁷² Anon, "Concert Review," *The Strad*, vol. XXVI no. 304, 1 August 1915, pp. 125-126.

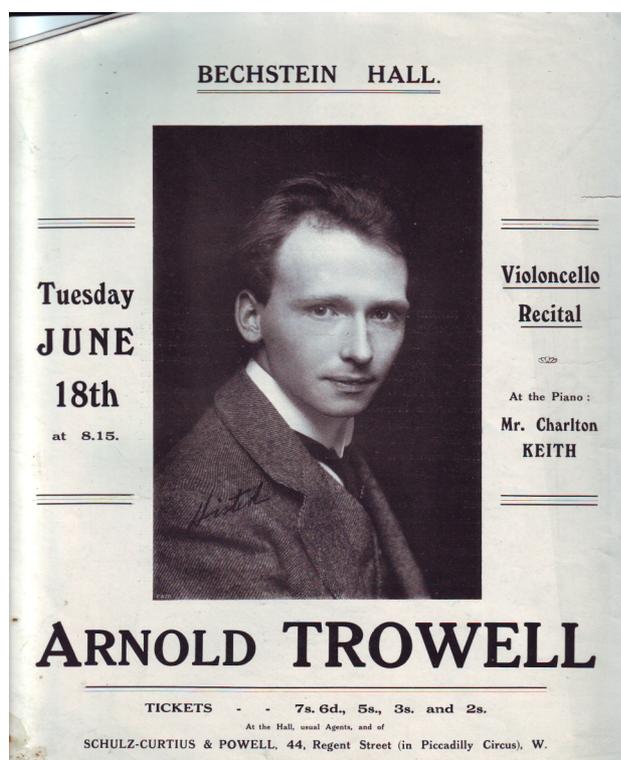
³⁷³ Jules de Swert, who performed an entire Bach cello suite in the early 1870s, may have been the first. Van der Straeten, *History of the Violoncello*, p. 555.

³⁷⁴ 26 June 1912, 4 June 1913, 17 Nov 1913, 27 May 1914, 24 June 1914.

the press appeared to be either unaware or indifferent to the project.³⁷⁵ A review of the second concert in the *Musical Times* is favourable but only mentions Bach in passing:

One the pleasantest experiences of the season has been the appreciation of Mr. Arnold Trowell's violoncello-playing. He adds to the list of successful musicians from the Colonies a name to be reckoned with. His second recital took place at Bechstein Hall on June 26 [1912] when he played Bach's unaccompanied Suite in C admirably.³⁷⁶

Plate 13: Concert Programme 1912³⁷⁷



Source: Alexander Turnbull Library MS-Papers-8972-02 (1911-1915)

The Strad was not enthusiastic about the concert and maintained that, “the acquirement of greater finish will surely be only a question of time and further experience.”³⁷⁸ It seemed the opportunities for gaining experience lay outside London. Trowell gave a performance of the Schumann Concerto with Dan

³⁷⁵ Straeten notes Trowell's “fine renderings” of the Suites. *History of the Violoncello*, p. 631.

³⁷⁶ Anon, “London Concerts,” *Musical Times*, 1 August 1912, p. 533.

³⁷⁷ The concert included works by Jules De Swert, Willem De Fesch, Valentini and Trowell.

³⁷⁸ Gamba, “Violinists at Home and Abroad,” *The Strad*, vol. XXIII no. 267, 1 July 1912, p. 81.

Godfrey in Bournemouth on 12 October 1912. This was his first opportunity to perform this major work from the standard repertoire.³⁷⁹

Extended tours around the British Isles with prominent singers proved to be a significant distraction. One such tour with Nellie Melba took Trowell away from London for a whole month in November 1912.³⁸⁰ The opportunity to deputise for Joseph Szigeti, and to tour with Wilhelm Backhaus and Phillipe Gaubert, must have proved too tempting to consider remaining in London.³⁸¹

By this time Eileen Woodhead had returned to London to begin cello studies with Herbert Walenn at the Royal Academy of Music. On 19 March 1913 she performed Dvořák's *Waldesruhe* in a student concert at Queen's Hall. According to *The Strad* she "created a very favourable impression by the purity of her tone and distinction of style with which she interpreted the work."³⁸² However, with the threat of war and after only one year of study she returned to South Africa.³⁸³

Prior to her departure it is likely that Woodhead took lessons from Arnold. He had at least one other student in 1913, Dorothy Rogers who played Van-Goens' *Scherzo* in a concert with both Arnold and Garnet. This performance, the last in which the twins appeared together, was held at the "Hotel Burdon" in Weymouth, Dorset.

³⁷⁹ Trowell had previously appeared in Bournemouth with Dan Godfrey playing the Paganini Trowell "El Papita" on Saturday 17 February 1912. The Saint-Saëns concerto may have been played also on this occasion.

³⁸⁰ Thérèse Radic, *Melba: The Voice of Australia* (Melbourne: MacMillan, 1986), p. 142.

³⁸¹ During 1912 Gaubert composed his *Concerto Lamento* for Cello and Orchestra. It is possible that Trowell played the work for Gaubert or advised him on technical points during the tour.

³⁸² Gamba, "Violinists at Home and Abroad," *The Strad*, vol. XXIII no. 276, 1 April 1913, p. 433.

³⁸³ *The Strad* contains the following:

"In South Africa Miss Eileen Woodhead has been doing herself and her master credit. The South African News, speaking of her concert in Cape Town, says, "Taking her age into consideration her technique is amazing.....she produced so many tonal shades that it was perfectly marvelous." Anon, "Violinists at Home and Abroad," *The Strad*, vol. XXV no. 294, 1 October 1914, p. 189.

10.2 Camille Saint-Saëns in London

In the spring of 1913 Trowell was able to resume preparations for performances of the Bach suites. He gave two recitals at Bechstein Hall, on 4 June and 17 November, playing the second and sixth suite respectively.³⁸⁴ The first concert included Saint-Saëns' difficult Concerto Op. 119.³⁸⁵ Saint-Saëns was currently in London celebrating his seventy-fifth birthday and as a tribute Trowell decided to play for the ageing French composer.³⁸⁶

Correspondence between Trowell and Saint-Saëns suggests they were unable to meet and discuss the performance of the work. It is not clear whether the composer attended the concert. Although Trowell performed the First Concerto 24 times this was the only concert he gave of the Second.

The concert managed to attract the attention of at least one New Zealand newspaper although only cursorily.³⁸⁷ Substantial critique was left to the London newspapers, one of which included the following review:³⁸⁸

The strength of Mr. Trowell's playing lies not in the tone or technique – though neither of these was in any sense to be disparaged – not in fact in any one thing, but in all those touches and hints which a real musician can put into whatever he plays, and which keep the music alive from first to last. He had an excellent programme: Saint-Saëns' Second Concerto and Bach's Suite in D minor, a really lovely Sonata of Veracini, a graceful Siciliano of Cervetto, and a prattling Allegro by Lanzetti. Players are few who can rise above the difficulties of Bach's suite enough to think what the music means and whither it is tending. Yet each of these movements had a real centre of gravity with the details in true poise. A cadenza on the violoncello is sometimes a thing to be endured: in the concerto we were made to feel sorry that it was so short.

Financial enticement must have encouraged Trowell to make further tours from August 1913. Again the Bach series had to be put on hold. A last minute request from Schultz -Curtius and Powell was made for the cellist to replace the ill Efre

³⁸⁴ There were two other cello recitals, by Georg Willie and Boris Hambourg, on 4 June. Willie included Bach's Third Suite in his recital and Hambourg dedicated fully half his programme to works by baroque composers.

³⁸⁵ This virtuosic work, which is rarely played, is so complex that the solo cello part is written on two staves.

³⁸⁶ Another concert in honour of Saint-Saëns was put on at Queen's Hall with Henry Wood and the Queen's Hall Orchestra on 2 June 1913.

³⁸⁷ Anon, "About People," *Evening Post*, 1 July 1913, p. 3.

³⁸⁸ ———, "Music: Two Violoncellists," *The Times*, Friday 6 June 1913, p. 10.

Zimbalist in a tour with Mark Hambourg and Alice Verlet. The tour seems to have taken up most of the latter months of 1913 although details are scant. A concert in Manchester was reported in the *Evening Post*.³⁸⁹

With few mannerisms, Mr. Trowell's playing is that of a master, whose methods at once make an impression. A superb ease in dealing with the most subtle intricacies is one of its chief charms. With this is combined an interpretative faculty, which does not err on the side of over-emotion, is powerful in feeling, and excellent in taste.

The following spring Schultz-Curtius and Powell organised a concert at which Trowell appeared alongside Marguarite d'Alvarez at the Royal Albert Hall in London. Trowell's rendition of Popper's *Rhapsodie Hongroise* opened the programme which also featured Trowell's *Nocturne* Op. 16. As a last memento of the Pre-War era, an opulent programme was printed:

Plate 14: Albert Hall Concert Programme 1914



Source: Alexander Turnbull Library, MS-Papers-8972-02 (1911-1915).

³⁸⁹ "Arnold Trowell: His Progress in England" *Evening Post*, 16 February 1911, p. 2.

The fourth and fifth Bach Suites were featured in two concerts at Bechstein Hall in May and June 1914.³⁹⁰ By now all the suites except the first had been performed. However, Trowell had given his last recital in Bechstein Hall, and his last London appearance for twelve months. He was never to perform the G major suite in public. Further, his promoter Alfred Schultz-Curtius was interned as an enemy alien.³⁹¹

10.3 End of an Era

Trowell began 1914 was an appearance in Bournemouth playing the Dvořák Concerto. The concert was well received despite it being the first time he had performed the work and the cellist gained a favourable mention in the *Musical Times*.³⁹² In April he substituted at the last moment for the indisposed Maurice Dambois in a performance of the Saint-Saëns First Concerto with the Harrogate Symphony.³⁹³ According to one reviewer “the disappointment at the absence of the eminent Belgian ‘cellist as soon forgotten in the admiration for the masterly exhibition by his substitute.”³⁹⁴

In the same month Trowell returned to London for a concert of chamber music at Bechstein Hall. Together with Lionel Tertis, Lady Speyer, Cyril Scott and Maurice Sons he performed Scott’s Sextet for piano and strings, Op. 26.³⁹⁵ Trowell thought highly of his music and together they collaborated on at least one score for cello and piano.³⁹⁶ Although he did not work further with the composer, Trowell did continue to work with Lionel Tertis although rehearsals were not always easy to organise.³⁹⁷

³⁹⁰ 27 May and 24 June 1914. Concertos by Schumann and Saint-Saëns were also on these programmes.

³⁹¹ Fifield, *Ibbs and Tillett: The Rise and Fall of a Musical Empire*, p. 308.

³⁹² Anon, "Bournemouth," *Musical Times*, 1 May 1914, p. 333.

³⁹³ According to a review Trowell was recalled many times after the performance but ‘wisely declined’ to perform an encore. Yorkshireman, "Music in Harrogate," *The Strad*, vol. XXV no. 289, 1 May 1914, p. 5.

³⁹⁴ Harrogate Symphony Concert: A Tchaikovsky Symphony. Alexander Turnbull Library Trowell MS-Papers 9016-009.

³⁹⁵ Concert in London at 8.30pm April 6 at Bechstein Hall.

³⁹⁶ A letter from Cyril Scott to Trowell dated 31 August 1910 confirms their collaboration on an unidentified work for cello written by Scott. *Scrapbook - Folder Two*, p. 32b. Further, Trowell maintained a register of songs written by Scott (Alexander Turnbull Library MS-Papers- 8972-07).

³⁹⁷ *Ibid.*, p. 45a.

Smalldown
 Belmont, Surry
 15-3-15

Dear Trowell, Holbrooke has written me a most rude and uncalled for letter, so I am just letting you know that I can't be there on Wednesday; Do come and see me when you can, and let us meet with someone else and try your chamber music, Yours Sincerely,
 Lionel Tertis.

The war was putting severe restrictions on musical activities in London. Cyril Ehrlich notes that Bechstein "like all German businesses in Britain, was put into the hands of an official receiver and manager."³⁹⁸ Although the venue now known as Wigmore Hall hosted occasional concerts during the 1914/15 and 1915/16 seasons, most artists and promoters essentially boycotted it. Bechstein Pianos closed their London offices in June 1916³⁹⁹ and the hall was finally sold by auction on 7 November 1916.⁴⁰⁰

Meanwhile Trowell's compositions were finding publication and a degree of popularity on the concert platform. The *Evening Post* in Wellington reported proudly his success.⁴⁰¹

Arnold Trowell's "Nocturne," which was written for Boris Hambourg, has become so popular and the sales so great that the publishers have asked him to arrange it as a violin solo and as a piano piece. It is now being played by Katherine Parlow on her American tour. His first string quartet was to be played by the Manchester Quartett, and has been highly spoken of by Dr. Brodsky and Simon Speelman. Some of Arnold Trowell's piano compositions are now used as teaching pieces at the Royal Academy of Music. Another piece of his, "Scene Oriental," was played recently by H. Fryer at his pianoforte recital in London, and was described by the critics as descriptive and picturesque. Mischa Elman is also playing some of his compositions, also Anton Maskoff (a Russian violinist). At present Arnold Trowell is finishing a "symphony."

³⁹⁸ Cyril Erlich, "The First Hundred Years," in *Wigmore Hall 1901-2001* (London: The Wigmore Hall Trust, 2001), p. 46.

³⁹⁹ ———, *The Piano: A History* (Oxford: Clarendon Press, 1990), p. 161.

⁴⁰⁰ Anon, "Untitled," *Musical Times*, 1 December 1916, p. 546.

⁴⁰¹ "Arnold Trowell: His Progress in England." *Evening Post*, 16 February 1911, p. 2.

When war was declared in 1914 Schott's London office closed and Novello became Trowell's main publisher, an arrangement that continued until 1918.

While the war created difficulties getting works published it cannot be said that Trowell's career was at risk. In fact, as Eugene Goosens notes, there were distinct advantages.⁴⁰²

At the outbreak of war, all German professional musicians in Britain – and their numbers were legion – were sent back to the Fatherland, to the great delight of many British artists, who found themselves with increased work and considerably improved chances of livelihood.

Chapter 11 Wartime Concerts

11.1 The Performing Right Society

A significant development in 1914 was the formation of the Performing Right Society. The organisation was created to protect composers' interests from those of the performers and publishers. In his autobiography, Eric Coates discusses the initial animosity the group received from publishers, orchestras and conductors alike.⁴⁰³ By the time Arnold Trowell was elected to membership by William Woodhouse, the organisation was firmly established and accepted by the industry at large.⁴⁰⁴

Trowell was well respected among the cello playing community. The exhaustive *History of the Violoncello* by E. van der Straeten included him as one of only four distinguished international cellists from North America and Australasia.⁴⁰⁵

In 1907 he [Trowell] gave a number of very successful recitals in London, and since then has toured extensively throughout Great Britain with many of the foremost artists of the time.

⁴⁰² Eugene Goosens, *Overtures and Beginners: A Musical Autobiography* (London: Methuen & Co., 1951), p. 110.

⁴⁰³ Eric Coates, *Suite in Four Movements* (London: William Heinemann Ltd, 1953), pp. 180-182.

⁴⁰⁴ Trowell was elected a member in July 1919. *Scrapbook - Folder Two*, p. 53.

⁴⁰⁵ Van der Straeten, *History of the Violoncello*, pp. 630-631.

In 1912-3 he gave a number of recitals in London, producing some almost forgotten works by Galliard, De Fesch, Caporale, Veracini and other old masters. He also gave some fine renderings of the solo suites by J.S. Bach including the sixth Suite in D, which has been undeservedly neglected by violoncellists. To the literature of his instrument he has already contributed extensively including two concertos. The first, in D minor, Opus 33, he played at one of the Liverpool symphony concerts in March, 1909, and at the Crystal Palace, London, in July, 1911. The second Concerto in B minor was heard for the first time at a Free Trade Hall concert in Manchester, in December, 1910. Apart from his compositions for violoncello, mostly published by Schott and Co., Trowell has written a symphony, (G minor, Opus 39), and a symphonic poem, which have both been performed with success; also a String Quartet, Op. 44, a pianoforte trio, a violin concerto, as well as a number of pieces for violin, pianoforte, and songs. Trowell's remarkable technique places him in a line with the greatest virtuosos of the present time.

Trowell's solo recitals became less frequent during the war as his interest shifted to the concerto repertoire and the composition of chamber music. From 1915 his regular appearances with orchestras in provincial centres such as Bournemouth and Harrogate provided relative financial stability. Further, the preparation of a single concerto must have allowed more time for the composition of new works.

11.2 New Composition

In June 1915 Trowell performed his own Concerto in E minor and conducted a new overture, impressing the critic from *The Strad* with his versatility.⁴⁰⁶

Mr. Arnold Trowell in the triple role of composer, conductor and executant, was the attraction on Wednesday June 23rd. This gentleman is fairly well-known in the district by reason of his first Concerto for Violoncello and orchestra which has been performed a few times, whilst a symphony was given for the first time under Mr. Clifford at an all British concert in 1911.

[The cello concerto] shows in many places a strength of character quite above the ordinary music-making talent.

Yet another example of Mr. Trowell's work figured in the scheme, namely, an Orchestral Scherzo founded upon a Hans Andersen [sic] tale, entitled " Big and Little Claus." It shows an intimate knowledge of instrumental effect, and, though not uninfluenced in form and design by a well-known work of a similar character by Dukas, is in many respects

⁴⁰⁶ Anon, "Concert Review," *The Strad*, vol. XXVI no. 304, August 1915, pp. 125-126.

original and pleasing.....Its skill, however, as well as its quality leads one confidently to expect much of Mr. Trowell in the future.

In 1916 Trowell performed several concertos (including his own) and composed new works such as the Sonata for Cello and Piano Op. 30. Concerts from this period were some of the collaborative highpoints of Trowell's professional career. Within three months Trowell performed Mendelssohn with Vasily Sapelnikov in a Hallé Orchestra concert in Bradford and as concerto soloist with French conductor Gabriel Pierné in Liverpool.⁴⁰⁷

The concert with Pierné was an all-French programme and included Franck's Symphony in D minor, Debussy's *Prélude L'Après-midi d'un Faune* and Trowell performing Saint-Saëns' A minor Concerto.⁴⁰⁸ The review in the *Liverpool Post* noted that the Saint-Saëns showed the soloist to be "a master of the violoncello."⁴⁰⁹

A further notable collaboration occurred on Saturday 13 February 1915 when Trowell performed the De Swert Concerto in C minor in Manchester under Henri Verbrugghen.⁴¹⁰ The concert included Verbrugghen's arrangement of Edouard Lalo's opera *Le Roi d'Ys* with solos played by cellist John Foulds. Trowell must have been aware of Foulds' pedigree as a composer and an exchange of ideas on this occasion seems possible.⁴¹¹

A further appearance with Vasily Sapelnikov in Bradford included two of the cellist's own works.⁴¹² However, for Trowell, the collaboration with the Russian

⁴⁰⁷ The concert with the Hallé Orchestra was on Friday 19 November 1915.

⁴⁰⁸ The concert with Pierné was on Tuesday 22 February 1916.

⁴⁰⁹ *Liverpool Post* Wednesday 23rd February 1916. *Scrapbook - Folder Two*, p. 47.

⁴¹⁰ Verbrugghen had recently been appointed director of the New South Wales Conservatory of Music in Sydney. The orchestra included F. Andersen Tyrer who also traveled to Australia and New Zealand as an examiner for Trinity College London in the late 1930s. In 1940 he became the conductor of New Zealand's first National Orchestra. For more information see Owen Jensen, *The NZBC Symphony Orchestra*, Wellington 1966.

⁴¹¹ For information on John Foulds see Appendix 4.

⁴¹² Trowell and Sapelnikov performed the Mendelssohn's D major Sonata on 29 October 1915 in Bradford. The programme also included Trowell's own *Nocturne* Op. 16 and *Roundelay* Op. 11.

pianist on Mendelssohn's entire D major Sonata was the concert highlight.⁴¹³ Samuel Midgley had a slightly different recollection of the occasion:⁴¹⁴

An interesting experience happened on October 19, 1915. M. Sapellnikoff was solo pianist, Miss Mignon Nevada, vocalist, and Mr. Arnold Trowell, 'cellist. Sapellnikoff had secured a concert grand of exceptionally high pitch, and during the first item, the opening movement of Mendelssohn's D major 'Cello Sonata, it was easy to see that Mr. Trowell was having a rough time of it on account of the unusual pitch. When I got to the anteroom he was in despair. The grand was fully half a tone above the normal pitch, and his [Trowell's] instrument couldn't keep in tune at such an absurd pitch. It was his first appearance at these concerts, and he was most anxious to make a good impression, but the pitch made it impossible. On my offering to transpose his solo, Valentini's Sonata in E, his gratitude knew no bounds, and the situation was saved. Miss Nevada thought she could manage with the high pitch, so we began 'Una Voce' in the key of F, as written; but she soon felt the strain, and when we came to the end of the first part she turned round and said quietly, 'Mr. Midgley, I cannot possibly finish it in that key.'

11.3 Chamber Music

For the first half of 1916 the focus of Trowell's energies seems to have turned to the composition and presentation of serious chamber works. Two major pieces were premiered; the Quartet in G Op. 25 and the Piano Quintet in F minor Op. 45.

The Philharmonic String Quartet performed the Quintet with Trowell at the piano.⁴¹⁵ A review in the *Musical Opinion* is highly complimentary.⁴¹⁶

Another of the outstanding features, with which alone one can find space to deal in present circumstances, was the performance on March 16th of Mr. Arnold Trowell's remarkable Pianoforte Quintet in F minor. Mr. Trowell, who co-operated with the Philharmonic Quartet in playing the work, is a musician of intensely earnest method and one also who exhibits a commendable disregard of popular crazes. His quintet will, if merit counts, be heard again; and, apart from a certain amplitude of expression, well deserves to rank with the best things of recent years. The fact that Mr. Trowell apparently

⁴¹³ From an undated manuscript in the Oliver Trowell Collection.

⁴¹⁴ Samuel Midgley, *My 70 Years Musical Memories (1860-1930)* (London: Novello & Co., c.1935), pp. 48-49.

⁴¹⁵ The British String Quartet gave a further performance of the work the following year.

⁴¹⁶ Capriccio, "Concerts of the Month," *Musical Opinion*, April 1916, p. 459.

considers two slow movements necessary to the sonata form is merely an accidental circumstance. The quintet is honest, serious and good music.

The premiere of the Quartet in G, which was given by the British String Quartet on 10 February, attracted favourable reviews in all the major London newspapers. The concert was even reported in New Zealand.⁴¹⁷

Music-lovers in Wellington will be pleased to hear of the continued success of Mr. Arnold Trowell, formerly of Wellington. Mr. Trowell has achieved success as a composer as well as an instrumentalist. The London Daily Telegraph of 11th February says: "If all British compositions possessed the real musical interest of Mr. Arnold Trowell's string quartet in G, which headed the programme of the all-British concert at the Steinway Hall yesterday afternoon, there would be little cause for complaint or dullness. Mr. Trowell takes a cheery view of things, and, as he is a clever composer, with plenty of good ideas, his music is correspondingly exhilarating. One feels all the better for hearing so bright and fresh a movement as the allegretto, with its graceful tunes and effective rhythms, and such vigorous, breezy music as that contained in the final allegro. Moreover, in the andante there is displayed a power to invent really charming melody combined with a pleasing sense of poetry.

Meanwhile the world premiere of Debussy's Sonata for Violoncello and Piano, played by C. Warwick-Evans, took place at Aeolian Hall in London on Saturday 4 March 1916. Trowell, who may have been in the audience, was engaged to perform chamber music with Warwick-Evans the following spring and the New Zealand cellist's diary shows that he attended another Evans concerts in June.⁴¹⁸ One of these events must have been the catalyst for the latter's recording of Trowell's *Nocturne* Op. 16.⁴¹⁹

⁴¹⁷ "Local and General," *Evening Post*, 15 April 1916.

⁴¹⁸ For information on the Russian concerts in which Trowell and Warwick-Evans appeared see following page. Trowell's diary for 1917 show that he attended Warwick-Evans' concert, which also included Albert Sammons and John Ireland, at 8pm on Tuesday 12 June 1917 at Wigmore Hall.

⁴¹⁹ Warwick-Evans recorded *Nocturne* Op. 16 for Columbia. For more information see Appendix 4.

Plate 15: Columbia Record (C. Warwick-Evans) c. 1918



Source: Collection of the author.

Shortly after the performance of Trowell's Quintet in June, the British String Quartet premiered Trowell's *Three Nocturnes*, and the Quartet in D Op. 44. A review of the latter is complimentary:⁴²⁰

Mr. Isidore De Lara's usual Thursday afternoon war emergency concert last week saw the first major performance of Mr. Arnold Trowell's String Quartet in D Major. This gifted young composer has given us a work full of strength and beauty, and the movements are characterised by purpose, fine construction and richness of thought. It is a work to live in the memory, and it is unfortunate that one can so seldom say as much for the new works we have been hearing lately. The scherzo and andante, in particular, are full of beautiful moments, and Mr. Trowell is one with much to say and a very fine and masterly way of saying it.

A performance of the same work by the same group the following year provided "excellent style" and "was well worth a second-hearing."⁴²¹

⁴²⁰ C.N. "A De Lara Concert: Steinway Hall," *Musical Standard* (1916), Alexander Turnbull Library, *Scrapbook - Folder Two*.

⁴²¹ Gamba, "Violinists at Home and Abroad," *The Strad* Vol XXVII No. 323 March 1917, p. 303.

Less than three months later Trowell's piano *Trio on Ancient Irish Folk Songs* Op. 32 won second prize in the trio section of Cobbett's Chamber Music Competition on 25 May 1917.⁴²² Trowell temporarily returned from a tour with contralto Clara Butt to play with violinist Daniel Melsa and pianist Maria Levinskaya.⁴²³

The jury was an illustrious one including Lionel Tertis, Frank Bridge, John Ireland and York Bowen.⁴²⁴ The trio was published, along with other compositions including the Quintet in F minor Op. 45 and the Quartet in G Op. 25, by Novello and Co. The latter's interest in Trowell's work waned after the war and from 1918 Schott again became his main publisher.⁴²⁵ This continued until 1926 when the cellist's compositional output slowed and teaching and family life began to take precedence.

11.4 Gaining Recognition

According to diary entries in 1917, Trowell met several times with Charles Volkert, the manager of the London branch of Schott. The latter had recently acquired Augener, subsequently publishers of Trowell's arrangements of works by Bach, Haydn and Mozart. With a depressed music market during the war the composer's only original work for cello and piano to reach publication during this time was *Morceaux* Op. 7.⁴²⁶

Teaching had, by 1917, begun to occupy Trowell on a weekly basis. Diaries show that he had several students including Howard Bliss, brother of the composer Arthur Bliss. Trowell was invited by the Royal Academy to adjudicate the Piatti Prize, the recipient of which was Hilda M. Clarke. Perhaps prompted by relatives

⁴²² First Prize went to J. Cliffe Forrester's *Folk-Song Phantasy Trio*.

⁴²³ Trowell also performed with Levinskaya and Melsa in the series of Russian concerts in the same month. A week after the Cobbett Prize concert Trowell had to withdraw from the second of these due to a double-booking: he was performing in Llandudno, Wales with Clara Butt. Eileen Woodhead, who was soon to become his wife, and C. Warwick-Evans shared the cello solos in London.

⁴²⁴ John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Woodbridge: Boydell Press, 2006), p. 40.

⁴²⁵ The end of the war allowed the German company to reestablish business in London at this time.

⁴²⁶ Diaries mention several visits to Schott and Augener.

in New Zealand, *The Evening Post* proudly announced this event to Wellington readers.⁴²⁷

In June Trowell had a meeting with Isidore de Lara who was the organiser of more than a thousand fundraising concerts for the armed services in London during the war and was a fierce proponent of British composers.⁴²⁸ De Lara awarded a special prize to Trowell for his Piano Quintet in F minor Op. 45 and, with the London patron's support, Trowell and pianist Ellen Tuckfield were able to present a concert entirely of the cellist's own compositions.⁴²⁹ Apart from a notice in the *Daily Telegraph* the performance went almost completely unnoticed in the press:⁴³⁰

In devoting the whole of his British programme at Steinway Hall in Thursday to works by Mr. Arnold Trowell, Mr. De Lara paid a well-deserved tribute to a native musician who has reached an eminent position both as a composer and an executant. He came before his audience in both capacities on this occasion, and began his recital with a well-considered interpretation of a new Sonata for violoncello and piano, in which he was very ably assisted by Miss Ellen Tuckfield. Without pretending to any depth for thought, the new sonata won favour in virtue of two qualities which are very dear to British hearers. It is always tuneful and always intelligible: and one might add, as a third tribute that the workmanship was thoroughly sound. For his other solos Mr. Trowell relied on selections of his slighter works.

The "new Sonata" was probably Trowell's Op. 30, a work that, despite being revised and advertised, was never published.⁴³¹

11.5 Touring the Provinces

The nationwide tour with Clara Butt dominated Trowell's activities for several months between October 1916 and June 1917. During this period he attended

⁴²⁷ "Women in Print," *Evening Post*, 20 September 1917.

⁴²⁸ The meeting took place on Monday 11 June 1917 at 2.30pm. Arnold Trowell, "Diaries," Wellington: Alexander Turnbull Library, 1917-1918.

⁴²⁹ De Lara also awarded prizes to Joseph Holbrooke for his *Pickwick* Quartet Op. 65 and to Arthur Bliss for his Quintet in A minor. The concert with Tuckfield, who later recorded *Nocturne* Op. 16 with C. Warwick-Evans, was on Thursday 27 July 1916.

⁴³⁰ Anon, "Steinway Hall," *London Daily Telegraph*, Saturday 29 July 1916.

⁴³¹ These advertisements appeared on the back cover of various Schott publications from 1916. Revisions, which show that Trowell was unsatisfied with the score in its early form, are discussed in Part Three: Non-pedagogical Works.

several London concerts, presumably to maintain connections with the city music scene from which a touring musician could become quickly isolated. Trowell attended other concerts by John Barbirolli; an outstanding cellist at that time, Rhoda Backhouse and Sybil Eaton; violinists, John Ireland; pianist and composer, the noted piano virtuoso Benno Moisewitsch and the viola virtuoso Lionel Tertis.⁴³² He also met and presumably played music with Albert Sammons and Nancy Phillips, both violinists associated with Ibbs and Tillet through their respective ensembles.

In July Trowell spent at least a week in Harrogate where he was soloist for the Haydn-Trowell concerto in D.⁴³³ The programme included the second performance of his new symphonic poem *The Waters of Peneios* under conductor Julian Clifford.⁴³⁴ Shortly after that Trowell appeared in another “All-British” concert at Steinway Hall organised by Isadore de Lara. On this occasion Trowell and pianist Harold Craxton performed some of their own works, as well as those by W. Y. Hurlstone and Cyril Scott.⁴³⁵ All the said composers were present and it is likely that one of Trowell’s own cello sonatas was included in the programme.

In November Trowell appeared with contralto Muriel Foster and performed works by Popper and Schubert. A reviewer reported that “.... it was Mr. Arnold Trowell’s very dexterous playing of one of Popper’s tricky violoncello pieces, and his adroit harmonics at the close of a Schubert transcription, that first brought down the house.”⁴³⁶

Although Trowell rarely included works by English composers in his concerts, on December 1917 he performed Frank Bridge’s Sonata in D minor with pianist

⁴³² Concert by Benno Moisewitsch on Saturday 31; concert by John Barbirolli on Wednesday 13 June at Aeolian Hall and Tertis’ recital on Wednesday 31 October at Wigmore Hall.

⁴³³ This work is an “arrangement” of the Concerto in D major H. VIIb No. 22.

⁴³⁴ Concert on Wednesday 4 July at 3.15pm. *The Waters of Peneios* was performed again on Saturday 7 July with the same conductor. On this occasion Trowell played Saint-Saëns’ A minor Concerto.

⁴³⁵ Harold Craxton was born in 1885 in London. He studied piano with Tobias Matthay and taught at his London music school. Later he became a Professor at the Royal Academy of Music. He was a frequent partner in Trowell’s recitals between 1917 and 1925 but was in his own right an accomplished soloist, editor and teacher.

⁴³⁶ Anon, “Untitled,” *Yorkshire Post*, 7 November 1917, p. 4. The concerts with Foster were on Tuesday 6 and Wednesday 7 of November in Sheffield and Nottingham.

William Murdoch in Hull.⁴³⁷ The work had been premiered five months earlier by Murdoch and Felix Salmond but was not published until the following year.⁴³⁸

Trowell also attended a concert involving William Murdoch and Lionel Tertis in London in October.⁴³⁹ He was inspired to write a sonata for viola and piano dedicated to Tertis. It is not clear whether the latter ever performed this work. According to Tertis' biographer John White, the sonata is mentioned in *The Strad* magazine, although this has not been verified.⁴⁴⁰

Trowell actively promoted his chamber music by sending scores to friends and colleagues. According to his 1917 diary he sent copies of his Violin Sonata to Albert Sammons, Adolphe Brodsky and Rawdon Briggs.⁴⁴¹ Waldo Warner,⁴⁴² [Howard or Arthur] Bliss, Lionel Tertis, Alfred Hobday, Albert Sammons and Wilhelm Sachse all received copies of his String Quartet Op. 25. Performances of the former work occurred on 15 April 1917 in Wigmore Hall with Rhoda Backhouse and on Thursday 3 February 1920 in Lancashire with Albert E. Voorsanger.

11.6 Other Cellists

The Brodsky String Quartet performed Trowell's String Quartet Op. 25 on Thursday 13 December 1917 at the Royal Manchester College Of Music and the composer made the journey from London to attend the concert. Unfortunately the reviewer, having arrived late to the concert, missed his quartet. However, Trowell made the acquaintance of cellists Carl Fuchs and Kathleen Moorhouse at the

⁴³⁷ Concert on Saturday 8 December, 1917.

⁴³⁸ Frank Bridge was in attendance when, on 13 July at Wigmore Hall, Murdoch and Felix Salmond performed the work.

⁴³⁹ Concert (8.15pm) at Wigmore Hall on Wednesday 31 October, 1917.

⁴⁴⁰ From a letter in the author's possession. Given that the work was never published, a mention in *The Strad* tends to suggest a performance by Tertis.

⁴⁴¹ Adolphe Brodsky and Rawdon Briggs were members of the Brodsky String Quartet. Brodsky spent a large part of his professional life in Leipzig where a young Alfred Hill worked under his conductorship. See Hill and Maurice, *The Leipzig Diary*, p. 91.

⁴⁴² Waldo Warner was a viola player in the London String Quartet alongside Albert Sammons and C. Warwick-Evans.

performance. They were to become influential advocates for the aspiring artist and teacher.⁴⁴³

Although Trowell had no London appearances in the 1917/1918 season, other cellists did. These included Felix Salmond, Guilhermina Suggia, Emile Doehaerd, Thelma Bentwich, Beatrice Harrison, Arthur Williams and Fernande Kufferath.⁴⁴⁴ All of these, like Trowell, were musicians living in London or represented by the London agents Ibbs and Tillet.

On Thursday 29 November 1917 Arnold Trowell deputised for Joseph Hollman in a concert in Nottingham with Agnes Nichols.⁴⁴⁵ Hollman was a highly respected Dutch cellist who, like Trowell, was a former student and Concours winner at the Brussels Conservatoire.⁴⁴⁶

On 7 May 1918 Trowell appeared alongside tenor Whitney Mockridge in a programme included Popper's *Tarantelle* and the cellist's own *Gigue*. In Harrogate Trowell conducted the premiere of his new symphonic poem *Niobe* on 3 July. A repeat performance of the work three days later in the same city received the following review:⁴⁴⁷

[The audience] spared no tribute for Mr. Arnold Trowell's 'cello playing in Tschaikevsky's "Rococo" Variations for violoncello and orchestra. It was, indeed, a very fine example of mastery over this delightful instrument. Mr. Trowell produces a remarkably warm, firm, refined and satisfying tone, and his executive powers are very sure and very wide in range. His account of the variations was not a mere display of dexterity, but was throughout a musical study...Mr Trowell later went to the conductor's desk to direct a performance of his own symphonic poem "Niobe." It is a work of ingeniously wrought texture and of warm and graphic colouring. It was played, too, with fine efficiency by the orchestra.

⁴⁴³ Carl Fuchs was the cellist of the Brodsky Quartet. He promoted the pedagogical works of Trowell in his teaching studio in Manchester. Kathleen Moorhouse performed Trowell's arrangement of the Clarinet Concerto by Mozart for a BBC broadcast in 1918.

⁴⁴⁴ Salmond, Doehaerd and Kufferath were, like Trowell, all former students of Edouard Jacobs.

⁴⁴⁵ *Concert Programmes Featuring Arnold Trowell*, MS-Papers-8972-03 (Wellington: Alexander Turnbull Library, 1916-1919).

⁴⁴⁶ Until the early 1920s Hollman was listed by the same agency, *Ibbs and Tillet*, that represented Trowell.

⁴⁴⁷ From an unattributed review (not date) titled "Harrogate Symphony Concert: Mr. Trowell's Cello Playing." See *Scrapbook - Folder Three*, MS-Papers 9016-009.

Not surprisingly, given the state of international affairs, several prominent cellists associated with London were no longer making appearances. One of these was Pablo Casals who had based himself in Paris and no doubt was unable to travel. A comparison of these musicians inspired one writer in *The Strad* magazine in 1917 to claim that Trowell “possesses technique, power and emotional force second only to Casals,” going on to predict that “probably some day we shall wake up to what an exceptional artist we have neglected in the past.”⁴⁴⁸

Chapter 12 Marriage, Music and Montagnana

12.1 Family Tragedy

A series of significant personal events impacted Trowell at this time, the first and most important was his marriage to Eileen Woodhead, a cellist and former student at the Royal Academy. Although not an outstanding musician, she gained a mention in the *Musical Times* for her performance of Galliard’s Sonata in E minor in Exeter in June 1918.⁴⁴⁹

While the outbreak of war had forced Eileen to return to South Africa, Arnold remained in England and continued to give concerts in and around London. However, the marriage of sister Dolly, Trowell’s youngest sibling, in September 1916 may have acted as a catalyst for Eileen’s return to England. As an act of rebellion because her parents did not support a formal union with Arnold, the following spring Eileen announced herself “Mrs Arnold Trowell” despite the fact that they were not yet married.⁴⁵⁰ Eileen’s parents, who may have heard of this potentially scandalous public announcement, soon relented and travelled from South Africa to England in July 1917 to attend the wedding the following year. An announcement appeared in *The Times*:⁴⁵¹

Trowell:Woodhead----On the 28th Aug. at All Saints Church London road. N.W. by the Rev. C.J. Terry. ARNOLD T. W. TROWELL, eldest son of Mr. and Mrs. Thomas Trowell,

⁴⁴⁸ *The Strad*, 1 September 1917, vol. XXVIII, no. 329, page 116.

⁴⁴⁹ "Music in the Provinces: Cambridge," *Musical Times*, 1 July 1918, p. 329.

⁴⁵⁰ "Arrangements for Today," *The Times*, 30 May 1917.

⁴⁵¹ Anon, "Marriages," *The Times*, Wednesday 4 September 1918, p. 1.

54 Springfield-Road, St. John's Wood, N.W...to EILEEN, only daughter of Mr. LAWRENCE WOODHEAD, M.L.A. and Mrs Woodhead of Capetown.

His father-in-law, a prominent political and business figure by the name of Lawrence Woodhead, left England shortly after the wedding to return to South Africa. Ironically Woodhead, an arms manufacturer of considerable wealth, died on 4 October when his ship, a Japanese steamer the *Hiramo Maru* was torpedoed out from Liverpool in the Irish Sea.

An article in *The Times* notes that 37 South African passengers died and that Lawrence Woodhead was a member of the Union House of Assembly and “a prominent figure in the commercial world.”⁴⁵² As a result of his death, Arnold Trowell's mother in-law remained in England and held a grudge against her son-in-law that resulted in her never speaking to him again. Trowell evidently felt keenly the withdrawal of expected financial support from his wife's family and began to seek teaching positions to supplement his income.⁴⁵³

12.2 More Performances

Trowell attended several concerts early in 1918 including two orchestral performances conducted by Thomas Beecham. Works programmed on these occasions included the Dvořák Concerto with cellist Beatrice Harrison, Debussy's *Nocturnes*, Elgar's symphonic poem *Cockayne* and works by Joseph Holbrooke and Granville Bantock.

He began to promote his new symphonic poem *Niobe* which was performed in Bournemouth for the first time on 24 October. The work was praised by the *Musical Times* as “a very charming and most expressive composition, worthy of repeated performances.”⁴⁵⁴ It gained further hearings in November 1918 in Bradford, December and March 1919 in Bournemouth and February 1920 in

⁴⁵² "The Japanese Steamer: 37 South African Victims," *The Times*, Saturday 12 October 1918, p. 7.

⁴⁵³ Trowell's 1918 diary notes the address and phone number of Matilda Verne who ran a music school in South Kensington.

⁴⁵⁴ "Music in the Provinces: Bournemouth," *Musical Times*, 1 December 1918, p. 564.

Hastings. The *Musical Times* noted how the work's "air of fanaticism dispelled any idea of his [the composer] being a purist" and that it was "a graphic and powerful composition which follows closely the story, yet avoids too great a realism."⁴⁵⁵

On Thursday 11 December Trowell gave a concert with pianist David Richards in Nottingham and included in the programme Mendelssohn's Sonata Op. 88. A handwritten note on the programme lists his concert repertoire including the Delius sonata, which had only just been performed in London. This is surprising given that there is no known performance by Trowell of the work.

During the first half of 1919 Trowell performed Tchaikovsky's *Variations on a Rococo Theme* in Bournemouth and London. He had studied the work in Frankfurt with Hugo Becker and was to make much later, in 1927, one of the earliest acoustic broadcasts of the work for the BBC.

A further performance of Trowell's String Quartet in G, by the Philharmonic String Quartet, was given at Steinway Hall, London on 27 February. According to *The Times*, the four musicians presented "a full-throated piece of music, most interesting to listen to [and] prattling pleasantly in the modern dialect, and avoiding dullness."⁴⁵⁶

In October Trowell appeared alongside Myra Hess and John Coates in the Janssen Subscription Concerts at the Royal Institution in Hull for which the best single reserved seats were 5 shillings and nine pence.⁴⁵⁷ Trowell kept a souvenir programme with Coates and Hess' signatures.⁴⁵⁸

Shortly afterwards Trowell premiered his new symphonic poem *The Sirens of Paros*.⁴⁵⁹

⁴⁵⁵"Music in the Provinces: Hastings," *Musical Times*, 1 March 1920, p. 202.

⁴⁵⁶Anon, "Review: Holbrooke and Goossens," *The Times*, 28 February 1919, p. 7.

⁴⁵⁷ Concert in Hull on Saturday 18 October 1919.

⁴⁵⁸ Hess was then at the start of a long and illustrious career that continued until 1962. Alexander Turnbull Library (MS-Papers-8972-03).

⁴⁵⁹ Concert on Friday 31 October, in Bournemouth. *Concert Programmes Featuring Arnold Trowell*, MS-Papers-8972-03 (1916-1919).

The music begins with the sea breeze the mariners are no longer capable of hearing any commands but row on, when the music, gradually dying down, is followed by a passage on divided strings, suggesting the sirens...when the danger is over, the music becomes reposeful and calm....

A review in the local press concludes: “It [*The Sirens of Paros*] is certainly a work of many striking qualities, including imaginative power; this was clearly apparent, aided as our sensory nerves were by the truly magnificent performance.”⁴⁶⁰

The good reviews continued:⁴⁶¹

The only instrumentalist was another Colonial, Mr. Arnold Trowell, a young New Zealand ‘cellist, who did well. His first item was a composition of his own, “Nocturne” which could reasonably be described as a song without words. This was followed by “Polonaise” (Popper), containing some humoresque figures in the last section. Mr. Trowell’s playing was deserving of all praise. An Aria by Bach was delicious, and “Moment Musical” (Schubert) and “Papillon” (Popper) were rhythmically perfect.

Trowell regarded the quantity of cello concerti in the classical period as too limited and made arrangements of works by other composers. Occasionally he crossed what we today might consider the boundaries of good taste and scholarship. The publication of original works under the names of Classical or Baroque composers was not uncommon at this time. Like Fritz Kreisler who famously listed several of his own compositions as the work of François Francoeur, Trowell composed music and then attributed them to the same French composer.

12.3 Arrangements and Transcriptions

Trowell’s performed his own “arrangements” of *Andante Cantabile* by Ditters von Dittersdorf and Tartini’s *Variations on a theme of Corelli* in a concert in Exeter at 3pm on 15 March 1922.⁴⁶² In a remarkable feat of stamina the programme, which

⁴⁶⁰ Hamilton Law “Music and Musicians: The Week’s Music at the Winter Gardens.” 1919. *Scrapbook - Folder Two*, p. 54.

⁴⁶¹ *The Guardian* 5 November 1920. Ibid., p. 56.

⁴⁶² Neither of these works should be considered transcriptions. Both works contain some (or all) material newly composed.

included the Boëllmann *Variations* and works by Davidoff and Popper, was followed five hours later by another performance by the cellist. This latter concert was a completely different programme, and included Saint-Saëns' A minor Concerto as well as works by Bach, Beethoven, Popper and Trowell himself.

The cellist's own "arrangement" of a possibly spurious Haydn concerto was a mainstay of his repertoire and between November 1918 and July 1921 five performances were given in Liverpool, Bournemouth, Hastings, Harrogate and Buxton, respectively.⁴⁶³ The reviewer of the Buxton concert was deeply impressed by Trowell but puzzled by the work.⁴⁶⁴

Mr Arnold Trowell made one of his far too seldom appearances in Buxton, and played the concerto No. 2 for Violoncello and Orchestra by Haydn On listening to this work one is led to wonder if Beethoven was acquainted with it, the Andante Con Moto from the G major Piano Concerto being so strongly reminiscent of the slow movement of it. As for Mr. Trowell's playing on Thursday one was simply lost in admiration of the breadth, dignity and exquisite finish he displayed throughout, while in the Cadenza (written by the performer) he was scintillatingly brilliant.

In 1920 Trowell performed his own transcription of a Mozart concerto (originally for clarinet), which was later published by *Augener*. Concerts occurred on Wednesday 21 July in Harrogate with Julian Clifford, and on Thursday 28 October in Bournemouth. A review of the latter was favourable:⁴⁶⁵

This talented 'cellist, who stands in the front rank of British players, gave a most delightful rendering. He is artistic to the finger tips, and imparts to this work fine phrasing, clear technique and beautiful tone. Unaffected and retiring in disposition, he seems to wield the bow for the sheer joy of music, but he could not fail to appreciate the fervour of his welcome.

His tone poem [The Waters of Peneios] he entrusted to the experienced hands of Mr. Dan Godfrey to conduct. It is held by many to be the best of his compositions. It is most clever, effectively scored, and yet, strange to say, has not yet been heard in London. Full of glowing colour and mysterious subjects, it is a work that will live.

⁴⁶³ Concerts on Tuesday 19 November 1918 in Liverpool with V.V. Akeroyd, Wednesday 26 March 1919 in Bournemouth with Dan Godfrey, 12 Feb 1920 in Hastings with Julian Clifford, 27 July 1921 in Harrogate with Julian Clifford, and 31 July 1921 in Buxton. The programme for the latter concert, part of which is in the Alexander Turnbull, lists an orchestra of 17 players but does not name the conductor. See Programmes 1920-1923 MS-Papers-04.

⁴⁶⁴ *Buxton Herald*, 3 August 1921 *Scrapbook - Folder Two*, p. 57.

⁴⁶⁵ *Bournemouth Guardian*, Saturday 30 October 1920, p. 1.

12.4 The Waters of Peneios

The Waters of Peneios was beginning to find a place in programmes in the provincial centres of England, Ireland and Scotland. Further performances in Belfast were getting favourable reviews in all the daily papers, even attracting second reviews for repeat performances. The *Musical Times* commented on the high quality of the work on four separate occasions:

His exceedingly pleasing tone-poem ... which richly deserves wider recognition....⁴⁶⁶

The rest of the concert comprised Sullivan's Overture 'Di Ballo', two movement of Debussy's 'Petite Suite', and (most interesting of all) a tone poem, 'The Waters of Peneios,' composed and conducted by the accomplished 'cellist Mr. Arnold Trowell. The work is a beautiful composition which will probably become a general favourite.⁴⁶⁷

Mr Trowell was however as dynamic as possible in Jules de Swert's Violoncello Concerto, after which he exhibited much the same qualities in conducting his own highly-coloured tone-poem – a work of no little distinction, especially in its orchestration.⁴⁶⁸

Arnold Trowell's symphonic poem 'The Waters of Peneios' [is] an intensely passionate and emotional illustration of the Greek legend, conceived in startling and glaring tone-colours and scored with an unusual command of orchestral technique.⁴⁶⁹

Such was the level of interest in the work that six further reviews appeared in print for performances in Belfast on Friday 26 and Saturday 27 November 1920. A critic at the Friday night concert felt the symphonic poem was, "modern in texture and phraseology, but not too affectedly far-fetched. Its harmonies are unsophisticated, its phrases unconventional, and the orchestration good and businesslike in the modern style."⁴⁷⁰ The reviewer points out that the music "evokes definite images and moods, and the means used possess beauty. Mr.

⁴⁶⁶ "Music in the Provinces: Bournemouth," *Musical Times*, 1 December 1920, p. 840.

⁴⁶⁷ "Music in Belfast," *Musical Times*, 1 January 1921, p. 48.

⁴⁶⁸ *Ibid.*, 1 February, p. 127.

⁴⁶⁹ Allan Biggs, "Festival of British Music at Hastings," *Musical Times*, 1 March 1921, p. 169.

⁴⁷⁰ Anon, "Composer-Conductor. Belfast Philharmonic," *Belfast Telegraph* 27 November 1920, p. 4.

Trowell, for a composer, can conduct with purpose and point. At the end, when the long chord died away, he received quite an ovation.”

Saturday’s performance, which began with a rendition of De Swert’s Concerto in C minor with Trowell as soloist, also received a positive response:⁴⁷¹

He [Trowell] further contributed to the success of the concert by conducting one of his own compositions, a tone poem called “The Waters of Peneios.” This work is based on a tale of ancient Greece, telling of the wooing of Daphne by Phoebus Apollo. Mr. Trowell depicts the scene, beneath the heights of Olympus, in which the nymph spent the days of her childhood, and he then describes her flight from Apollo and her plunge into “the broad river which gladdens the plains of Thessaly.” The composition justifies the description which Mr. Trowell has applied to it, for it is a genuine tone-poem in so far as it is built up by means of a combination of sounds merged into noble harmonies which reflect definite states of feeling. There are one or two sections which are thrilling in their ardour and intensity, but towards the end there is a return to the quiet mood that is expressed at the beginning, and an effective little passage for solo violin is a singularly happy inspiration. After the performance Mr. Trowell was several times recalled. In conversation subsequently he paid high tribute to the orchestra for the precision and intelligence of their playing, and said the interpretation was all that he could wish for.

Two further performances in Hastings in January 1921 do not seem to have had the same impact in the press.

12.5 Italian Cellos

Sometime during the 1920s Trowell purchased a cello by Domenico Montagnana for £1500 from George Hart the well-known London dealer. The instrument was involved in an accident in 1928 when Trowell was traveling to a concert in Belfast and became unplayable.⁴⁷² Consequently a cello belonging to a member of the orchestra had to be used for the concert. The devaluation of the instrument after the accident must have been significant, as a letter dated February 1929 from The “Fine Art and General Insurance Co. Ltd” insured the Montagnana in Britain and Ireland at a value of only £750.

⁴⁷¹ "Mr. Trowell's 'Cello Playing,' *Belfast Newsletter*, 27 November 1920, p. 8.

⁴⁷² Anon. “Famous Cellist Mishap.” 1928. *Scrapbook - Folder Two*, p. 74.

Prior to the purchase of the Montagnana, Trowell's instruments were probably borrowed; one Lady Meyer loaned a 1710 Stradivari cello to Trowell in 1906.⁴⁷³ This was most likely the same instrument mentioned by *The Strad* in 1907.⁴⁷⁴ In 1912 the cellist was performing on two instruments; a Mattheus Gofriller⁴⁷⁵ and a Stradivari.⁴⁷⁶

Another Stradivari, owned by Percy Aykroyd, was loaned to Trowell. The community of Bradford, in which Aykroyd lived, proved particularly supportive and the Bradford Permanent Orchestra performed several works with Trowell from 1921 to 1922.⁴⁷⁷ Members of the orchestra, including violinist Edgar Drake, played Trowell's Violin Sonata in G Op. 24, String Quartet Op. 25 and Trio *on Ancient Irish Folk Tunes*.

Some of Trowell's own provincial concerts were extremely demanding. In a single concert in 1919 Trowell played Tchaikovsky's *Variations on a Rococo Theme*, the Haydn-Trowell Concerto and various encore pieces.⁴⁷⁸ Likewise in Hastings in 1922, Trowell performed two concertos with full symphony orchestra as well as four of his own works in the programme.⁴⁷⁹ It is likely that the Montagnana, with its wide dimensions and strong tone, was his preferred instrument (see photo below).

⁴⁷³ The cello was worth £1000. See "A 'Magician of the Cello'," *Bush Advocate*, 3 July 1906, p. 5. See "Personal Notes," *Wanganui Chronicle*, 28 June 1906, p. 5, and also Chapter 8 "Move to London."

⁴⁷⁴ Henderson, "Arnold Trowell."

⁴⁷⁵ Anon, "Ten Minutes' Talk: Famous 'Cellist Speaks of His Career," *People's Journal*, 12 February 1912.

⁴⁷⁶ According to the programme for Trowell's recital at Bechstein Hall on 18 June 1912 (Programmes MS-Papers-8972-02 (1911-1915)).

⁴⁷⁷ Letter dated 21 November 1920 sighted by the author in Brabourne in 2007 as follows: "My dear Arnold, I shall be very pleased to lend you my Strad cello and it will be alright if you call for it on your way back from Belfast." Concerts in Bradford with Trowell included Boëllmann's *Variations Symphoniques* and Saint-Saëns' First Concerto.

⁴⁷⁸ 26 March 1919 in Bournemouth with Dan Godfrey conducting.

⁴⁷⁹ 3pm on 4 November with conductor Dan Godfrey (junior). Trowell played the Haydn -Trowell and Schumann Concertos as well as his own *Nocturne* Op. 16, *Rappel des Oiseaux* Op. 3, *Roundelay* and *Bourrée* from Op. 11.

Plate 16: Arnold Trowell c. 1924

Source: Alexander Turnbull Library Photographic Collection V4-016183-F

12.6 Felix Salmond and The Chamber Music Players

Trowell's participation in "The Chamber Music Players" concerts at Easter 1922 signalled a general, although only temporary, move away from the virtuoso solo repertoire.⁴⁸⁰ With original members Lionel Tertis, Albert Sammons, Felix Salmond and William Murdoch, the ensemble was rated one of the greatest of the decade. Salmond, who had recently participated in the ill-fated premiere of the Elgar concerto, was at this time replaced by Trowell. On Friday 14 April (Good Friday) he joined them for a performance of a Beethoven Trio and Brahms'

⁴⁸⁰ The British Chamber Music Players were formed in 1913, by Albert Sammons, Herbert Sharpe and Cedric Sharpe.

Quartet in G minor for piano and strings. Trowell and Murdoch also performed the Grieg Sonata in the same programme.⁴⁸¹

A performance on 2 May at Wigmore Hall presented the same programme but included Trowell's arrangement of the Francoeur Sonata instead of the Grieg Sonata. A review noted that despite the change of personnel, "the perfection of the ensemble which distinguishes this party was unaffected."⁴⁸² Another reviewer disagreed however, concluding that "Trowell's tone is rather too light to be placed beneath such rich viola tone as that of Mr. Lionel Tertis."⁴⁸³ In Oxford on 11 May the ensemble again presented the programme, but included Fauré's Piano Quartet in C min Op. 15.

Felix Salmond, who was soon to relocate to the United States of America, substituted for the ill Trowell in a concert with the Long Eaton Orchestral Society on 24 February 1921.⁴⁸⁴ Salmond performed Bruch's *Kol Nidrei*, Joseph Salmon's arrangement of Guerini's *Allegro con Brio* and Kreisler's transcription of Couperin's *Pavane* and *Chanson-Louis XIII*.⁴⁸⁵

For much of the duration of 1922 Trowell continued performing concertos in provincial centres although in London he seems to have redirected his energies to repertoire of a more serious nature. Wigmore Hall recitals in 1922 and 1923 included Chopin's Sonata in G minor, Brahms' Sonata in E minor Op. 38, and Jean Huré's Sonata in F sharp minor. The English premiere of Pizzetti's Sonata in F, with the composer at the piano was a career highlight for Trowell.⁴⁸⁶ Ibbs and Tillet promoted the concert but failed to attract a critic from any of the daily newspapers.

⁴⁸¹ David Norrington (see Appendix 5 Trowell's Students) claims that Trowell played chamber music with Arthur Rubinstein. There is no evidence to support this.

⁴⁸² *Scrapbook - Folder Two*, p. 58.

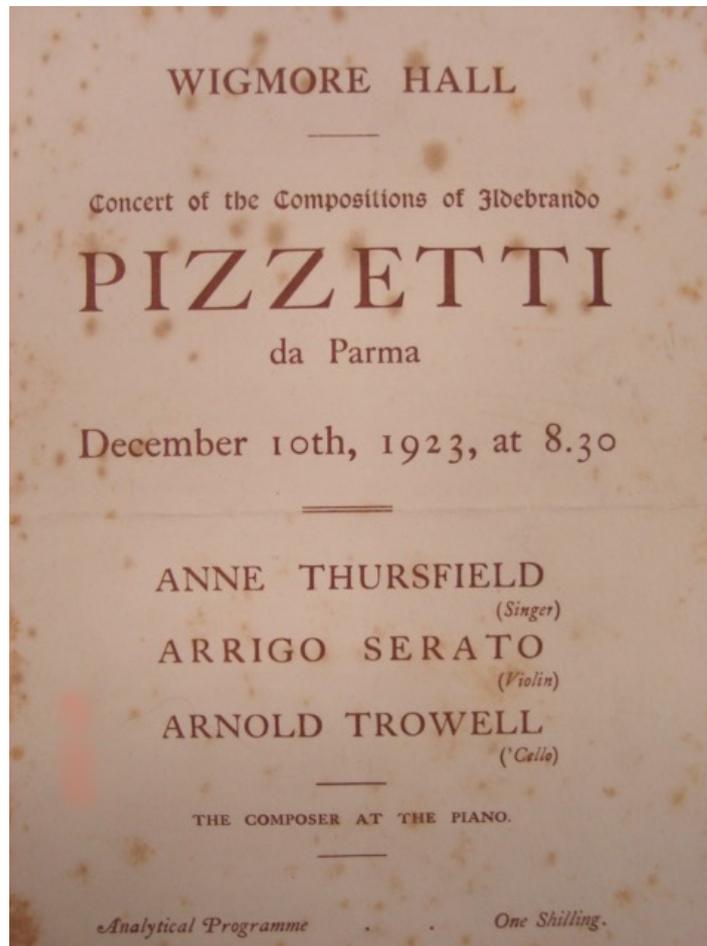
⁴⁸³ Anon, "Chamber Music Players: A Diversified Programme," *The Times*, Wednesday 3 May 1922, p. 12.

⁴⁸⁴ ———, "Nottingham and Districts: Other Towns," *Musical Times*, 1 April 1921, p. 290. Another musician who decided to forfeit London for the United States at this time was John McCormack. Trowell's biographies in *Groves Dictionary of Music and Musicians* and *The Oxford Companion to Music* refer to a tour with the Irish singer. While the author has found no conclusive proof, it is conceivable a tour, possibly with Nellie Melba took place between 1910 and 1913 when all three artists were affiliated with agents Schultz-Curtius and Powell.

⁴⁸⁵ *Concert Programmes Featuring Arnold Trowell* (Wellington: Alexander Turnbull Library, 1920-1923).

⁴⁸⁶ Concert on 10 December 1923.

Plate 17: Concert Programme 1923



Source: Alexander Turnbull Library MS-Papers-8972-04

Trowell performed the Haydn Concerto in D on Thursday 27 April 1922 as part of the Bournemouth British Music Festival under conductor Dan Godfrey. At the Festival many prominent musicians were present including cellist Guilhermina Suggia and composers Elgar, Vaughan Williams, Holst and Ethel Smyth.⁴⁸⁷

Despite a near 20-year absence, Trowell's successes continued to be noted back in New Zealand. The *Evening Post* published the following article, titled "A New Zealand 'Cellist':"⁴⁸⁸

⁴⁸⁷ Godfrey, *Memories and Music*, p. 92.

⁴⁸⁸ "A New Zealand 'Cellist: Mr. Arnold Trowell," *Evening Post*, 5 August 1922.

For a long time Mr. Arnold Trowell (Wellington) has absented himself from the London concert platform, but after the reception he had last night he need have no diffidence about his status in the estimation of the musical critics and the musical public. His more frequent appearances would be greatly appreciated by everyone.

At the Wigmore Hall he gave the first of two announced violoncello recitals. This morning the Daily Telegraph writes thus of "A Fine violoncellist":—"Among living violoncellists Mr. Arnold Trowell is of the very elect, and his recital at the Wigmore Hall last night was a sheer joy to all who heard it. His programme contained, besides smaller numbers, Sonatas by Porpora and Chopin, and the C major Concerto of Eugen d'Albert. In interpreting these various items Mr. Trowell showed himself a genuine artist. Always beautiful in quality, his tone was always as beautifully regulated, and no shade of expression – from the delicatest [sic] sentiment to the most robust virility – eluded his powers. Many 'cellists can adapt means to ends very skillfully; but the ends Mr. Trowell proposes to himself are invariably legitimate; and, as his skill is never to seek, his performance is always pleasurable in the highest degree. His treatment, for example, of the Porpora Sonata was exquisitely delicate, and the added warmth with which he tackled larger works was as exquisitely appropriate. Throughout Mr. Trowell's programme he obtained the fullest and best assistance from his colleague at the piano, Mr. Charlton Keith." ; -The Morning Post says:—"One could enjoy all of Mr. Arnold Trowell's violoncello playing last night. Everything he did well; he did best of all in Porpora's G Major Sonata. Here the two quick movements asked not only for agility, but for a rhythm undisturbed by problems of technique. Mr. Trowell responded admirably, the suppleness and dexterity of his work with his bow being quite out of the common. He made the adagio and largo eloquent by the subtlety he put into the phrasing. His duties in Chopin's Sonata, which followed, were secondary to Mr. Charlton Keith's at the piano, but his good tone was of great service in a violoncello part that is largely an unnecessary support to the florid piano music."

Another very complimentary reference to the Wellington 'cellist is made this morning by the musical critic of The Times, who was present at the recital at the Wigmore Hall this week. He says: "Mr. Trowell is so brilliant an executant and so fine a musician that the only thing wanting to make the pleasure in his performance complete was a programme of the first-rate music. D'Albert's Concerto needs the orchestra to be musically effective, but Mr Trowell's playing gave one the wish to hear him play it with the orchestra, for his rich tone and easy style bring out all the romantic and Schumann-like charm of the work." New Zealand friends and the musical public are looking forward with great zest to the second recital, on 28th June.

Chapter 13 Henry Wood and the Promenades

13.1 Concertos at Queen's Hall

A second British Music Festival took place in Bournemouth in 1923 and as part of this on Tuesday 3 April Trowell performed Saint-Saëns' First Concerto. Henry Wood, who was to conduct the following item on the programme, heard Trowell and was impressed. He subsequently engaged him to perform on Tuesday 14 August at Queen's Hall, London.

This "Promenade" concert with Wood himself conducting was a career watershed for Trowell who was to appear for the first time under the baton of this highly regarded and influential musician. According to *The Times*, Trowell's performance of Haydn's D major Concerto "was conspicuously the best music of the evening."¹ A repeat performance of the Concerto on Sunday 30 December with Wood again conducting the Queen's Hall Orchestra secured Trowell's reputation as one of the foremost cellists of the London musical scene of the 1920s. Trowell was engaged to play again for Wood's Promenade Concert series but withdrew due to an injured finger.² Isolde Menges who played Bach's Violin Concerto No. 2 in E replaced him at the last moment.

¹ Anon, "Promenade Concerts: Mr Arnold Trowell's Playing," *The Times*, Wednesday 15 August 1923, p. 8.

² Gamba, "Violinists at Home and Abroad," *The Strad*, Vol XXXVII No. 438 October 1927, p. 294.

Plate 18: Promenade Concert 1923



Source: Alexander Turnbull Library MS-Papers-8972-04

A performance of the Schumann Concerto dominated Trowell's activities in October 1923. Although the concert was given in Bournemouth, *The Times* reported the occasion to London readers:³

All Mr Trowell's eloquent playing and lively repartee with the orchestra did not save the work from sounding rather prosy; except the cadenza, which so fascinated us that we were all startled when the band asserted its right to the last word.⁴

While concerto appearances for Trowell in 1923 were frequent, more so than chamber music concerts, the reverse was the case the following year. An "At Home", which was organised by Lady Jane Cory, included Trowell, two vocalists

³ "Musical Season at Bournemouth; New Tone-Poem by Bax," *The Times*, 27 October 1923, p. 8.

⁴ The cadenza was almost certainly Trowell's own.

and the Westminster Glee Singers.⁵ Together they entertained no less than 20 titled gentry.⁶

A Pageant of Empire was held from April to July 1924 and was organised by the British government for the British Empire Exhibition. Theatrical spectacles, including *The Departure of Captain Cook*, represented South Africa, India, Australia and New Zealand.⁷ A New Zealand committee, chaired by Henry Vogel, requested musical contributions from Arthur Alexander, Arnold Trowell, Esther Fisher, Eileen Driscoll and others.⁸

13.2 Recitals at Wigmore Hall

The cellist gave three recitals in Wigmore Hall in 1924. The first, which included Trowell's first performance of Brahms' Sonata in F Op. 99, was proudly reported in the *Evening Post* in Wellington.⁹ The second concert received the following review in the *Daily Telegraph* in London:¹⁰

Mr Arnold Trowell's second cello recital given on Thursday at the Wigmore Hall, fully confirmed the very favourable opinion we had formed of the performer's talent as an interpreter and of his technical skill on the occasion of his first recital a few days ago. Mr. Trowell is undoubtedly a past master of his instrument, and on Thursday he proved it with a programme which, if it had no particularly striking feature, was notable for the total absence of those worthless trifles which most 'cellists affect and are concerned with flowing fountains and buzzing bluebottles. An old sonata of Tassarini, a suite by Bach, a modern concerto, and some short, dainty pieces made up the scheme....

Trowell's preparations for his final recital of the year were vigorous and methodical. Diaries reveal that he practised daily for up to seven hours at a

⁵ An example of Lady Jane Cory's embroidery is represented in the collection of Te Papa Tongawera, Museum of New Zealand, Wellington.

⁶ "Dinners," *The Times*, 13 December 1924.

⁷ Wikipedia (wikipedia.org/wiki/Pageant_of_Empire)

⁸ "N.Z. Pageant: Work in Progress," *Evening Post*, 29 July 1924. Henry Vogel was the son of prominent politician Julius Vogel, and practised as a solicitor in Wellington and then as a journalist and novelist in London. Arthur Alexander, and Esther Fisher were New Zealand-born pianists and Eileen Driscoll was an associate of Katherine Mansfield and a soprano from Wellington

⁹ A 'Cello Recital: New Zealander's "Special Genius." *Scrapbook - Folder Two*, p. 64.

¹⁰ Anon, "Mr. Arnold Trowell," *Daily Telegraph*, 5 July 1924, p. 4. This concert was also reported in the *Evening Post*, Wellington.

stretch, and often exclusively focused an entire session on one work. The dedication was rewarded by a particularly favourable review in *The Times*, part of which was reprinted in Wellington's *Evening Post*.¹¹

There is a breadth and freedom in Mr. Arnold Trowell's bowing and phrasing that conduce to a warm tone and a fluent style in sustained music; in quick figurative passages the tone becomes coarser and a little scratchy, and here and there the execution is not quite clean. But in every kind of music he makes his violoncello speak like a living creature, and often rises to real eloquence. On Thursday afternoon, at Wigmore Hall, he played an eighteenth century sonata of Francois Francoeus [sic], a work now vivacious, now stately, but always graceful, and Haydn's Second Concerto in D major, in which the same air of charming formality, though tinged with a rougher vigour. For this Mr. Trowell had written his own cadenzas, which suited the context so well that the work was the gainer by them.

A further article in the *Evening Post*, concerning Trowell's first recital the following year, continued in the same vein:¹²

Mr. Arnold Trowell, the very fine 'cellist, who belongs to Wellington, has now only to announce that he is giving a recital and he plays before a full house (writes "The Post's" London correspondent, under date 19th February). There was not a vacant seat at the Wigmore Hall on Thursday last. He now ranks amongst the finest players of the 'cello, and not only so, but he is noted throughout the British Isles for his arrangements of music for this instrument, and every music publisher will tell the enquirer of the demand that he has for it. His programme on Thursday night was a very choice one, and he was able to arrange for Mr. Harold Craxton to be his pianist. Together they provided a concert of the first quality. For some time Mr. Trowell has been recognised as being a great artist in the front rank of executants. He obtains the finest tone from his instrument, and there are some who consider him to be almost a genius.

From 1923 Trowell's diaries begin to analyse Casals' playing, in much greater depth than when the topic was touched upon in his articles in *The Strad* over a decade earlier. Trowell attended Casals' concerts in London on Tuesday 4 March and Thursday 13 March 1930 and was evidently not impressed. He noted that one performance was "very dull [with] no real spontaneous applause" but also observed several times that Casals' left hand technique was formidable.¹³ Although Trowell had been influenced by Casals' interpretation of the Bach

¹¹ "Mimes: Music: Records," *Evening Post*, 10 January 1925, p. 21.

¹² "Mimes: Music: Records," *Evening Post*, 4 April 1925, p. 21.

¹³ Arnold Trowell, *Diaries* (Wellington: Alexander Turnbull Library, 1925, 1928-1930).

Suites, his own interest in the baroque master had waned. Since Trowell's performance of the Fourth Suite in 1915, the work had become "dull."¹⁴ This negative attitude coincided with a dramatic decline in the number of live concerts given by Trowell.

In 1924 Katherine Mansfield died and Garnet Trowell, who was by then living in Durban, South Africa, got married.¹⁵ On Tuesday 19 September the latter gave a concert in the same city and included his brother's String Quartet in A Major.¹⁶

Chapter 14 Guildhall School of Music

14.1 Father and Teacher

In 1926 Trowell's first child, daughter Pamela, was born. By this time he was on the teaching staff at the Guildhall College of Music and Drama. However, his official appointment as Professor was only recorded in 1927, the same year that Trowell's son, Oliver was born.

One of Trowell's first students at the Guildhall was Muriel Ward (née McMeekin) who was already studying with him in 1924 (according to his diary of the same year). She subsequently became a lifelong friend and companion who shared Trowell's interests in painting as well as music.¹⁷

Cellist Enid M. Upward from Canberra, Australia may have been another of Trowell's first students at the institution. She went back to Australia after graduating from the Guildhall and wrote a letter, dated 25 May 1927, which reads as follows:¹⁸

¹⁴ Ibid.

¹⁵ According to Pamela Rice, Garnet's move to South Africa was a direct result of the publicity of his association with Katherine Mansfield. From interview with the author in Seaton, January 2007.

¹⁶ Garnet Trowell returned to England in 1933 and spent the summer months on vacation with his brother before he moved permanently with his family to Ontario, Canada. He died in there in 1946.

¹⁷ Muriel Ward married in 1929 but always remained in contact with Trowell. She was also the owner of a Stradivari cello.

¹⁸ Letter in the possession of Mr. Oliver Trowell.

I am afraid you would not own me as one of your pupils now Mr. Trowell - it will be like starting all over again and my poor fingers are as soft as can be.

Kathleen Riddick, Alan Ford and Kenneth Bourn were all scholarship winners and students of Trowell at the Guildhall in 1926.¹⁹ Each went on to fulfilling careers in music. Kathleen Riddick became a well-known conductor, particularly of the Riddick String Orchestra. Bourn was an Australian who subsequently became the first resident conductor of Tasmanian Symphony Orchestra, Australia. On a visit to New Zealand in 1937 he compared Trowell to William Walton whom he considered "a genius."²⁰ Further, Bourn commissioned Trowell to write a work for string orchestra of about 15 minutes.²¹

Alan Ford won the Guildhall Gold medal in 1928.²² He married English soprano Gwen Catley and became a member of the Royal Philharmonic Orchestra. After Arnold Trowell's retirement in 1956 Ford took over some of his teacher's students at the Guildhall. Subsequently he played cello on recordings of the Beatles, Michael Gibbs and Barry Grey and had a radio show on the BBC.²³

Other students from the 1920s included Marjorie Brown who performed the Trowell-Haydn Concerto in Belfast in 1931 and Marcus Adeney, who studied with Trowell from 1924 until 1925.²⁴ The latter was a highly successful cellist, performer, teacher and pedagogue who remained for most of his life in his native Canada. His *Tomorrow's Cellist* is an important pedagogical and historical record of cello technique.²⁵

Family and teaching commitments had a negative impact on Trowell's compositional output during the mid-to-late 1920s and although there were

¹⁹ Anon, "Guildhall School of Music," *The Strad*, vol. XXXVII no. 436 August 1926, p. 268.

²⁰ "High-Class Music: Appreciation at Home: Conductor's Visit," *Evening Post*, 28 May 1937, p. 11.

²¹ From a letter in the possession of Mr. Oliver Trowell. The commission seems to have been left unfulfilled.

²² Anon, "Music in Blackpool," *The Strad*, vol. XXXIX no. 461 September 1928, p. 250.

²³ Interview with Luke Gertler April 2007. See Appendix 5 Trowell's Students.

²⁴ Marjorie Brown was the daughter of E. Godfrey Brown. See Appendix 5.

²⁵ Marcus Adeney, *Tomorrow's Cellist* (Oakville, Ontario: Frederick Harris Music Co. Ltd., 1984).

several works by the *New Zealander* published in 1926 there were none beyond this date.²⁶

14.2 Expatriate New Zealanders Unite

Meanwhile Trowell's progress as a performer continued to be followed in New Zealand. A substantial programme, including an entire Haydn Concerto, a Brahms Sonata and six encore pieces, was given alongside Miss Kathleen Cruickshank. The *Evening Post* noted the positive reception afforded both New Zealanders:²⁷

Mr. Arnold Trowell ('cellist) and Miss Kathleen Cruickshank (vocalist) were two Wellington artists who were selected by the Richmond and Twickenham Music Club for its fifth concert of the second season. When making their selection, the committee has not associated New Zealand with either performer. Mr. Trowell was chosen because he is so thoroughly established as a 'cellist in the Mother Country, and Miss Cruickshank because of the success she achieved at her recital at the Aeolian Hall a few months ago.

Both artists were present for a gathering of expatriates at New Zealand House organised by Lady Allen and the High Commissioner for New Zealand. Other notable New Zealand guests included soprano Rosina Buckman, pianists Esther Fisher and Kathleen Levi, and the young cellist Claude Tanner.²⁸

Chapter 15 BBC, Braithwaite and Belfast

15.1 Belfast

Trowell began broadcasting for the BBC in 1925. He performed the Boccherini B flat Concerto on Wednesday 7 October from Belfast. Trowell also played for a broadcast of the work in Bournemouth and subsequently at Queen's Hall in London with Henry Wood conducting.

²⁶ See William Cobbett, *Cobbett's Cyclopedic Survey of Chamber Music* (London: Oxford University Press, 1929), p. 521.

²⁷ "The Shows," *Evening Post*, 18 April 1925.

²⁸ "Women in Print," *Evening Post*, 12 April 1926.

Many of Trowell's broadcasts originated from Belfast under the direction of E. Godfrey Brown. The orchestra there had about 21 musicians when it was formed in 1924.²⁹ This number increased to about 30 players in 1928³⁰ and, by the time the orchestra disbanded in 1939, the number was 35.³¹

Further broadcasts from Belfast included Trowell's own Concerto Op. 59, the Haydn-Trowell Concerto in D, Saint-Saëns' First Concerto and Tchaikovsky's *Variations on a Rococo Theme*. His first London broadcast was on Friday 23 Dec 1927 and included solos by Popper and Trowell.

In 1928 Trowell played Saint Saëns' First Concerto in a broadcast by the BBC from its studios in Birmingham that also included the tone-poem *The Waters of Peneios*. Although the transmission was not heard in New Zealand, the occasion was reported in the *Evening Post*.³² Perhaps by way of compensation, Trowell's *Nocturne* Op. 16 was broadcast two months later on 2YA in Wellington, played by local cellist Molly Wright.³³

In the same year Trowell was heard again on radio in Britain, this time from Belfast with Henry Wood conducting the Haydn-Trowell Concerto in D. Further broadcasts included the Dvořák Concerto and his own reworking of a concerto by Ditters von Dittersdorf.

15.2 Braithwaite

Fellow New Zealander Warwick Braithwaite, the conductor of the National Orchestra of Wales became a frequent collaborator about this time. In his memoirs Braithwaite writes:³⁴

²⁹ E. Godfrey Brown (1874-1955) was appointed Director of the Belfast Philharmonic Society in 1912 and Director of the BBC Northern Orchestra in 1924 in the same city. In 1947 he became chairman of the Holywood Music Festival.

³⁰ Rex Cathcart, *The Most Contrary Region: The BBC in Northern Ireland 1924-1984* (Belfast: Irish Books & Media 1984), p. 49.

³¹ Aloys Fleischmann, ed., *Music in Ireland: A Symposium* (Cork: Cork University Press, 1952), p. 206.

³² "Plays-Players-Pictures," *Evening Post*, 22 September 1928, p. 25.

³³ "Radio Programmes," *Evening Post*, 20 October 1928, p. 7. Wright performed the Nocturne again for 2YA on 20 December in the same year.

³⁴ *Warwick Braithwaite Papers* (Wellington: Alexander Turnbull Library, 1929), pp. 88-89.

Quite by chance, when groaning to Arnold Trowell about the difficulty of finding interesting and “new” music for the extensive number of concerts I was doing, he advised me to do a Sibelius symphony. I expressed doubts about the composer of “Valse Triste” but he told me that I would be more than agreeably surprised by the excellence of the bigger works.

A review of Braithwaite’s subsequent concert in 1930 identifies the occasion as the first performance of a Sibelius symphony in Wales.³⁵ Another newspaper clipping from the same source stated that it was the first time the Fourth Symphony was performed in Wales. Braithwaite in a later interview comments that Beethoven, Tchaikovsky and Sibelius were the composers he most admired.³⁶

Trowell’s broadcasts from London in 1928 included his own *Caprice Ancien* Op. 53 No. 3, as well as other works by Trowell, Boccherini, Popper and Schubert. A repeat broadcast of the Dittersdorf Concerto from Queen’s Hall, London with Henry Wood conducting gained the attention of a reporter from *The Times*:³⁷

The programme at Queen’s Hall last night was an invitation to browse in familiar fields. True, the concerto which Mr. Arnold Trowell played was not one of the small number of violoncello concertos which everyone has heard many times, but a concerto, refurbished by the player in some way not specified, of Dittersdorf. But though previously unknown it was familiar in every note – an epitome of 18th-century Viennese music, with a slow movement of the utter sweetness which beguiles the more austere Northerner until his conscience begins to ask him uneasily if he is not becoming sentimental, and a *finale* with a tune similar in cut to anything of Haydn’s, and in particular very like the rondo tune of his violoncello concerto in D major. Mr Trowell played it with the musicianly insight required to bring out all these little points of style.

In 1929 Garnet and Marion Trowell, who were visiting from South Africa, spent the summer vacation with the family in Kent. Visits to London to attend museums and art galleries were a feature of the reunion. Shortly afterwards Garnet and Marion immigrated permanently to Ontario, Canada.³⁸

³⁵ From a review dated 28 November 1930. (Ibid.)

³⁶ Donald Brook, *Conductor’s Gallery* (London: Rockliff, 1945), p. 30.

³⁷ “Promenade Concert; Tchaikovsky’s Fifth Symphony,” *The Times*, 29 August 1928.

³⁸ After arriving in Ontario Garnet performed violin solos, accompanied by his wife Marion, for the Border Scottish Choir (see *Border Cities Star*, 17 April 1934, p. 19.)

In the same year Trowell played many of the concertos he had performed the previous year as well as his own symphonic poem *Legend of Hylas* and *Creole Song* and *Caprice Ancien* for cello and piano. Meanwhile in New Zealand the popularity of Nocturne Op. 16 continued; visiting cellist Maude Bell selected the work for performance in her concert tour with bass William Heughan. The review of the concert on 9 August in Wellington noted that Trowell was a New Zealand cellist.³⁹

From this time Trowell performed regularly in Cardiff with the National Orchestra of Wales again under Warwick Braithwaite. A review of a concert in the *Swansea Post* on 5 February 1930 suggests the partnership was a successful one.⁴⁰

Mr Arnold Trowell brought further interest to the programme with his beautiful solo 'cello playing. First he gave Saint-Saens' Concerto in A Minor with the orchestra. His magnificent handling of the bow and his brilliant control of the fingerboard gave us an astonishing and as lovely interpretation of this lyrical instrument as we could ever wish for.

Trowell's *Waters of Peneios* and the Elgar Concerto in E minor Op. 85 were included in a further broadcast with Braithwaite on Thursday 28 November.⁴¹ Repeat performances of the Elgar were relayed from Belfast and Birmingham in the early months of 1930.⁴²

15.3 Boulton and the BBC

The immediacy of live broadcasting placed a large responsibility on the soloist, particularly given the custom of including at least three encore pieces alongside the concerto. The 'salon' pieces played by Trowell and broadcast in 1931 included

³⁹ "William Heughan," *Evening Post*, 10 August 1929, p. 7.

⁴⁰ *Warwick Braithwaite Papers* Op. Cit.

⁴¹ The programme for this concert is contained in the Alexander Turnbull Library: Braithwaite archive MS Papers- 5136-26 (Tapuhi 176925).

⁴² Broadcasts on Wednesday 8 January at 7.45 in Belfast with conductor E. Godfrey Brown and on Sunday 19 January at 4.30 in Birmingham with Joseph Lewis.

Schumann's *Warum?* Op. 12 No. 3, Paderewski's *Minuetto*, Bach's *Arioso*, Faure's *Sicilienne*, Tchaikovsky's *Chanson sans Paroles*, Paderewski's *Menuetto*, Trowell's *Hungarian Cradle Song*, *Foggy Dew* and *Caprice Ancien*.

Although Trowell was no longer publishing new music, his existing catalogue continued to be promoted through broadcasting. On Sunday 8 March 1931 the BBC Orchestra in Belfast performed his *Rhapsody* for flute and orchestra with E. Godfrey Brown conducting and Harry Dyson playing the flute solo.

Recital broadcasts in London tended to remain small scale with Trowell's salon pieces often featured. Most of the concerts would have been relayed from a small room at the BBC Savoy Hill studio, which was by now operating with electrical microphones. The cellist's broadcasts there between 1931 and 1932 included Sonata in E by Valentini, Chopin's *Nocturne*, Popper's *Spanish Dance*, Vito and *Chanson Villageoise*, Boccherini's *Sonata* in A major No. VI, Fauré's *Après un Rêve*, Francoeur's *Sonata* in E (arranged by Trowell), Trowell's own *Rigaudon*, Saint-Saëns' *Serenade* and Dvořák's *Slavonic Dance* in E min. No. 2 and *Slavonic Fantasie*.

Early in 1932 Trowell crossed the Irish Sea once again from Liverpool to Belfast to perform the "real" Haydn concerto in D with Adrian Boult.⁴³ As with previous trips Eileen accompanied her husband on the journey to Liverpool and then Belfast, while the children Oliver and Pamela stayed in London with their grandparents. A review in *The Strad* magazine reads as follows:⁴⁴

We had a visit from Adrian Boult, M.A., Musical Director of the B.B.C., who came to conduct a symphony concert in the Wellington town hall, Belfast. At this concert Arnold Trowell, the well-known 'cellist, played Haydn's Concerto No. 8 in D major for violoncello and orchestra, arranged by M. Gevaert. The concerto is very well known to concert-goers and has long been a favourite. The cadenzas added by M Gervaert seem a bit long and showy; however, Arnold Trowell is far from being a theatrical musician, and the long rocketing and cascading of sound were forgiven him. His shorter pieces were faultless.

⁴³ This was Gavaert's arrangement of the Concerto in D Hob. VIIb: 2.

⁴⁴ Anon, "Music in Ireland," *The Strad*, vol. XLII no. 503, 1 March 1932, p. 618.

15.4 Sonatas in Recital

Trowell's London concert on Monday 20 June 1932 at Wigmore Hall confirms a trend in Trowell's choice of repertoire away from salon music to the more substantial and serious works. He had only performed the Brahms Sonata in F major once before and the Porpora and Mozart sonatas only a handful of times.⁴⁵ A review from *The Strad* reads as follows:⁴⁶

Then Mr. Arnold Trowell has shown us once again what a fine violoncellist he is. He gave a really powerful performance of the Brahms sonata in F, and his playing of the Porpora sonata was the neatest, clearest thing I have heard for a long time.

The concert was reported by the *Evening Post*.⁴⁷

When Mr. Arnold Trowell, formerly of Wellington, gave a 'cello recital at the Wigmore Hall, London, he attracted a large audience. Mr. Charlton Keith was at the piano. Highly developed technical powers and rich tone were evident from the beginning, and critics acclaimed his amazing dexterity. His singing tone and breadth of executive power impressed his listeners, who accorded the player a hearty reception.

Trowell and Keith performed Brahms' First Sonata in the same venue on Monday 19 June the following year.⁴⁸ Once again the concert was reported, if only briefly this time, in the *Evening Post*.⁴⁹ A fuller commentary was given in the *Musical Opinion*.⁵⁰

We take it that the 'Cello Sonata in A by Veracini, which Arnold Trowell introduced at his Wigmore Hall recital on June 19th, is by Francesco Maria Veracini, nephew of the violinist-composer, Antonio Veracini. The sonata (probably first issued as a symphony) is a remarkable work and, considering that Veracini was born in the same year as Sebastian Bach, its continuous uninterrupted flow of melody and absence of stereotyped cadence is

⁴⁵ Trowell labeled Brahms' First Symphony "not my kind of music" (Diary Monday 19 August 1957). Several other entries in Trowell's diaries and notebooks from the 1950s offer a similar opinion of the German's music.

⁴⁶ Anon, "London Concerts," *The Strad*, vol. XLIII no. 508, 1 August 1932, p. 150.

⁴⁷ "Stage and Screen: Arnold Trowell, 'Cellist," *Evening Post*, 25 August 1932, p. 16.

⁴⁸ Charlton Keith was born 1882 and became a student of Mark Hambourg. He made his debut in 1903 accompanying Ysāye and later accompanied violinists Mischa Elman, Kathleen Parlow, Marie Hall, Fritz Kreisler and Efrem Zimbalist as well as cellists Pablo Casals, Jean Gérardy and Julius Klengel.

⁴⁹ "London Personals," *Evening Post*, 21 June 1932, p. 11.

⁵⁰ H. B., "The London Concert Season. Arnold Trowell," *Musical Opinion* July 1933, p. 869.

somewhat astonishing. No instrument can sing so wonderfully as the 'cello. The slow movements of the sonata were played in an entrancing catabile style with warm full-blooded tone. This same robustness permeated the execution of the fast movements, - which were thrown off in a certain reckless style which suits the 'cello and at this performance without any sacrifice of tone. A full house rightly acclaimed Arnold Trowell, who had been well accompanied at the piano by Charlton Keith. Mr Trowell continued his recital with the Elgar Concerto, the Brahms E minor Sonata and a miscellaneous group.

Chapter 16 From Empire to East Brabourne

16.1 Empire Orchestra

Because works by colonial composers were deemed of interest to listeners abroad, and presumably Britain felt some debt of gratitude to the “farm of the South”, the BBC Empire Orchestra was established specifically for the purpose of transmission overseas.

Trowell's first 'Empire' broadcast took place on Saturday 29 July 1934 in London. He performed Tchaikovsky's *Variations on a Rococo Theme* Op. 33 with conductor Godfrey Brown directing the 'Section D' BBC Orchestra, a large ensemble containing 71 players.⁵¹

The concert was given at 9.00 pm presumably so as to be heard abroad, in this case the 'African Zone.' The performance was a highlight in Trowell's performing activities but unfortunately, would not have reached as far as New Zealand.

The Trowell family spent vacations in the summer of 1932 and 1933 in Hawkhurst, Kent. According to Oliver Trowell, family bedtime stories included make-believe Maori legends told by their father whom they nicknamed 'Brue.' Although these holidays may have inspired a permanent shift from London to Kent, other issues were more urgent: the lease on their London house expired and

⁵¹ The classification refers to the size of the ensemble, 'A' being the largest group (119 players) and E being the smallest (48 players) Reginald Nettel, *The Orchestra in England* (London: Readers Union/Jonathan Cape, 1948), p. 280.

could not be renewed. A recollection from Oliver Trowell gives a picture of the life they were leaving behind:⁵²

My father used to take my sister and myself to Regent's Park very often and sometimes we went on the boat or boating pond, or sometimes we just walked. Often, when we came out of the park, we went back home to Swiss Cottage by bus. The buses were still early models with solid tyres, much like the open-topped vehicles used to take soldiers to the front during the great war. Springfield Road was a very pleasant road to live in. It was quiet with plane-trees on each side. I remember the horse-drawn coal-carts coming along the road to tip the coal down the coal holes to the cellars of the houses. Occasionally even horse-riders would come down the road, I don't know where they came from. I remember, too, the muffin-man with his bell and barrow and the lamp-lighter, who lit the street gas lamps at dusk.

It is interesting to note that Australia was one of the first colonial countries to broadcast from the reaches of the empire in the opposite direction.⁵³ A recital in 1934 by the then-Sydney-based Edmund Kurtz included the Trowell-Tessarini Sonata. This concert was broadcast to the 'old world' and may also have been heard in New Zealand. However, it wasn't until 1936 that audiences were able to hear Kurtz perform live here.⁵⁴

16.2 Move to the Country

The family moved to the small village of Brabourne (near Ashford, Kent) in June 1934. It must have been quite an upheaval as there is only one concert recorded in Trowell's diary from 1935. Eileen Trowell was by this time beginning to suffer from arthritis and the children Oliver and Pamela were entering their middle school years. Further, Arnold's mother Kate was now living with them and because of her health required almost constant care.⁵⁵ However, Trowell continued to commute to teach his students at the Guildhall.

⁵² Interview with Oliver Trowell in January 2007.

⁵³ An "Empire Broadcast" relayed from Sydney in 1927 included an orchestral concert. The orchestra's cellist, Gladstone Bell, had played in the Exhibition Orchestra in Christchurch, New Zealand in 1906.

⁵⁴ The Spivakovsky-Kurtz Trio performed in Wellington in 1936.

⁵⁵ Thomas Trowell, Arnold's father went to live with his daughter Dolly in Berkhamsted.

Plate 19: Coquet Lodge, East Brabourne 2007⁵⁶



Source: Collection of the author

One of these students was E. Griffiths who studied with Trowell at the Guildhall in 1933. She sent a postcard from Wales in the summer of that year which read:⁵⁷

I had to write to you to say how much we enjoyed your broadcast last night. Reception here was perfect. I am enjoying a good holiday at home, but am looking forward to returning to London and to having lessons again.

Eudora Henry, a cellist from Wellington, New Zealand, visited Trowell in 1936.⁵⁸ She was a music teacher at Wellington Girls' High School and took several months sabbatical to study in London.⁵⁹ She later maintained a regular correspondence with her mentor up until a month before he died, and diligently kept all that he sent to New Zealand. These letters, as well as a number of his published compositions are in the Alexander Turnbull Library in Wellington.⁶⁰

⁵⁶ Coquet Lodge is the name of Trowell's nearly 400 year old home in East Brabourne.

⁵⁷ Postcard in the possession of Oliver Trowell.

⁵⁸ As a member of Wellington's King's Theatre Orchestra in the mid 1920s Henry played the cello for silent films. See Bourke, Chris. *Blue Smoke: The Lost Dawn of New Zealand Popular Music 1918-1964*, (Auckland: Auckland University Press, 2010), p. 9.

⁵⁹ After her study in London Henry returned to Wellington where she taught cello at Wellington Girls' High School until her retirement in 1958. She also taught with her sister in a studio on Lambton Quay. In 1935 Henry appeared in concert with Percy Grainger and the Wellington Symphony Orchestra. "Percy Grainger on Thursday," *Evening Post*, 19 November 1935, p. 7.

⁶⁰ Trowell, *Letters to Eudora Henry*.

Although the "Empire Broadcast" which was heard on radio in New Zealand on Monday 7 September 1936 did not feature Trowell, his *Nocturne* Op. 16 and arrangement of *Londonderry Air* were played by his student Carmen Hill.⁶¹ Another connection with Wellington was made in the same year; Trowell gave a concert in Folkestone with Alfred and Vivienne Dixon (father and daughter).⁶² Dixon had performed Tchaikovsky's Piano Trio in A minor Op. 50 with William Trowell (Arnold's uncle) in 1913. Both Dixons subsequently moved to New Zealand. Vivienne in 1939 was the first; she followed the eminent English violinist Maurice Clare to the South Island city of Christchurch.⁶³ Alfred Dixon came to Nelson after the war to become the director of the Nelson School of Music.⁶⁴ The latter subsequently made an attempt, without success, to coax the New Zealand Broadcasting service to bring Arnold Trowell to New Zealand.

The day after the Folkestone concert Trowell's *Trio on Ancient Irish Folk Tunes* was broadcast in London and played by the Bronkhurst Trio (Henry Bronkhurst; piano, John Fry, violin and Edward Robinson, cello). Presumably because he could not be in London to hear the broadcast, Trowell commissioned the MSS Recording Company, a BBC subsidiary, to make a recording. The shellac-covered aluminium discs reveal a professional performance of a work that is more redolent of German romanticism than Irish folk music.⁶⁵

The BBC Northern Ireland Orchestra in Belfast performed Trowell's Concerto No. 4 for cello and orchestra in the same year. Working under conductor Godfrey Brown with the composer as soloist, the orchestra broadcast was relayed on

⁶¹ "Monday's Empire Broadcast," *Evening Post*, 5 September 1936, p. 7. Works by Trowell were heard in two other broadcasts to New Zealand. Cellist Douglas Cameron played Trowell's *Roundelay* Op. 11 ("Empire Stations," *N.Z. Radio Record*, Friday 31 July 1936, p. 44.), and violinist David Wise played Trowell's arrangement of *The Foggy Dew* See "Friday's Empire Broadcast," *Evening Post*, 15 October 1936, p. 6.

⁶² Concert on Wednesday May 20. Trowell's performance of Saint-Saëns' First Concerto was conducted by Alfred Dixon. After this the latter performed alongside Vivienne Dixon in the Bach Double Concerto in D minor.

⁶³ Vivienne Dixon joined the newly formed String Orchestra set up by the NZBC Corporation. After a brief trip back to England, and a sojourn with the Boyd Neel Orchestra, she joined the New Zealand Broadcasting Corporation Symphony Orchestra, later to become the New Zealand Symphony Orchestra. Owen Jensen, *NZBC Symphony Orchestra* (Wellington: Unwin Brothers Limited, 1966).

⁶⁴ In England he had been a professional violin-maker, dealer and restorer in the 1920s. Anon, "Advertisements," *The Strad*, vol. XXXV no. 418, 1 February 1925, p. 637. Upon his retirement in Christchurch in the 1950s, he continued his instrument making.

⁶⁵ Today the work, with its mix of dense harmony and simple folk melody, sounds rather dated. Disc in the possession of Mr. Oliver Trowell.

Sunday 29 March 1936. A second concert broadcast on Saturday 8 October marked Trowell's last appearance in Northern Ireland.

16.3 Further Empire Broadcasts

From 1937, further "Empire" or overseas broadcasts involved Trowell playing the cello in London. The producers at the BBC found it appropriate to present him as "New Zealand violoncellist" in their promotional material but whether he still identified as a colonial after more than 30 years in England is unknown.

One such occasion was a special concert broadcast from London by shortwave on Saturday 15 May 1937. This celebration of the Coronation of King George was a multi-national affair and was heard as far away as South Africa and Australia.⁶⁶ Trowell and pianist Berkeley Mason were required to perform at 10.23pm British Standard Time (B.S.T) to be received in Brisbane mid-morning.⁶⁷ Together they played *Nocturne* by Chopin (arr. Servais), *Vito (Spanish dance)* by Popper, *Pastorale* by Arnold Trowell and *Slavonic Rhapsody* by Dvořák.⁶⁸

Trowell's first performance heard on radio in New Zealand occurred at 4pm on Sunday 18 July 1937.⁶⁹ The "Empire Broadcast" was given in collaboration with Australian John Simons and was heard simultaneously in the pianist's home country. Apart from its total duration there are no other details of the concert.⁷⁰

Trowell's 313th concert was a programme broadcast with the BBC Empire Orchestra under conductor Eric Fogg which took place at 3.15 pm on Wednesday 25 August 1937.⁷¹ The concert was received throughout the world including Singapore⁷² and New Zealand.⁷³ This rendition of Boëllmann's *Variations*

⁶⁶ Anon, "Coronation Broadcast Made Radio History," *The Queen'slander*, Thursday 20 May 1937, p. 41.

⁶⁷ This was 9.23pm Greenwich Mean Time (G.M.T.).

⁶⁸ Trowell may have taken a brief holiday in Holland after this broadcast, possibly to view or buy some of the Dutch art that he cherished. See "Passagiers" in *Het Vaterland*, 2 June 1937, p. B2.

⁶⁹ Anon, "Broadcasting: Weekend Programmes," *Evening Post*, 17 July 1937, p. 7.

⁷⁰ The concert broadcast lasted 35 minutes.

⁷¹ Trowell numbered his concerts in his diaries.

⁷² "Broadcasting," *The Straits Times*, 25 August 1937, p. 2.

⁷³ Anon, "Empire Programme," *The Dominion*, Thursday 26 August 1937, p. 9.

Symphoniques Op. 23 was probably the first time many New Zealander's had heard Trowell perform with orchestra.

The following year another Empire broadcast featured Trowell as concerto soloist. On New Zealand Day, Tuesday 8 February at 8.15pm, the "New Zealand Violoncellist" performed an unspecified concerto with the B.B.C. Empire Orchestra.⁷⁴ This concert was heard in simultaneously in Australia and New Zealand.⁷⁵

Two further London Empire broadcasts were made in 1938, one with Australian contralto Essie Ackland at 4.50 am on June 28 and a solo recital at 6.20 pm on September 22. Items included Trowell's *Nocturne* Op. 16 and *An Old Time Measure*, Popper's *Hungarian Rhapsody* and *Mazurka in G minor*, Dvořák's *Slavonic Dance* and Lemare's *Andantino*.

16.4 British Music Society

By 1938 the BMS (British Music Society)⁷⁶ had "presented the works of no less than forty-seven New Zealand composers."⁷⁷ This may have had something to do with the fact that Valerie Corliss and Molly Atkinson, respectively Founder and Secretary of the BMS, were both New Zealand-born musicians.⁷⁸ Ironically, the organization's position in Wellington, 18,331 kilometres from London, meant that it had little, if any, influence on the promotion or protection of Trowell's music.

Of more immediate significance was the Performing Right Society Inc., a genuinely British organization with a system of royalties collected on behalf of its members.⁷⁹ His own payment for the six months ended 31 December 1937

⁷⁴ "Empire Stations Calling," *N.Z. Radio Record*, Friday 4 February 1938, p. 62.

⁷⁵ "Broadcasting," *Sydney Morning Herald*, Tuesday 8 February 1938, p. 5.

⁷⁶ Not to be confused with the British Music Society founded in 1979.

⁷⁷ Oliver Gillespie, "Palette and Lyre— New Zealand's Achievement in Painting and Music," *New Zealand Railways Magazine*, 1 August 1938, p. 10.

⁷⁸ Hurst, *Music and the Stage in New Zealand: The Record of a Century of Entertainment*, p. 102.

⁷⁹ The PRS was established in 1914. See Chapter 11.1 The Performing Right Society.

covered broadcasting fees for the British Isles and greater Empire, including one shilling seven pence from Australasia:⁸⁰

	Pounds	Shillings	Pence
Bouree Op. 11		7	1
Caprice Ancien		6	7
Concerto in D Lalo	3	8	10
Concerto No. 2 in D	1	5	
The Foggy Dew		4	9
Gavot [sic] Francouer		1	2
Hungarian Cradle Song		10	8
Irish Lullaby		4	9
Meditation Op. 4 Book 3		4	9
Melody in D Op. 7 No 1		7	1
Minuetto		7	5
Nocturne Op. 16		16	6
Pavane		7	1
Roundelay		7	1
Trio on Ancient Irish Folk Tunes	7	4	7
Waltz in A Brahms		1	2
Total Britain	16	4	6
Australasia 12 months ended 30th June, 1937		1	7
Total	16	6	1

Chapter 17 War and Decline

17.1 Off-Air

The end of Trowell's international broadcasting career was marked by a London 'Empire' concert on Thursday 9 February 1939 at the comparatively civilized hour of 8.15 p.m. The programme, which was shared with Australian soprano Molly de Gunst, included Popper's *Gavotte* No. 2, Tchaikovsky's *Chanson sans Paroles*, Trowell's *Mélodie* Op. 7 No. 1 and *Le Rappel des Oiseaux*. Although a final concert was planned for transmission late in 1939 it was probably aborted at the last minute. The reasons for this are unclear but a diary entry for the month of

⁸⁰ Receipt and letter from the BBC 1938. Collection of Oliver Trowell.

the broadcast shows a musician under considerable stress. On 21 September 1939 Trowell writes:⁸¹

Practised 200 hours [since broadcast on July 31] Took 3 half bottles of C. X. white wine - 2 at home before leaving by the 10 to 2 Bus. 1 Bottle, half at Lyons (about an hour before rehearsing) and half just before rehearsing in the building. BENZEDRINE exactly 2 hours before Broadcast with tea (china) and 2 slices of Buttered Toast cut in small pieces. Ben. [Benzedrine] stops the heart from Thumping.

By this time Britain was at war with Germany and Trowell's anxiety was possibly because of the threat to his family, livelihood and career. Further, according to both of his children, Arnold Trowell suffered severe nerves before a broadcast. Other musicians such as Mark Hambourg, who like Trowell, began his career before the advent of recording, reported similar feelings:⁸²

I consider that to play properly for recording purposes needs a superhuman nerve, as the machine itself is superhuman. Nothing can be altered on the gramophone once it is recorded. There stands the music as the artist played it, and if mistakes are made there they remain to convict him.⁸³

Like many performers, Trowell was most comfortable under the gaze of an audience. Both on stage and 'in company' he was, according to Oliver Trowell, the "magnet in the room."⁸⁴ By contrast, in private the cellist was happiest in his own company and did not make friends with the other villagers "for fear of forgetting their names."⁸⁵

1939 was the last year that Trowell was listed by Ibbs and Tillet on their Artists Brochure. He had been represented by the agency since 1911, alongside such notables as Pablo Casals, Gregor Piatigorsky and Emanuel Feuermann. However, a new generation of cellists was emerging. Pierre Fournier, Maurice Maréchal, Gaspar Cassado, Maurice Isenberg, Raya Garbousova, Enrico Mainardi and Zara

⁸¹ Arnold Trowell, *Diary and Notebooks* (Wellington: Alexander Turnbull Library, 1903-1944).

⁸² Hambourg, *From Piano to Forte: Thousand and One Notes*, p. 293.

⁸³ Trowell never made a recording of his own playing.

⁸⁴ From interview with Oliver Trowell in Brabourne in January 2007.

⁸⁵ *Ibid.*

Nelson (Nelsova) were all listed in 1939 under the management of Ibbs and Tillet.⁸⁶

17.2 Official Recognition

Despite his waning performance career Trowell's ability as a teacher was recognised in 1937 when he added to his position at the Guildhall a professorship at the Royal College of Music in London.⁸⁷ Trowell had already been an external examiner at the Royal College since 1934; further, his professional status was enough to elicit at least two invitations from the Royal Academy of Music to act as honorary adjudicator.⁸⁸

One of his students at The Royal College was Hilary Robinson who went on to have a distinguished career as a performer, one of only a few who forged careers for themselves as soloists. Many others went on to become orchestral musicians.⁸⁹

Trowell's tenure at the Royal College was short lived and the war led directly to his departure in 1939.⁹⁰ Further, his job at the Guildhall was under threat and a letter to Trowell dated 26 September 1939 reflects some of the problems:⁹¹

The School has been permitted to open on condition that the utmost economy is observed in its working and that not more than 49 persons are in the building at any one time. Special measures are necessary to ensure compliance with these requirements and to provide protection in air raids ... The ordinary air raid warning will be reinforced by the continuous ringing of the hall bell. Lessons must cease immediately and Professors and Students proceed with their gas masks to the Air Raid Shelter in the basement, following the direction indicators which will be found at the foot of the front and back staircases...."

⁸⁶ Fifield, *Ibbs and Tillet: The Rise and Fall of a Musical Empire*, pp. 433,440.

⁸⁷ George Dyson, who became Director of the RCM in the same year, may have been the catalyst for Trowell's appointment.

⁸⁸ Competitions included the R.A.M 'Club Prize' and the 'Broughton Packer Bath Scholarship'. Arnold Trowell, *Scrapbook - Folder Three* (Wellington: Alexander Turnbull Library, 1908-1951).

⁸⁹ See Appendix 5 for list of students.

⁹⁰ Philip Norman cites 1939 as "a bumper year for New Zealanders at the college" with Cecelia Keating, Donald Munro, Alex Lindsay and Colin Horsley all studying there. Philip Norman, *Douglas Lilburn: His Life and Music* (Christchurch: Canterbury University Press, 2006), p. 78.

⁹¹ Various, *Career Papers* (Wellington: Alexander Turnbull Library, 1907-2005).

Despite the Guildhall's desire to continue operating during the war it did close for several periods. From 1940 to 1941 Trowell found that few students were willing to remain in London to study. One of these was Gwyneth George who wrote the following letter dated 11 September 1939. It reads:⁹²

Dear Mr Trowell, I am disappointed in not being in London.....my parents think it is too dangerous [to travel].Given the state of affairs in the country, do you think it would be possible for me to have my scholarship deferred?

George had begun lessons with Trowell some time before June 1939 and did resume her studies before the end of the war. She subsequently became a professional cellist and recorded works by Skalkottas, Rachmaninov and Shostakovich.⁹³

17.3 Centenary Celebrations

The centenary of the signing of the Treaty of Waitangi occurred in 1940 and, although overshadowed by the emergence of war, a determined effort was made to celebrate the occasion both in New Zealand and abroad. The New Zealand Centenary Matinee concert in London became a benefit fundraiser for New Zealand soldiers and several expatriates were engaged to perform. A letter from Warwick Braithwaite to Arnold Trowell dated 26 February 1940 gives a sense of the time:⁹⁴

Dear Arnold, so glad to hear from you. Yes please let us meet as I am in a complete turmoil over the whole business. I have made some definite suggestions to Gardiner re. the standard of the concert as his initial idea would be impossible. On Thursday I am hearing some of the people and if you could meet me at the Strand Corner House at 2-15 we would have enough time to talk over everything. Don't be surprised to see a hundred New Zealanders accost you.

Fellow Wellingtonians Esther Fisher and Eileen Driscoll performed and Douglas Lilburn's landmark *Aotearoa Overture* was premiered. However Trowell, who

⁹² Trowell, *Scrapbook - Folder Three*. George became a professor of cello at Trinity Guildhall and a regular broadcasting artist for the BBC.

⁹³ Dmitri Shostakovich and Sergei Rachmaninov, "Cello Sonatas," *Guild GMCD 7219*.

⁹⁴ Trowell, *Scrapbook - Folder Three*.

was on the programme to play his own *Nocturne* Op. 16 and *Old Time Measure* Op. 54 No. 2, was absent due to illness.⁹⁵

During the war Trowell found himself with time for more composition and worked on his Trio in G minor for piano, violin and cello as well as *Witch's Flight* for cello and piano. His wife, although suffering more from arthritis, helped the precarious financial situation by teaching local students the piano and cello.

Several schools in the adjacent town of Brabourne closed and left the Trowell family to educate their own children. With no work in London, no electricity at Coquet Lodge and only bus transport to the local town half an hour away, the isolation must have been acute. Further, during 1943, Arnold's mother died.

17.4 Last Appearance

Arnold Trowell's last public concert was in the adjacent town of Ashford and was organised by Alfred Dixon in 1944, shortly before the latter immigrated to New Zealand. Trowell chose on this occasion to perform some of his compositions and the work with which he made his London debut, the Boëllmann *Variations Symphoniques*.

Trowell recounted later how he was upset to see one of his students sitting in the front row dressed in army uniform.⁹⁶ Given that his father-in-law was killed during First World War, and his own son was on the verge of being called up for service, this was understandable. However, the deaths of Thomas (Arnold's father) in 1945 and Garnet Trowell in 1946 were unrelated to the war.

Teaching at the Guildhall resumed for periods during the war and one student, John Lyons recounts how the V1 flying bombs and air-raid sirens provided an accompaniment to his lessons, despite double-glazing in Trowell's studio.⁹⁷

⁹⁵ The programme for the concert (MS-Papers-8972-06) contains a letter from Eileen Trowell to Warwick Braithwaite excusing her husband.

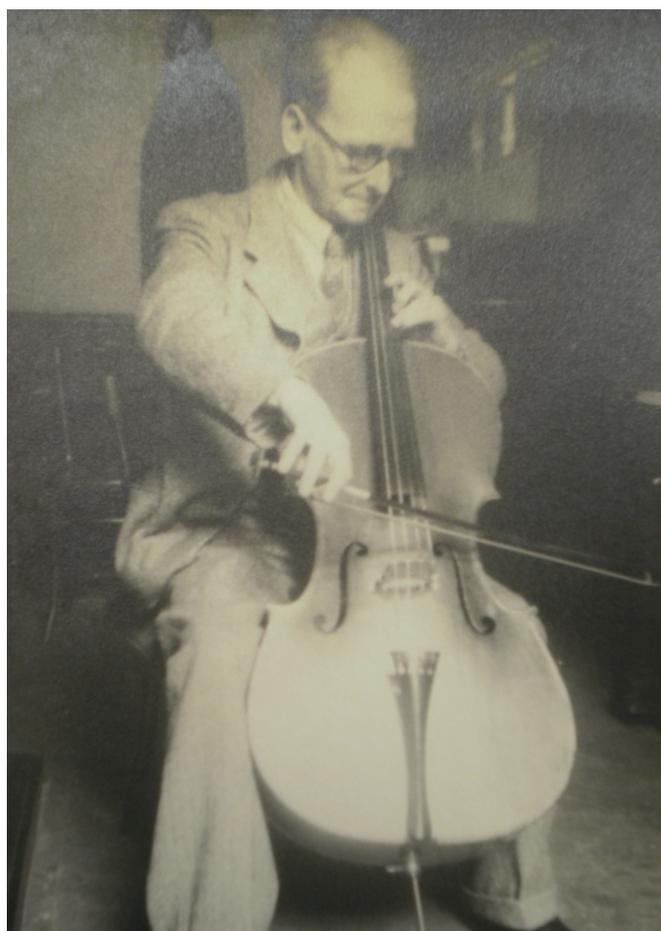
⁹⁶ According to Oliver Trowell, the student was Oliver Brookes.

⁹⁷ John Lyons interview, 28 July 2006.

Accounts of Trowell's teaching will be dealt with in-depth in a further chapter of this paper. While few of his students had solo careers a number were successful as orchestral cellists including Alan Ford as well as John Howard. The latter was a student at the Guildhall in 1951 and studied with Trowell for three-and-a-half years. He became a member of the BBC Welsh Orchestra. Olive Darke (wife of organist and composer Harold Darke) was evidently a favourite of Trowell although she relinquished her career in favour of family. Arnold gifted her a bow made by the famous James Tubbs.

Delia Fuchs, niece of the cellist Carl Fuchs and pupil of Kathleen Moorhouse (who herself studied with Trowell) became a student of Trowell in the 1950s. By this time the cellist was, according to her impression, past his prime.

Plate 20: Arnold Trowell c. 1950



Source: Alexander Turnbull Library Scrapbook - folder three 1908-1951 MS-Papers-9016-009

Chapter 18 Post-War and Posterity

18.1 Listening to the Radio and Collecting Art

An avid collector of art, Trowell spent increasing amounts of time during the 1950s collecting and restoring paintings and prints, especially those by Dutch and English artists of the seventeenth and eighteenth centuries. His works by Jan Van Goyen, Jan Porcellis Gent, William Turner, Thomas Gainsborough and W. H. Chrome were highly valued by the owner and art collectors in general.⁹⁸

Trowell's music was still occasionally heard on the radio and in the concert hall in the 1950s. The *Legend of Hylas* was to have been broadcast with Warwick Braithwaite and the Scottish National Orchestra in 1949 but due to a confusion of the date of New Zealand Day (in England 26 September, and in New Zealand February 7), this did not occur.

The situation was rectified the following year and on 'New Zealand Day' (26 September 1950) the pre-recorded performance of *Legend of Hylas* was broadcast. Unfortunately the author has found no record of where this broadcast might have been received. It is almost certain that it was not heard in New Zealand. In 1951 a performance of *The Waters of Peneios* in Manchester was pre-recorded for broadcast at 4.30pm on the General Overseas Service. It is unclear whether or not this went to air.

In 1952 Trowell began to compose new works, including a Concerto for flute and orchestra and a *Fantaisie de Concert*, both of which are now lost. Plans were also made to compose four new concerti (horn, oboe, clarinet and bassoon), three symphonies and a new tone-poem *Lindisfarne*. However, the only work to be completed that year was his Six Sonatas for Cello Alone.⁹⁹

⁹⁸ Trowell also owned works by Christian Wilhelm Ernst Dietrich, Henry Brittan Willis, Alexander Nasmith, Salvator Rosa, Jan Hackaert, Lee and Cooper (Thomas Sidney Cooper and Frederick Richard Lee).

⁹⁹ Completed 3 August 1952 according to Notebook 1952-53.

Although listening to concert broadcasts on the radio became a new focal point for Trowell's daily activities in the 1950s, other pursuits continued the patterns set in previous years. Composition continued on an almost daily basis and Trowell began a substantial new work in June 1953, namely, *Six Sonatas for Violin Alone*. These were completed in 1958.¹⁰⁰ About this time, the composition of a *String Quartet in F* progressed as far as the close of the first movement.

While teaching at the Guildhall, Trowell made plans to return to the concert stage, specifically for a performance in London to celebrate the fiftieth anniversary of his debut.¹⁰¹ Although this did not eventuate, Trowell continued to play the cello and piano in private or with friends.¹⁰² Two-piano arrangements of symphonies, played with daughter Pamela, and cello duets with former student Muriel Ward, were favourites.

18.2 Revisions

Revisions of the *Concerto Op 36* and the *Cello Sonatas in A minor and G minor* progressed fitfully throughout this period, the latter intended for publication and, perhaps unrealistically, performance in Wales.¹⁰³ The 24 *Etudes* were completed by 22 July 1956 and were also intended for publication.¹⁰⁴ A number of early letters and diaries were burned by Arnold Trowell, perhaps in an effort to erase memories he did not wish to recall.¹⁰⁵ However the past seemed to provide some pleasurable recollections, as a book of reminiscences was tentatively planned at this time.¹⁰⁶

¹⁰⁰ Trowell notes in his diary (Friday 15 January 1958) that he played these works on the violin.

¹⁰¹ Trowell hoped to give premiere performances of his *Sonatas in G minor and A minor* and the *A minor Concerto*. Trowell wrote in his 1958-59 notebook: "Score *A minor Cello Concerto* – then write out piano part. Copy out some parts and then have duplicates copied by Goodwin and Tabb. Practise the cello frequently, when all ready get in touch with [Thomas] Beecham."

¹⁰² Cello studies by Cossmann and piano sonatas by Haydn are mentioned in Trowell's 1956 diary.

¹⁰³ Trowell describes his intention to send scores to Mansel Thomas at the BBC in Wales (Notebook 1955-56).

¹⁰⁴ Other works completed by this time include the *Tarantelle* and *Elegy* for four cellos, *Witches Flight* and the *Sonata for Oboe and Piano*.

¹⁰⁵ See Diary Monday 12 November 1956.

¹⁰⁶ Notebook 1955-56.

Trowell's last week at the Guildhall reveals that he had built up his studio to 20 students and that he had some misgivings about leaving. A poignant note in his diary reveals that his student Miss West did not attend her teacher's last lesson at the Guildhall.¹⁰⁷ However, lessons continued at Brabourne with several students making the ninety-kilometre trip from London. Further, Trowell did return to London to sit on the panel to decide the winner of the Guildhall Suggia Prize. The winner was Jacqueline Du Pré.

There were opportunities upon retirement: having never being abroad since 1907, the Trowells went with friend Muriel Ward to France and Spain and traveled the region by car for two weeks. The mediterranean country had held a fascination for him since leaving New Zealand. Surprisingly, they did not visit Brussels.

The responsibility of maintaining Coquet Lodge and the failing health of Eileen Trowell did not provide incentive enough to relocate, at the prompting of daughter Pamela, to a single-storied house. Arnold continued to revise works and even noted, on 5 March 1959 his intention to send his completed violin and cello suites to a publisher.¹⁰⁸ Plans to compose a second Piano Quintet and to perform the Sonatas in A minor and G minor on the BBC did not eventuate.¹⁰⁹

18.3 Axminster and Hawkhurst

In January 1960 Arnold and Eileen Trowell succumbed to the inevitable and left Brabourne to live with their daughter Pamela in Shute Barton, Axminster. Playing piano for the local choir became a welcome relief, as did the familiar daily activity of cleaning paintings in his collection. There were even opportunities for some teaching and playing chamber music. However, listening to the radio proved increasingly frustrating as, according to Trowell, the pitch was often raised by as

¹⁰⁷ Notebook 1955-56

¹⁰⁸ Diary 1959.

¹⁰⁹ The Notebook 1957-59 reveals a desire to perform on radio again and the names of possible accompanists (Ernest Lush and Clifton Helliwell) are mentioned.

much as a semitone.¹¹⁰ Although isolated from London and Kent there were visitors including Marcella and Lady Stapleton who “came to tea.”¹¹¹

After Eileen’s death in July 1963 Trowell returned to Brabourne to live with Oliver and Margaret. He also frequently stayed with Muriel Ward at her home in Hawkhurst.¹¹² With a substantial amount of time at his disposal he made clear copies of his music, mainly for posterity, and listened to music on the radio. Evidently the latter did not satisfy him but his collection of Dutch and English paintings provided distraction during this time.

Even in 1965, perhaps prompted by correspondence from Eudora Henry, Trowell took an interest in his antipodean roots. He listened with interest to a broadcast of a Commonwealth Concert in September performed by a “very good” Sydney Symphony Orchestra.

At other times listening to music proved a mixed blessing. The following excerpt from Trowell’s 1962 diary demonstrates both his pleasure and frustration:

Wednesday 10 January Listened to Preludes by Debussy, Schoenberg Sextet (Martin St[ring] Quartet G.E. [?] Vla [viola] F.H.) V.G. [very good]

Sunday 14 January Heard Schubert B flat Trio (Cor[tot], Thi[baud], Cas[als]). Pfte mostly too loud for the strings. [Heard] *Petrushka* conducted by Alberto Bolet (V.G.) [very good]

Wednesday 24 January [Heard] Schoenberg piano pieces – mere rubbish

Tuesday 19 February [Heard] Hindemith Symphony in E flat (likeable in its brassy way).

Saturday 23 February [Heard] Sonatina in C major [by] Y[ork] Bowen (fair).

Saturday 30 March Heard *Sonata Melodica* by Cy[ril] Scott (1951) [and] 2nd Sonata [by] Delius (both [works] need better playing).

Trowell’s chronic breathing problems, which were related to years of smoking, increased and he could no longer maintain his health by medical treatment. Arnold Trowell died on 25 November 1966 in Hawkhurst. He was 79 years old.

¹¹⁰ Several entries refer to this pitch problem that was caused by Trowell’s perfect pitch. It is worth noting that the pitch was probably not higher than normal A 440 but that Trowell was expecting (perhaps unconsciously) to hear the music at pre-1939 pitch (commonly A= 430).

¹¹¹ Diary Monday 8 April 1963.

¹¹² A relationship with Ward had been ongoing: Trowell was close to the cellist until her marriage in 1929 and then, when the former separated from her husband, they re-established friendship.

18.4 Lasting Legacy

Although motivated by ungracious sentiment, Trowell's decision to leave all his belongings, including his house, art works, Montagnana cello, scores and papers, to his son alone had a positive consequence: the collection remained intact as a legacy.¹¹³ Without any special gift for organisation, Trowell had kept most of his concert notices and reviews, especially those from New Zealand. Notices and newspaper clippings from his country of birth, some from as late as 1950s, were gathered for posterity.¹¹⁴ These were painstakingly sorted by Trowell's son Oliver. He had endeavoured to gain performances for his father's music and publish scores but the necessary support from within the professional musical community in England was not forthcoming.

Trowell's former student David Norrington also made efforts after Trowell's death to promote his music in London and Oxford with some success. *The Waters of Peneios* was performed in Barnet, London in 1976 and in July 1978 Melissa Phelps and John York played Trowell's Sonata in A minor for cello and piano at Oxford University. At the same venue in September the Allegri String Quartet presented Trowell's Op. 25 and in 1979 the Trio Zingaro played Trowell's Trio Op. 32.¹¹⁵ All of these concerts were at the instigation of Norrington.

Robert Scott, a teaching colleague of Oliver Trowell's at the Kings School in Canterbury made several efforts to get the music of Arnold Trowell performed, and also successfully applied to Schott's to re-publish the String Quartet in G, Op. 25 in 1996.

After the author's visit to Brabourne in January 2007 the family decided to entrust Arnold Trowell's papers to the Alexander Turnbull Library in Wellington. Several

¹¹³ According to Angela Trowell, Pamela's exclusion from the will was a consequence of a breakdown in relations between Arnold and his son-in-law Patrick Rice. From an interview with the author in March 2010.

¹¹⁴ Trowell's Aunt Ada Raymond (wife of W. Raymond) remained in New Zealand and may have kept these and sent them to him in England.

¹¹⁵ The trio members are: Annette Cole: piano, Ani Schnarch: violin and Susan Dorey: cello. The latter studied with Maurice Gendron at the Menuhin School.

works were given their world premiere in 2008/2009.¹¹⁶ In May 2010 *The Waters of Peneios* was given its New Zealand premiere with the New Zealand Symphony Orchestra in Wellington, the first major orchestral work by Trowell to be performed in this country. Further recordings and performances of his works are planned.

18.5 Summary of Part One

In Part One Trowell's contribution as a performer with training in New Zealand and Europe is examined in depth. Evidence, in the form of extracts from hundreds of overwhelmingly favourable newspaper reviews, shows that his contribution as a cellist in the United Kingdom was substantial.

With a concert career that straddled the First World War, Trowell's performances contained traits that reflect the musical aesthetic of the early part of the twentieth century. Changes in his playing during this highly transitional period, began to surface in the 1920s and aspects of his technique, style, concert programming and repertoire were all affected.

Trowell had little, if any, direct influence on composition, teaching or performance in New Zealand and only two of his students appear to have lived in this country.¹¹⁷ Further, Trowell's offer to tour his homeland in the early 1950s was declined by the New Zealand Broadcasting Corporation on the basis that without "a name of international standing" he would attract a meager audience.¹¹⁸

However, Trowell's reputation in Great Britain may have influenced others to come to New Zealand. Alfred Dixon, Vivienne Dixon and Andersen Tyrer all had a major impact on music in this country. It could be argued that other musicians in Australia such as Henri Verbrugghen, Kenneth Bourn and James Messeas were influenced by their association with Trowell to tour or work in New Zealand.

¹¹⁶ Premieres included the Sonata in F Op. 30, (performed by Katherine Austin and the author), the cello duets (performed by James Tennant and the author) and *Elegy* and *Tarantelle* for cello quartet performed by James Tennant, Sarah Lee, Tamsin Kremborg and the author.

¹¹⁷ Emile Bibobi and Eudora Henry. Arguably, Trowell's influence was greater in Australia with four of his students Dorothy White, Dorothy Rogers, Enid Upward and Kenneth Bourn returning to Australia after studying in London.

¹¹⁸ From a copy of a letter, dated 24 February 1953 to Alfred Dixon from William Yates; Director of the New Zealand Broadcasting Service, held in the possession of the author.

Part Two: Arnold Trowell, Pedagogue

Chapter 19 Cello Treatises and Methods

19.1 Introduction

Part Two of this study concerns Arnold Trowell's approach to musical style, technique and teaching of the cello, as well as his contribution to the repertoire for the instrument.

The first two chapters, the greater part of which uses information provided by various treatises and methods, consists of an overview of cello playing in the first decades of the twentieth century. While a large number of nineteenth century methods and treatises were in circulation at this time, only those published after 1890 were considered relevant. Duport's *Essai* is the exception and included on the basis that it was part of Trowell's course of study at the Brussels Conservatoire and is considered by many cellists, including Trowell, to be the founding document on modern left hand cello technique.¹

Trowell's early development as a cellist is considered in Chapter Three. The development of his style and technique began with his training with Thomas Trowell in New Zealand, Edouard Jacobs in Brussels and Hugo Becker in Frankfurt. Little evidence regarding the approach of his first two teachers was found; however, a substantial body of writing by Hugo Becker is relevant.

Further information was gathered from some of Trowell's students, who were able to provide details of their teacher's lessons including, most importantly, his bowing and left-hand techniques. This data was supplemented with notes from Trowell's own diaries and papers, the latter including study notes written for a professional teaching examination given at the Guildhall of Music and Drama.

¹ Duport is, according to Trowell, "the originator of the modern system of fingering the violoncello, and particularly of the practice of employing the thumb upon the strings." See "Violoncellists, Past and Present," *The Strad*, vol. XVIII no. 207, 1 July 1907, p. 92.

Most, if not all, of Trowell's works for solo cello or cello and piano are suitable for pedagogical purposes. Yet, apart from a few pieces still in print, the majority of this music remains unexplored. Trowell wrote 61 studies for solo cello that were intended specifically for teaching. Of these, 37 were published in three volumes titled *The Technology of Violoncello Playing*. The remaining 24 studies, which for the purposes of this study will be called *Technology Book 4*, were intended for publication but remained in manuscript at the composer's death. A further 27 unpublished 'studies' are in fact movements from suites in the style of Bach.²

Trowell wrote approximately 100 works for cello and piano, nearly all of which are short salon or encore pieces designated *Morceaux*. While these works were not all composed exclusively for teaching purposes, we find their application corresponds with their designation as pedagogical works. Not all works can be categorized as easily: the cello concertos are also potentially useful in the teaching studio but for convenience are examined in Part Three: Non Pedagogical Works.

Part of this study involved the author's own performance and recording of several of these. To play or teach them effectively it is necessary to understand the development of cello playing in the early twentieth century. An examination of existing scores and recordings from the 1910s and 1920s provided evidence of period performance practice for these recordings and informed the performances on the accompanying compact disc.³

It is the author's contention that the 61 *Technology* studies constitute Trowell's most significant contribution to the literature of the cello. To understand and contextualise these works, it is helpful to draw a comparison with similar compositions by contemporary cellists. Chapter Twenty-Three considers each of the *Technology* etudes both individually and alongside similar works by other composers. Several appendices provide further details on etudes as well as biographical information about the cellists who wrote, played and taught them.

² These were incorrectly designated studies in an unknown source.

³ Performance Practice is defined as "The way in which music is performed, especially as it relates to the quest for the 'authentic' style of performing the music of previous generations and eras." See *Oxford Dictionary of Music*, ed. Michael Kennedy (Oxford: Oxford University Press, 1994), pp. 666-667.

Definitions

The Oxford Dictionary of English defines a *Treatise* as “a written work dealing formally and systematically with a subject.”⁴ A *Method* is defined as “a particular procedure for accomplishing or approaching something, especially a systematic or established one.” As far as possible these will be the definitions used for this study.

The terms *Etude* and *Study* are often used interchangeably in reference to a musical composition of pedagogical intent. However, the author considers the term *Etude* preferable, given that, in its English usage, it is exclusively applied in a musical context. Trowell adopts the French term for all of his works of this kind. Notwithstanding this, the titles of some published works by other composers in this genre are called *Studies* and this usage is retained when referring to specific compositions.

19.2 Late Nineteenth and Early Twentieth-Century Trends

In the early nineteenth century Duport’s *Essai sur le doigté du violoncelle et sur la conduite de l’archet* was the most important new treatise on cello technique.⁵ It was translated by John Bishop into English and published in London in 1853 and 1878. Duport’s main innovations are the elevated position of the left hand, the ‘hammer’ technique for articulation, the systematic approach to chromatic fingering in the first four positions and the thorough treatment of double-stopping. Further, Duport provided a set of etudes to demonstrate techniques at a practical level thus making his work into both a method and a treatise. These etudes formed part of Trowell’s course of study at the Brussels Conservatoire.⁶

⁴ *Oxford Dictionary of English*, second edition, revised ed. (Oxford: Oxford University Press, 1998).

⁵ Jean-Louis Duport, *Essai Sur Le Doigté Du Violoncelle, Et Sur La Conduite De L’archet* (Paris: Janet et Cotelte, 1806).

⁶ See Chapter 21.2 Edouard Jacobs.

Although it contained little new technical or interpretative detail, Karl Schroeder's 1890 treatise *Katechismus des Violoncell-Spiels* was popular enough to be revised and republished with a short dictionary of cellists.⁷ The English edition (*Handbook of Cello Playing* 1893) ran to at least six printings and included a guide through the literature that included several works by Trowell.⁸

Jules de Swert's *The Violoncello* was part of Novello's *Music Primers and Educational Series* published at the end of the nineteenth century in London.⁹ It was one of the first, if not the first method written for young cellists and was still in print in 1927. Arthur Broadley in *The Strad* magazine writes:¹⁰

At present there does not seem to be an instruction book for "infant Violoncellists." The nearest approach to it is the "Primer" by Jules De Swert. If this book is used, the interest should be stimulated by the judicious introduction of tunes, easy solos – such as those by Fitzenhagen and Squire, in the first position."

Edmund van der Straeten's 1905 treatise *Technics of Violoncello Playing* includes instruction in harmony and provides the main fingerings for chords of multiple inversions of major, minor, seventh, diminished and other chords.¹¹ However, a preference for tables over musical examples does little to enhance the text.¹²

Arthur Broadley's 1908 treatise *Chats to 'Cello Students* is resolutely aimed at the adult student.¹³ The author explores details, such as the difference between spiccato and sautillé, more fully than do either van der Straeten or Schroeder.¹⁴ Broadley notes the importance of avoiding open strings (and the use of the thumb)

⁷ Karl Schroeder, *Katechismus Des Violoncell-Spiels* (Leipzig: 1890).

⁸ While the main text of the English version is the same as the German version, the former version excludes the names of several of the lesser-known German cellists in favour of English ones.

⁹ Jules de Swert, *The Violoncello*, vol. 22, Music Primers & Educational Series (London: Novello & Co., c.1882).

¹⁰ Arthur Broadley, "A Complete Course of Instruction in Violoncello Playing" from *The Strad*, vol. XVI no. 192, 1 April 1906, p. 384.

¹¹ Straeten, *The Technics of Violoncello Playing*, pp. 108-124. Van der Straeten refers on page 49 to Louis Hegyesi as his "master" and cites the latter's "New Rhythmical Scale and Chord Studies as a major influence." Hegyesi, *New Rhythmical Scale and Chord Studies for the Training of Both Hands for the Violoncello* (London: Augener), p. 4.

¹² Tables of numbers representing fingers 1-4 of the left hand.

¹³ Arthur Broadley, *Chats to 'Cello Students*, Strad Library (London: Lavender Publications, 1908).

¹⁴ The terms *spiccato* and *sautillé* were often used synonymously in the nineteenth century.

for cantabile playing.¹⁵ He also shows a strong preference for strokes in the upper part of the bow (from the middle to the tip) for detaché, martelé and discusses the idea of variable pressure on the bow:¹⁶

The student should endeavour to produce a clear, round tone, which must be even volume throughout the whole bow-stroke. To accomplish this, a correct motion of the arm and wrist is necessary, the first finger must gradually increase the pressure on the bow as the head is reached, being again relaxed as the bow is pushed to the heel.

None of the publications discussed so far contains the degree of insight found in Emil Krall's *Art of Tone Production on the Cello*.¹⁷ An innovative and thorough text contains many salient points on bow technique that were developed later by Hugo Becker and Gerhardt Mantel.¹⁸

These points include:

- i) The bow is controlled by a double-lever (or see-saw) action through supination and pronation.¹⁹
- ii) The forearm has two bones that interact to create the pronation and supination. The greatest freedom of movement comes from the upper arm, which is connected by a ball joint to the shoulder.
- iii) The movements are initiated in the upper arm and follow through in the lower arm, wrist and fingers.

Krall summarizes the latter point as follows:²⁰

Active movements we have only in the upper arm! Below that, all movements of forearm, wrist, hand and fingers become relatively passive! This is the most important general law, which the

¹⁵ Broadley, *Chats to 'Cello Students*, p. 79.

¹⁶ *Ibid.*, pp. 21-22.

¹⁷ Emile Krall, *The Art of Tone-Production on the Cello*, The Strad Library (London: Lavender Publications, 1913). The entire book was previously published in *The Strad* magazine (Volumes XXII 1911-1912 and XXIII 1913-1914).

¹⁸ Krall credits F. A. Steinhausen, who wrote extensively regarding the physiology of bowing the violin and cello with several important ideas. F. A. Steinhausen, *Die Physiologie Der Bogenführung Auf Den Streichinstrumenten* (Leipzig: Breitkopf und Härtel, 1902).

¹⁹ Pronation is the anticlockwise rotation of the right hand or forearm in the direction of the palm facing down and supination is the clockwise rotation of the hand toward the direction of the palm facing up. Krall first uses the terms supination and pronation in *The Strad* Emile Krall, "The Art of Tone Production on the Violoncello," *The Strad*, vol. XIX no. 258, 1 October 1911, p. 199.

²⁰ Krall, *The Art of Tone-Production on the Cello*, p. 19.

reader is asked to remember at all times. The arm, as we have seen, is like a machine of levers which moves – as a mass – in the shoulder. Violoncellists are quite wrong in supposing that the upper arm should follow the hand and that the latter leads the bow. It holds the bow, yes, but otherwise the case is exactly the reverse. It is the upper arm that leads and the whole system of levers must, and is bound to, follow the movement of the upper arm.

Krall uses the French terms “tirer” (pull) for down-bow and “pousser” (push) for up-bow. He condemns the concept of bow “grip” and “holding” of the bow in favour of a “suppleness” of the wrist and fingers. He uses visual diagrams such as the circle, ellipse and figure of eight to describe the motion of the bow particularly in a bow change. The principle of bowing a straight line is qualified by the need for a smooth bow change, occurring when the arm traces a different plane on the up to the down stroke (or vice versa).

19.3 Modern Cello Technique

Diran Alexanian’s 1922 *Complete Cello Technique* is arguably the most influential treatise of the twentieth century.²¹ It is somewhere between a method and a manual and prescribes a left-hand technique which extends beyond chromatic fingering (i.e. that systemised by Duport which uses one semitone per finger). The use of multi-finger extensions emphasizes the importance of a flexible technique that adapts to musical requirements. For cellists such as Maurice Eisenberg, Marcus Adeney and Emanuel Feuermann, Alexanian’s description of a left hand plucking technique to clearly articulate descending passages was revelatory. Also significant is his serious and analytical text including many tables and diagrams, for instance for the crossing of strings from the frog to the tip.²²

Paul Bazelaire also considers the clarity of the left hand in his 1920 *Quelques notes sur différents points importants de la technique générale du violoncelle*.²³ A

²¹ Diran Alexanian, *Complete Cello Technique* (Paris: A. Zunz Mathot, 1922).

²² *Ibid.*, p. 75.

²³ Paul Bazelaire, *Quelques Notes sur Différents Points Importants de la Technique Générale du Violoncelle* (Paris: Salabert, 1920).

technique of serial control, whereby different rhythmic patterns are used to isolate various shifts, is of considerable importance to cello pedagogy.²⁴

Hugo Becker's 1929 *Mechanik und Ästhetik des Violoncellspiels* is a comprehensive treatise that covers musical and interpretative subjects as well as technique.²⁵ Like Krall, Becker attributes his discoveries in relation to the physiology of the bow-arm action to Steinhausen. In the absence of widely available translations, Becker and Steinhausen's contributions have been largely overlooked.²⁶ However, as Trowell's teacher, Becker is significant at least for the purposes of this study.

For thumb position Becker suggests holding the knuckles of the left hand as high as possible to facilitate freedom and power in the movement of the fingers. Utilizing numerous musical examples, Becker writes extensively regarding the bow and emphasizes a lever-action of the wrist and fingers. According to Becker the upper arm is the imparter of force, the forearm is the conductor of force and the hand assumes the function of transferring arm-power to the bow. Becker uses the terms "reserving" and "regulating" for the preparation of the wrist for string crossings. "Reserving" is achieved by maintaining the initial posture of the hand to the advantage of the next bow stroke (according to Becker the term "reserving" was introduced by Friedrich Grützmacher senior).²⁷ "Regulating" is a soundless repositioning (within and during a bow stroke) of the wrist in preparation for the next bow stroke. The "double-leaver" (or see-saw) action is discussed in terms of the interplay of the index finger and the little finger and "forearm roll."²⁸

²⁴ Ibid., pp. 38-40. Janos Starker adapted the technique. See Janos Starker, *An Organized Method of String Playing: Violoncello Exercises for the Left Hand* (New York: Peer International Corp, 1965).

²⁵ Hugo Becker and Dago Rynar, *Mechanik und Ästhetik des Violoncellspiels* (Vienna: Universal Editions, 1929). This book was co-written with Dr. Dago Rynar.

²⁶ All the other treatises discussed here were either originally published in English, or revised in an English translation.

²⁷ Several cellists were in the family: Friedrich Grützmacher (1832-1903), his brother Leopold (born 1835) and the latter's son (also called Friedrich) all played the cello.

²⁸ During the first decade of the twentieth century Hugo Becker edited and revised several methods and studies of cellists from the nineteenth century. See August Kummer and Hugo Becker, *Violoncello-Schule* (Leipzig: Peters, 1910). and Sebastian Lee and Hugo Becker, *Melodische und Progressive Etüden* Op. 31 (Mainz: Schott, 1935). In his revision of *Violoncello-Schule*, Becker recommends that students begin their study of the cello in fourth position. According to Joan Marie Mack, Becker is the first and only author to recommend beginning in a higher position. See Joan Marie Mack, "The Transition Period in Violoncello Pedagogy as Manifested in Violoncello Methods from 1830 to 1910" (University of Rochester, 1961), p. 184.

Joachim Stutschewsky was roughly contemporaneous with Arnold Trowell. His 1932 *Das Violoncellspiel* is expansive enough to be considered both a treatise and a method. A total of six volumes comprise 289 pages, even longer than Becker's *Mechanik*.²⁹ A modernist slant is evident in the choice of musical examples by Hindemith, Reger, Ropartz, Ravel and Schoenberg.

Volume One progresses from the basics of how to sit and hold the bow to simple string crossings and first position exercises. Volume Two introduces the C string, slurring, and combinations of bow techniques.

Volumes Three and Four are a single book divided into two parts. The initial concern of Part One is the development of fluent string crossing (involving a large number of notes alternating across two or more strings). Stutschewsky subsequently introduces extension of the left hand including that covering the perfect fourth in first position, a stretch that is difficult for less than average-sized hands. Surprisingly, a large number of shifting exercises, from first to fourth position, are introduced before a lengthy discussion of audible and inaudible glissando.

Volume Five begins with a discussion of vibrato and continues with a comprehensive presentation of studies for double-stopping. Ear-training is approached in terms of pitch memory and natural overtones after which the complexities of chromatic scales and thumb position are introduced. Subsequently a discussion of ornamentation, along with a variety of studies and exercises, is presented before advanced bowing techniques are considered. A lengthy section includes an attempt to codify the different types of staccato including flying staccato and ricochet bowing.

Volume Six is essentially concerned with advanced left-hand technique and the psychological challenges of the musical profession.

See also Ida Roettinger, *Head, Hand and Heart: A Vademecum for the Stringplayer in Particular for the 'Cellist* (Urbana, Illinois: American String Teachers Association, 1970), p. 35.

²⁹ Joachim Stutschewsky, *Das Violoncellospiel, the Art of Playing the Violoncello*, 6 vols., vol. 2 (Mainz, Germany: B. Schott and Sons, 1932).

Gino Francesconi's method *Scuola Pratica del Violoncello*³⁰ was published in 1943 in three volumes: i) *Impostazione -esercizi e studi in prima posizione* [setting up – exercises and studies in the first position] ii) *Le Posizioni – esercizi e studi* [the positions – exercises and studies, iii) *Il Capotasto - esercizi e studi* [the upper positions – exercises and studies]. His clear and progressive series of 'lessons' is supplemented with studies by Romberg, Lee, Dotzauer, Quarenghi and others.

Maurice Eisenberg's *Cello Playing of Today* (1957) demonstrates the continuing influence of Pablo Casals – Eisenberg studied with Casals in Paris and freely acknowledges his teacher's influence.³¹ As in the Alexanian treatise, there is a focus on the technique of the left hand with less than a quarter of the book dedicated to bowing. Further a similar proportion of Eisenberg's musical examples are from the Bach Suites, known to be the preoccupation of his former teacher.³²

Scales and exercises as well as further examples from the Bach Suites provide opportunities for practising shifting. Eisenberg goes into some detail about the preparation of the left hand:³³

When playing expressively, at a slow speed, there should be ample time to arrange the finger placings from note to note. In quick passages however, the hand has to be moulded in advance to take in a series of notes.

Chapter 20 Early Twentieth-Century Performance Practice

The existence of the different "schools" of violoncello playing in the nineteenth century has been conclusively proven.³⁴ Even in the early twentieth century

³⁰ Gino Francesconi, *Scuola Pratica del Violoncello: Antologia Didattica*, 3 vols., vol. 1 (Milan: Edizioni Suvini Zerboni, 1943).

³¹ Maurice Eisenberg, *Cello Playing of Today* (London: Lavender Publications, 1957).

³² Casals was the first to record all the Bach Cello Suites.

³³ Eisenberg, *Cello Playing of Today*, pp. 15-17.

authors knew of this phenomenon and may have been aware that national or regional trends persisted.³⁵ Edmund van der Straeten describes the situation:³⁶

An essential quality for the adequate rendering of the German classics is a powerful tone of great breadth and roundness, and the consequence is that we find this more developed in German violoncellists of that time than the lighter and more elegant bowing of the French school. There was unfortunately another element, the bitter feeling dating from the Napoleonic wars, which prevented the recognition and adoption by either French or German of all modern achievements coming from the other side. The German violoncellists treated the elegant spiccato, staccato and other bowings of the French in many cases as flimsy, while the French considered the greater power and solidity of the German bowing as clumsy and heavy.

The Belgian school was inevitably influenced by the French and to a lesser extent German schools of cello playing. Nikolas Platel and his students Adrien François Servais (1807-1866), Ernest de Munck and Alexandre Batta are considered by some to be the founders of Belgian cello school. Trowell knew of these Belgian cellists and, as previously mentioned, had lessons with Jean Gérardy while still in New Zealand. Further, he drew sketches of Servais and others while still a student in Brussels.

20.1 Bow techniques

Alfredo Piatti gives a concise summary of the three variables of tone production; i) pressure from the first finger, ii) bow distance from the bridge and iii) speed of the bow.³⁷ Van der Straeten, Krall, Stutschewsky and the authors of other methods and studies deal with a large variety of bow techniques including martelé, portato, détaché, gettato, saltellato, staccato, sautillé, spiccato and saltando.³⁸

³⁴ Valerie Walden, "An Investigation and Comparison of the French and Austro-German Schools of Violoncello Bowing Techniques: 1785-1839" (Auckland University, 1994).

³⁵ A frequent preoccupation of late twentieth-century musicians and musicologists has been the notion of performance practice, including the concept of "authentic performance." Several scholars including Robert Philip, David Milsom, Dorottya Fabian and Clive Brown use recordings to examine the style of string playing from early in the twentieth century. Others such as Valerie Walden rely on written evidence to determine performance trends.

³⁶ Straeten, *History of the Violoncello*, p. 642.

³⁷ Alfredo Piatti, *Method for Cello*, 3 vols., vol. 1 (London: Stainer and Bell, 1911), p. 6.

³⁸ *Sautillé*, *spiccato* and *saltando* have often been used interchangeably causing some confusion. Luigi Forino provides us with a table as follows:

Trowell's teacher Hugo Becker refers to repeated spiccato bows in one direction as "Tremolo Strich."³⁹ This bowing is called saltato by Louis Hegyesi but interpreted by Gordon Kinney as saltando.⁴⁰ Trowell's reference to saltata in his *Gigue-Scherzo* Op. 11 is probably a misspelling of the same word.

Like most cellists before him, Becker understood staccato to also be a series of up-bows (or occasionally, down-bows) in one direction.⁴¹ The main difference between "Tremolo Strich" (or saltando) and staccato is that the latter is executed at a slower tempo allowing less opportunity for the bow to come away from the string.

Several authors, including Becker and Van der Straeten, treat spiccato and sautillé as essentially the same thrown bow-stroke. Although Alexanian makes a distinction between the two he does not explain the difference. Instead he discusses saltellato as an on-the-string quasi-spiccato stroke and gettato (or flying staccato) as a ricochet stroke, played mainly on the down-bow.

Stutschewsky differentiates spiccato, which is initiated by the forearm from *Sautillé*, which "is brought about chiefly by the elasticity of the stick."⁴² The influence of tempo and bow position (i.e. upper, middle or frog) is evident in Stutschewsky's musical examples from his *Neue Etüden-Sammlung für Violoncell*.⁴³ Sautillé is achieved at a relatively fast tempo in the middle of the bow for instance in Study Eight *Allegro* (Volume 4). By contrast spiccato is in a

Arco Aderente

staccato lungo, staccato corto, picchettato ritmico, martellato, ondulato, gettato, picchettato brillante

Arco alzato

spiccato, balzato, saltellato, picchettato volante, gettato

Forino, *Il Violoncello, il Violoncellista ed i Violoncellisti*, p. 277.

³⁹ Becker and Rynar, *Mechanik und Ästhetik des Violoncellspiels* p. 87.

⁴⁰ Dr. Dago Rynar, and Hugo Becker, *The Mechanics and Aesthetics of Violoncello Playing*, translated by Gordon J Kinney (Florida: University of Kentucky, 1978), p. 109.

⁴¹ Since the eighteenth century staccato was a term used for multiple up or down bows in one direction. Valerie Walden notes that many French cellists, including J. L. Duport, Levasseur, Hus-Desforges and Baudiot, used slurred staccato bowings and that Viennese cellists did not use this technique much before 1820. See Walden, "An Investigation and Comparison of the French and Austro-German Schools of Violoncello Bowing Techniques: 1785-1839."

⁴² Stutschewsky, *Das Violoncellospiel, the Art of Playing the Violoncello.*, p. 62.

⁴³ Joachim Stutschewsky, *Neue Etüden-Sammlung für Violoncell*, IV vols. (Mainz, Germany Vienna, Austria: B. Schott and Sons, 1929- 1938).

slower tempo as in Studies 18, 22 and 26 (Volume 3) or in the upper half of the bow (towards the tip) as in Study 23 from the same volume.

Joan Marie Mack notes that Becker was the first author to consider the role of the fingers of the right hand in string crossing.⁴⁴ Previous writers discuss only the placement of the fingers on the stick, frog or hair.

At this point it may be useful to return to Becker's 1929 *Mechanik*, which offers us numerous bowing examples from the Bach Suites. Arnold Trowell regarded Becker as the greatest German exponent of Bach and the only cellist to match Casals' interpretations.⁴⁵ Becker separates many of the bow strokes and creates a hierarchy of importance for each note:⁴⁶

Durch Zuteilung eines größeren Bogenabschnittes für jede Note sind wir imstande, die Energie der Armführung für die zu bevorzugenden Noten zu verwenden und die minder wichtigen Noten entweder mit gleicher Bogenlänge, aber vermindertem Druck oder mit verminderter Bogenlänge, aber gleichem Druck auffassungsgerecht wiederzugeben.

Becker's edition of the Bach Suites is interpretative and instructive with the addition of dynamics, articulation marks and slurs.⁴⁷

20.2 Vibrato

According to Clive Brown, "The modern concept of continuous vibrato as a fundamental element of tone production began to evolve, under Franco-Belgian influence, only toward the end of the nineteenth century; but it was not until the early decades of the twentieth century that this new aesthetic began to be firmly

⁴⁴ Mack, "The Transition Period in Violoncello Pedagogy as Manifested in Violoncello Methods from 1830 to 1910", p. 212.

⁴⁵ T. A. Trowell and G. C. Trowell, "Violoncellists, Past and Present," *The Strad* 1905 - 1911.

⁴⁶ By the allotting of a large segment of the bow to each note we are in a condition for applying the energy of arm guidance to the preferred notes and to render correctly the conceptually less important notes either with an equal bow length but with reduced pressure, or with a shortened bow length but with equal pressure. Becker and Rynar, *Mechanik und Ästhetik des Violoncellspiels*, p. 66.

⁴⁷ In Becker's time it was common to hear the suites performed with piano accompaniment. Musicians including Robert Schumann, Karl Schroeder, Julius Klengel, Alfredo Piatti, William Whitehouse and Beatrice Harrison included piano accompaniments in their performances and/or editions.

established and widely accepted.”⁴⁸ Brown notes that unlike their teacher Leopold Auer, violinists Mischa Elman and Efrem Zimbalist were, “enthusiastic exponents of continuous vibrato.”⁴⁹ Trowell worked with both these musicians.

Robert Philip by contrast refers to Zimbalist’s “traditional, selective use of vibrato as described by Auer.”⁵⁰ Philip notes that Kreisler’s vibrato, which was continuous, contrasted with Zimbalist’s “traditional, more sparing use.” Philip cites Casals as “the one who succeeded in combining the virtues of the old and the new styles.”⁵¹

Clive Brown sums up the situation:⁵²

Joseph Joachim and his most faithful pupils represented the last phase of the older aesthetic while Fritz Kreisler (1875 – 1963), who spent his formative years at the Paris Conservatoire, was a leading exponent of the new.

Carl Flesch also cites Fritz Kreisler as the driving force for a new vibrato:⁵³

We must not forget that even in 1880 the great violinists did not yet make use of a proper vibrato but employed a kind of *Bebung*, i.e. a finger vibrato in which the pitch was subjected to only quite imperceptible oscillations. To vibrate on relatively inexpressive notes, not to speak of runs, was regarded as unseemly and inartistic. Basically, quicker passages had to be distinguished by a certain dryness from longer and more expressive notes. Ysaÿe was the first to make use of a broader vibrato and already attempted to give life to passing notes, while Kreisler drew the extreme consequences from this revaluation of vibrato activity; he not only resorted to a still broader and more intensive vibrato, but even tried to ennoble faster passages by means of a vibrato which, admittedly, was more latent than manifest.

⁴⁸ Clive Brown, *Classical and Romantic Performance Practice 1750-1900* (Oxford: Oxford University Press, 1999), p. 521.

⁴⁹ *Ibid.*, p. 523.

⁵⁰ Leopold Auer (1845-1930) was a Hungarian violinist and student of Joseph Joachim who later became Professor at the Saint Petersburg Conservatory of Music.

⁵¹ Robert Philip, *Early Recordings and Musical Style* (Cambridge: Cambridge University Press, 1992), pp. 105-107.

⁵² Brown, *Classical and Romantic Performance Practice 1750-1900*, p. 534.

⁵³ Carl Flesch, *The Memoirs of Carl Flesch (Translated by Hans Keller)* (London: Salisbury Square, 1957), p. 119.

Flesch implies that Ysaÿe and Kreisler pioneered a kind of wrist vibrato. David Milsom corroborates this in his study of early recordings from the turn of the century.⁵⁴

Most violinists use a form of finger vibrato, which is much narrower and indeed faster than that in current use. Joachim's playing is a good example: his vibrato is scarcely noticeable when it does occur, particularly in higher registers.

Milsom refers to the cellists Bernhard Romberg and Dotzauer and their attitude to vibrato as an ornament rather than a quality of tone.⁵⁵ Alfredo Piatti recommends a "slow semi-circular movement coming from the wrist."⁵⁶ However, for an understanding of modern cello vibrato technique we must turn to Trowell's teacher Hugo Becker:⁵⁷

Einige Bemerkungen über "Vibrato" und "Glissando" seien hier noch beigefügt. Das Vibrato soll nicht durch das Handgelenk hervorgebracht werden. Dieses verbleibt vielmehr gänzlich steif. Hand und Vorderarm bilden zusammen ein ungeteiltes Ganzes und beschreiben durch Pronation und Supination (wie beim Staccato) eine rollende Bewegung, die, je nach dem gewünschten Ausdruck, langsam oder rasch sein kann.

20.3 Left Hand 'Hammer' Technique

This technique involves the fingers of the left hand being thrown onto the string in a percussive manner. The earliest reference in the literature appears to be that of Jean Louis Duport's 1806 *Essai*.⁵⁸

⁵⁴ David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: An Investigation of Style in Performance 1850-1900* (Aldershot, England: Ashgate, 2003), p. 140.

⁵⁵ *Ibid.*, p. 117.

⁵⁶ Alfredo Piatti, *Violoncello Method Book Two*, ed. W. E. Whitehouse and R. V. Tabb, vol. 2 (London: Augener, 1911), p. 48.

⁵⁷ Let me add some remarks on "Vibrato" and "Glissando." Vibrato should not be produced with the wrist. Rather, this remains rather completely stiff. Hand and forearm form together an undivided whole and describe through Pronation and Supination (as in Staccato) a rolling movement, which can be quick or slow according to the desired expression (Translated by Ray Harlow). See Kummer and Becker, *Violoncello-Schule*, page 46. A similar analysis of vibrato can be found in Diran Alexanian's *Complete Cello Technique* (1922).

⁵⁸ The fingers must be well rounded on the string, so that they may fall down upon it like little hammers. Duport, *Essai sur le Doigté du Violoncelle, et sur la Conduite de l'Archet*. J. L. Duport, *Essay in Fingering the Violoncello and on the Conduct of the Bow*, trans. John Bishop (London: Augener, 1853), p. 6.

Il faut que les doigts soient bien arrondis sur la corde, de manière qu'ils frappent dessus, comme des petits marteaux.

The same technique is later promoted by Louis Abbiate (1900), Diran Alexanian (1922) and Trowell's student Marcus Adeney (1984).⁵⁹

20.4 Portamento

According to Alexandra Roedder, portamento was popular until around 1920 when, because of the advent of recording, the effect began to disappear.⁶⁰ However, listening to recordings of cellists after 1920, it is evident that portamento is still used when shifting. Trowell eschewed the practice noting that shifts from one position to another should be made inaudibly.⁶¹ Likewise, Carl Schroeder was particular about sliding with the fingers while changing position.⁶²

Sind die Töne gebunden auf einen Bogenstrich zu spielen, so wird ein Durchziehen derselben (portamento) hörbar werden. Der Spieler hat sich nun hierbei sehr vor der Übertreibung des Ziehens von einem Tone zum anderen zu hüten, auf daß man nicht die ganze dazwischen liegende enharmonische Skala zu hören bekommt. Alles Heulende muß vermieden werden. Auch darf der Ton nicht zu hören sein, nach welchem der Finger hingleitet.⁶³

⁵⁹ Louis Abbiate, in his *Nouvelle Méthode de Violoncelle* (1900), page 17 writes:
Les quatre doigts se placeront sur la touché à une égale distance l'un de l'autre, en sorte qu'il y ait un demi-ton entre chaque doigt. Ils seront en outre, arrondis de façon à frapper la corde comme des petits marteaux.

(The four fingers will be placed in the fingerboard at an equal distance from each other, so that there is a semi-tone between each finger. Further they are rounded in such a way as to strike the string like little hammers.)

⁶⁰ According to Roedder, cellists heard their recordings and disliked the sound of their own sliding. Alexandra Roedder, "The Violoncello and the Romantic Era: 1820 - 1920" (Independent Study, University of California, 2004), p. 58.

⁶¹ Diary entry 1929 (Alexander Turnbull Library: MSX-8130).

⁶² Schroeder, *Katechismus des Violoncell-Spiels*, pp. 49-50.

⁶³ If the notes are bound together to be played in one bow, then the slide or portamento will be audible. The player must beware lest the portamento from one tone to another becomes exaggerated, and that the entire enharmonic scale lying between is not heard. All "whining" must be avoided, and the note adjoining that to which the finger is sliding should not be heard. Translation by J. Mathews 1893

Broadley also cautions against the use of excessive portamento, and recommends the avoidance of glides or slides during large shifts.⁶⁴ Regarding detached notes Broadley writes:

Instead of changing the bow-stroke at the moment the leap is made, during a slight break between the notes, the method is to change the bow-stroke before the first note is quitted, then glide rapidly to the next note, at the same time producing a sforzando.

20.5 Tempo Rubato

In his discussion of violin playing David Milsom notes that the attitude of players at the turn of the century to rhythm was relatively informal. Even when *rubato* fluctuations were not notated in the music, performers took liberties with the rhythm. He writes:⁶⁵

The 'Franco-Belgian' school can be seen as distinct from the 'German school', in which rhythmic changes are more endemic and complex.

A recording of Trowell's Nocturne Op. 16 for cello and piano, circa 1919, demonstrates the former 'Franco-Belgian' style.⁶⁶ Here the interpretation demonstrates rhythmic freedom, or inequality, as well as an unmarked accelerando:

⁶⁴ Broadley, *Chats to Cello Students*, pp. 56-59.

⁶⁵ Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance: An Investigation of Style in Performance 1850-1900*, p. 179.

⁶⁶ Recording by C Warwick Evans for Columbia Gramophone Company London (69513/2937) was made about 1919.

Ex. 1 Trowell Nocturne Op. 16, bars 15-26

The musical score for Ex. 1, Trowell Nocturne Op. 16, bars 15-26, is presented in three systems. Each system consists of two staves. The first system is labeled 'sounding' and 'written'. The second system is labeled 'poco cresc.'. The third system is labeled 'rit.'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Chapter 21 Trowell's teachers

21.1 Hugo Becker's Left-Hand Technique and Musical Style

By way of fingering choice, Becker adds variety of timbre to the cellist's repertoire of techniques. From his *Mechanik und Ästhetik des Violoncellspiels* we find the following:⁶⁷

Wie der komponist instrumentiert der organist seine register zieht, so vermag auch der violoncellist verschiedene klangfarben auf seinem instrument zu geben. Hierbei sind nicht die fast unerschöpflichen dynamischen abstufungen gemeint, sondern speziell das koloit des klanges. Die vier Saiten bilden vier verschiedene Register, die der kundige Spieler zugunsten eines intelligenten, abwechslungsreichen Vortrages ohneweiteres auszunützen versteht, indem er das Zusammengehörige einer Phrase möglichst auf ein und derselben Saite zu spielen bestrebt ist.⁶⁸

⁶⁷ Becker and Rynar, *Mechanik und Ästhetik des Violoncellspiels*, p. 184.

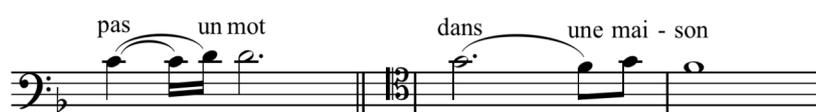
⁶⁸ In the same way the composer instrumentates, the organist draws his registers, so also is the violoncellist able to produce various tone colors in his instrument. Meant here are not only the almost inexhaustible gradations of dynamics but also, and especially, the coloration of sound. The four strings form four different registers, which the artful player knows how to utilize directly to the advantage of an intelligent, diversified performance in which he has endeavoured to play everything belonging to a phrase as far as possible on one and the same string. Translation by Gordon Kinney.

Becker's extensive discussion on the left hand in the second part of his *Mechanik* concerns intonation, vibrato, portamento, ornamentation, shifting and finger choice (including general rules and their exceptions). Musical examples include the Bach Suites, concertos by Saint-Saëns, Schumann, Haydn, Dvořák, Brahms and Volkmann as well as pieces by Popper and the author himself.

Becker quotes eighteenth and nineteenth-century sources such as Duport, Riemann, C.P.E. Bach, Leopold Mozart, Türk and Quantz. The Bach Suites are central to the discussion and although bowings and fingerings would not now be considered stylistic, musical interpretations are well thought out and convincing.

Becker's discussion of *rubato* and agogic accents is highly effective (including the use of visual and musical examples). He discusses *rubato* in the theoretical works of C.P.E. Bach and Leopold Mozart⁶⁹ and refers to Johann Joachim Quantz's 1780 treatise *The Art of Playing the Transverse Flute* for the relation of music to spoken language, known as the doctrine of the affections.⁷⁰ Becker cites the French practice of connecting the consonant of one word with the vowel of the word that follows, and notes that instrumentalists use portamento to connect one note to another in a similar way:⁷¹

Ex. 2 Hugo Becker's Portamento



Becker takes issue with the 'salon' style of cello playing in which a light and fluffy tone (*farben malen zu können*) predominates. Becker writes:⁷²

⁶⁹ Ibid., p. 215.

⁷⁰ Ibid., pp. 221-222. See Johann Joachim Quantz, *Versuch einer Anweisung die Flöte Traversiere zu Spielen* (Breslau: 1780).

⁷¹ The notation is combined with the words by the author, from Becker's own examples. Becker and Rynar, *Mechanik und Ästhetik des Violoncellspiels*, p. 195.

⁷² Ibid., p. 215.

Das Violoncell ist ein männliches instrument, es eignet sich wie kaum ein anderes Streichinstrument dazu, neben dem Gefühlvollen das Ritterliche, Kraftvolle und Erhabene zu charakterisieren. Dies ist und bleibt seine Domäne, wenngleich der mit den richtigen mechanischen Mitteln ausgestattete virtuose Cellist imstande sein sollte, wo es angebracht ist, auch in der Natur der Dinge, daß größerer räumlicher Umfang und tiefere Tonlage de Violoncell gegenüber der Geige mehr auf das Virile verweisen.⁷³

While portamento was a part of his musical language it is clear that Becker did not slide indiscriminately as his German colleague Julius Klengel did on his recording of the Bach Sarabande from Suite No. 6 in D.⁷⁴ By contrast in Becker's 1908 recording of his own *Minuet* he reserves portamento for the lyrical trio section of the composition while the rest is cleanly articulated and an excellent example of advanced thumb technique.⁷⁵

21.2 Edouard Jacobs

Although Edouard Jacobs is seldom mentioned in biographies of Trowell, he taught the New Zealand cellist in Brussels for one year, the same amount of time as Becker in Germany. While details of these lessons are not known, some aspects of the Belgian's career are of potential significance. Lev Ginsburg refers favourably to Jacobs' concerts in Russia and singles out a performance of the Haydn Cello Concerto under the direction of Rimsky-Korsakov.⁷⁶ He also mentions César Cui's high regard for the cellist and notes Jacobs' concert collaborations with Feodor Chaliapin.⁷⁷

Jacobs was a capable gambist and cellist with an interest in the music of the eighteenth century. For "concert historique: la chanson populaire Italienne et la

⁷³ The violoncello is a masculine instrument suited – as hardly any other bowed instrument is – for characterizing – along with the emotional – the knightly, the powerful and the exalted. The latter is and remains its domain even though the virtuoso cellist, provided with the correct mechanical means, must also be in a position, whenever it is opportune, to rival the violinist in facility and nimbleness. But it lies in the nature of things that the greater spatial compass and deeper register of the violoncello, in comparison with the violin, attests the virile more. Translation by Gordon Kinney.

⁷⁴ Julius Klengel, *Bach - Sarabande in D* (East Sussex England: Pavilion Records, c.1927), Compact Disc.

⁷⁵ Hugo Becker, *Minuet* (East Sussex England: Pavilion Records, 1908), Compact Disc.

⁷⁶ Lev Ginsburg, *History of the Violoncello*, trans. Dr Herbert Axelrod and Tanya Tchistyakova (Neptune City, New Jersey: 1983), p. 249.

⁷⁷ Ibid.

naissance de la sonate en Italie” in Liege in 1904 he played cello sonatas by Porpora and Marcello.⁷⁸ On another occasion he played works by Marais, Bach, Handel and Boccherini on the viola da gamba.⁷⁹ He was, according H. L. Kirk, a flamboyant man and local celebrity who was also “known as a musicologist.”⁸⁰

Jacobs had numerous cello students: at least 77 gained the first prize (premier prix) at the Brussels Conservatoire. Notables included Charles Van Isterdael, Mabel Chaplin, Jacques Gaillard, Elsa Ruegger, Robert Maas, Felix Salmond, George Schnéevoigt, Lennart von Zwegyberg and Iwan D’Archambeau.⁸¹

The cello teaching at the Conservatoire was shared between Jacobs, who had 10 students and his assistant François Bouserez, who had 7.⁸² Classes were on Tuesday and Saturday afternoons. A three-stage programme included degré initial, degré moyen and degré supérieur, the repertoire for which is as follows:⁸³

Degré initial.

Massau: Cours préparatoire de violoncelle. Lee/Kummer méthode. Schroeder, Lee, Dotzauer: études faciles. 100 études pour le pouce, 4^me cahier: exercices de la méthode de Duport.

Degré moyen.

Grutzmacher, 1^{er} cahier: études de la méthode de Duport. Franchomme Caprices, Romberg Concertinos, 2^e concerto.

Degré supérieur.

F. Servais: 6 caprices. Romberg Concertos. F. Servais, Davidoff, Piatti, etc.

Trowell refers to Bouserez as the ‘répétiteur’ for the cello class and notes the Belgian cellist’s performances in Berlin.⁸⁴ However, it is likely that that the preparatory or initial course was waived in Trowell’s case and that he had lessons solely with Jacobs.

⁷⁸ Concert on Wednesday 11 May. *Le Guide Musical*, vol. 50 (No. 20), May 1904, p. 445.

⁷⁹ *Le Guide Musical*, vol. 51 (No. 29), July 1905, p. 508.

⁸⁰ H. L. Kirk, *Pablo Casals: a biography* (New York: Holt, Rinehart and Winston, 1974), p. 98.

⁸¹ Jacobs also taught Marix Loevensohn, Thomas Canivez, Joseph Disclez, Emile Doehaerd and Georg Pitsch. For more information see Appendix 4.

⁸² Cello students numbers are for the academic year 1904-1905.

⁸³ *Annuaire du Conservatoire Royal de Musique de Bruxelles, Vingt-neuvième année: 1906*, p. 77.

⁸⁴ Arnold Trowell and Garnet Trowell, "Violoncellists, Past and Present," *The Strad*, vol. XVII no. 197, 1 September 1907, p. 174.

21.3 Pablo Casals

Although Trowell did not study with Casals he was greatly influenced by the Catalan cellist's playing. Paul Tortelier and Richard Markson describe Casals' method and powerful left-hand technique:⁸⁵

Casals was probably the first cellist to use his left hand in the manner of a pianist – that is, by normally placing only one finger on the string at a time, rather than keeping all the fingers clamped down. This allowed the fingers to vibrate freely..... At the very first lesson, he put the cello on his knee and said, 'Here we have a keyboard. It is the logical position for the hand and all the fingers must be equal.' I am sure this --- the 'square hand', Casals' approach--- contributed greatly to the clarity of his technique.

Trowell made some commentary of Casals' bowing in his 1923 diary:⁸⁶

Every bar [bow?] separate. Calm and steady bow. Keep all the fingers on the stick ...steady bow. Every accent. Clear stop of bow for every note. [Casals] holds the bow in a firm set way so that it is independent on every note. Very little [amount of] hair of bow sometimes.

Casals was one of the first cellists to create fingerings based on the idea of reducing the number of shifts and therefore eliminating any unwanted glissandi. Trowell made notes regarding the left-hand technique of Pablo Casals in his 1924 diary, even contradicting himself in the process:⁸⁷

No breaks between any notes. Fingers rounded. Quick clean changes of finger. EXPRESSION. Very little vibrato.

⁸⁵ Margaret Campbell, *The Great Cellists* (London: Gollancz, 1986), pp. 217-218. According to Brinton Smith, Feuermann's left hand was at least as percussive as Casals. See Brinton Smith, "The Physical and Interpretive Technique of Emanuel Feuermann," <http://www.cello.org/theses/smith/thesis.htm>.

⁸⁶ Alexander Turnbull Library MSX-8130.

⁸⁷ Ibid.

Chapter 22 Arnold Trowell's Technique

Introduction

Becker is rather a classic than a romantic. The remarkable thing about his technique is the timing and ease with which he surmounts various difficulties. His sound is broad and beautiful in general.¹

Arnold Trowell studied with Hugo Becker and according to numerous press reviews played in an unaffected and “refined” manner.² Trowell made notes on cello technique in a condensed treatise (of only six pages) and a similar form for practice suggestions.³

By comparing both players' techniques common goals can be found:⁴

- i. The prime importance of the bow-hold and the action and counteraction of the index and little fingers.
- ii. The use of the wrist for maintaining position of the bow on the string.
- iii. The use of little or no portamento.
- iv. The use of a variable vibrato that is NOT continuous.
- v. The use of Bach Suites as bowing studies.

Trowell used Becker's *Finger und Bogen-übungen* along with his editions of Servais and other composers for study purposes.⁵ A feature of the former volume is the use of additional ‘helping’ notes in the scales to aid fluent shifting.

Not surprisingly, Trowell relied on studious repetition: for one recital in 1938 he completed 90 hours practice for a programme including his own *Nocturne* Op. 16,

¹ Ginsburg, *History of the Violoncello*, p. 79.

² See reviews in Chapter 8.2 from *The Times* and *Judy* and in Chapter 10.2 from the *Evening Post*.

³ These notes were probably written for his students training at the Guildhall. For the entire text see Appendix 8.

⁴ Much of the information on Trowell's technique was gleaned from interviews with Trowell's former students, particularly Oliver Brookes.

⁵ Hugo Becker, *Finger und Bogen-übungen (Exercices de Doigts et d'Archet)* (Mainz: B. Schott's Söhne). The author found in Brabourne a copy of this, and other works by Servais which are mentioned in Trowell's writing, in 2007.

Paderewski's *Minuetto* and Popper's *Hungarian Rhapsody*.⁶ For another programme he practised a total of two hundred hours.⁷

22.1 Trowell's left hand Technique

In accordance with treatises by Abbiate, Becker and Duport, Trowell instructed his students to use the fingers of the left hand like "little hammers."⁸ This action was to be executed a split second before the bow stroke to make absolutely certain the string was properly stopped by the finger.

Unfortunately the author has been unable to find any photographs of Trowell playing in his prime. Early photographs in New Zealand show that Trowell's left hand held a pianistic position, whereby the fingers created a right angle to the fingerboard. This is at its most telling in the single photograph of him playing in thumb position.⁹ The last image of Trowell playing the cello in the 1950s shows him using a more violinistic, or oblique position.¹⁰

John Lyons studied with Trowell during the Second World War and noted the following aspects of Trowell's left-hand technique:¹¹

Of importance was accurate rendition of chromatic scales, which encompassed all positions. Chromatic scales in octaves used the thumb position, and the thumb had to be tightly pressed on the string or strings.

With the second book of [Op. 53] etudes, one was introduced to the second and other positions. Emphasis was placed on keeping the first finger down on the string when moving up say from first to second positions.

The thumb position he demonstrated by initially showing his thumb corns. Until I had built one, the process was somewhat uncomfortable. This was particularly noticeable when sliding the thumb. He emphasized the thumb in a supportive role holding the string down while other notes were being played.

⁶ Live broadcast by the BBC on 28 June 1938.

⁷ Live broadcast by the BBC on 22 September 1938. The programme included Trowell's *An Old Time Measure*, Goltermann's Concerto in A minor Op. 14, Popper's *Mazurka* in G min., Dvořák's *Slavonic Dance* and Lemare's *Andantino*.

⁸ Interview with Luke Gertler April 2007. See Appendix 5 Trowell's Students.

⁹ See Chapter 6.3 Plate 8.

¹⁰ See Chapter 17.4 Plate 20.

¹¹ From an email sent, by John Lyons to the author, on 28 July 2006.

Notwithstanding this, Trowell tended to treat the thumb as a shifting finger, equally nimble as the other fingers to move between positions in fast passagework. The following example from the fifth movement *Gigue* of the Francoeur Sonata illustrates this point:

Ex. 3 *Gigue* by L. Francoeur, bars 40- 52

The musical score for Ex. 3, *Gigue* by L. Francoeur, bars 40-52, is presented in four staves. The key signature is D major (two sharps) and the time signature is 6/8. The music consists of a sequence of chords, primarily triads and dyads, with fingerings indicated above the notes. The first staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff also shows *f* and *p* dynamics. The third and fourth staves continue the sequence with *f* and *p* dynamics. The piece concludes with a final chord in the fourth staff.

22.2 Trowell's Portamento

Trowell's shifting technique, which is essentially the same as that proposed by Diran Alexanian, is based on the articulation of the second of two notes:¹²

Glissando (sliding)

In ascending, the slide is made by the finger playing the LOWER note.

In descending the slide is made by the finger playing the HIGHER note.¹³

¹² Alexanian states: to undertake changes of place [shifts] in which the nut finger with which one begins, is not the same as the one with which one finishes....the portamento should be made by the finger that has already played and not by the one that is preparing to play. Alexanian, *Complete Cello Technique*, p. 52.

¹³ The quote and musical example are from Trowell's notebook 1954-55. Collection of Oliver Trowell. This approach to shifting is conventional and has been expounded by several authorities including Diran Alexanian.

Ex. 4 shifting from first to fourth position



According to Oliver Brookes, a student of Trowell and an eminent cellist and gambist from the 1950s who worked with David Munrow, Trowell used very little portamento in his playing. Further, prescriptive notes to students are explicit in his preference for inaudible slides.¹⁴

However Trowell's published works, all dating from 1926 or earlier, show that in his early career he relied heavily on the use of portamento as an expressive device. His compositions, both published and unpublished, as well as his and his students' repertoire pieces show us many examples of fingerings that emphasise rather than disguise the shift.

Ex. 5 *Bourrée* Op. 11 No. 4, bars 1-8

Allegro

Musical notation for Ex. 5, *Bourrée* Op. 11 No. 4, bars 1-8. The notation includes fingerings (4, 1, 3, 2, 1, 0, 2, 1, 4, 3, 4, 0, 2, 1, 4, 1) and dynamic markings (*mf*, *mp*, *cresc*).

Ex. 6 *Rêverie du Soir* Op. 12 No. 1, bars 57-60

Musical notation for Ex. 6, *Rêverie du Soir* Op. 12 No. 1, bars 57-60. The notation includes fingerings (2, 3, 0, 2, 3, 4, 2, 1, 2, 1, 2, 2, 1) and a dynamic marking (*f*).

Other composer/cellists such as W. H. Squire and Luigi Silva were more explicit in their instructions for portamento, using signs and other indications for an

¹⁴ See Appendix 8 Trowell's Notes of Practising and Teaching Technique.

audible slide.¹⁵ In the following example from W. H. Squire's *Slumber Song*, slides are implied by the fingering choices:

Ex. 7 *Slumber Song* by W. H. Squire, bars 31-39

Of the few reviews that mention portamento in relation to Trowell's playing, *The Times*' is least favourable:¹⁶

Veracini's Sonata in A, Elgar's violoncello concerto, and Brahms' Sonata in E minor, Op. 38, were the three principal works of Mr. Arnold Trowell's violoncello recital at Wigmore Hall on Monday. The richness of his tone was the outstanding quality in the first. Sometimes he seemed to sacrifice too much to this quality. His desire to maintain a broad cantilena made him admit heavy portamenti apt to blur the outlines. The phrasing was not always crisp. His playing of Elgar's Concerto was sufficiently commanding to make one wish to hear him play it with the orchestra. In that case he would not, presumably, demand all the liberties of tempo, which he can allow himself when he has so obedient an accompanist as Mr. Charlton Keith. Brahms' Sonata was the finest performance of the three, for here the violoncellist put himself under the restraint, which ensemble performance requires, and Mr. Keith became, as the pianist should, something more than merely the accompanist. The exquisite middle movement was beautifully realised.

22.3 Trowell's Vibrato

Oliver Brookes in an interview with the author recalls Trowell's *vibrato* as follows:¹⁷

¹⁵ Squire in his *Prière* (Joseph Williams 1904) writes 'gliss' (glissando) while Luigi Silva, in his edition of Casella's *Tarantella* (G. Ricordi 1916) uses a straight line connecting the two notes to be sounded with a slide. A curved line that looks identical to a slur can also indicate *portamento*. See Percy A. Scholes, *The Oxford Companion to Music* (Oxford: Oxford University Press, 1938), p. 9.

¹⁶ "Concerts This Week: Mr Arnold Trowell," *The Times*, Friday June 23 1933, p. 12.

I remember that he had a very outgoing sound and at the same time he was extremely sensitive too. In those days his use of vibrato, and of changing [variable] vibrato, was very important in his playing ... To use it in an artistic way (not always the same) was, I think, perhaps a bit unusual.

Although reviews do not specifically mention Trowell's vibrato, its presence can be gleaned from the use of descriptive words. For instance one review of a 1907 London concert in the *Sunday Times* mentioned "the mellow beauty of his tone, and the grace and finish of his phrasing."¹⁸ Another noted that Trowell was "in passion and mezza voce thrilling at times, and with flawless execution that was quite delightful in itself, he is a 'cellist to be reckoned with, and will go far."¹⁹ The suggestion in the following review of a performance in Bradford in 1919 is that Trowell's tone had a vocal quality:²⁰

What chiefly gave mark to the concert was the appearance of Mr Arnold Trowell in the two-fold capacity of 'cellist and composer. De Swert's Second Violoncello Concerto proved to be a fluent and polished work in which the composer, himself a performer, took care that the not very prevailing tones of the instrument should receive their full value by keeping the orchestra discreetly in the background.

There are various artistic features about the work, such as its continuity in a single movement, but no doubt it owed much to the rendition of Mr Trowell, who had a breadth of style and a noble singing tone which are a delight in themselves.

22.4 Trowell's Bow-Hold

After 1939 Trowell recommended his students hold the bow with the second finger touching the fulcrum (the silver or gold band where the hair connects with the frog).²¹ This hold is the one shown in photographs of Becker's edition of Kummer's *Violoncelloschule*²² and recommended by Paul Bazelaire.²³

¹⁷ Interview with author in Sutton-Coldfield, England in January 2007.

¹⁸ *Arnold Trowell Scrapbook - Folder One*, p. 14.

¹⁹ "Mimes and Music (by Orpheus)," p. 11.

²⁰ "Arnold Trowell: His Progress in England" *Evening Post*, 16 February 1911, p. 2.

²¹ From interviews with Trowell's students.

²² Kummer and Becker, *Violoncello-Schule*, p. VIII Plate 2.

²³ Paul Bazelaire, *Pédagogie du Violoncelle*, trans. Henriette de Constant, English ed. (Paris: Durand and Co, 1960), p. 3.

On the other hand, Trowell in his 1930 notebook and Becker in his *Mechanik und Ästhetik des Violoncellspiels*, both describe a bow-hold in which the fourth finger (or third and fourth fingers together) touches the fulcrum.²⁴ This is the bow-hold first recommended by the German cellist Bernhard Romberg.²⁵ A repositioning of Trowell's bow-hold may have coincided with a change in his repertoire, which began to occur from about 1922.²⁶ As Professor at the Guildhall in the mid-1920s, he may have decided to teach the latter hold, so as to provide a weightier sound to match the increased volume of the modern piano.

The further the hand is from the frog the lighter the bow feels and the more agile it bow becomes. Likewise, the weight of the arm, and therefore control of the bow is transferred to the string in a more direct line. Such a hold is evident in photographs of Trowell playing the cello as a teenager in New Zealand. Concert reviews suggest that until the 1920s Trowell had a light 'violinistic' approach to bowing, making full use of staccato, spiccato and saltando. A bow-hold that fully covers the frog is too heavy for these techniques.

22.5 Trowell's Bow Technique

Trowell contends that, "in the crossing of strings use the least movement of wrist as possible."²⁷ This appears to contradict Becker who thought that the wrist was the initiator of string crossings. Current technique suggests that excessive

²⁴ Hugo Becker and Dago Rynar, *Mechanik und Ästhetik des Violoncellspiels*, p. 30. In fact Trowell and Becker state that the third finger is to touch the hair thus placing the fourth finger on the fulcrum. It is a possibility, given that both Becker and Trowell were pianists, that the second finger, which is equivalent to the third on the piano, was the one intended. Karl Schroeder's *Handbook of Violoncello Playing*, Edmund van der Straeten's *Technics of Cello Playing* and Diran Alexanian's *Complete Cello Technique* all place the third finger on the fulcrum. Likewise, William Pleeth is photographed with this finger on the bow hair, in *The Cello*. See William Pleeth, *Cello*, ed. Nona Pyron, Yehudi Menuhin Music Guides (London: MacDonald and Co., 1982), p. 154. Film evidence of cellists Gregor Piatagorsky and Mstislav Rostropovich show the same hold. See Smith, "The Physical and Interpretive Technique of Emanuel Feuermann." Emil Krall (*Art of Tone-Production*) and Maurice Eisenberg (*Cello Playing of Today*) prefer an intermediary position, i.e. the second finger touches the hair and the silver fulcrum. See Eisenberg, *Cello Playing of Today*.

²⁵ For a full discussion on Romberg's bow-hold and its revolutionary influence see Valerie Walden's *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740 – 1840*, (Cambridge: Cambridge University Press, 1998).

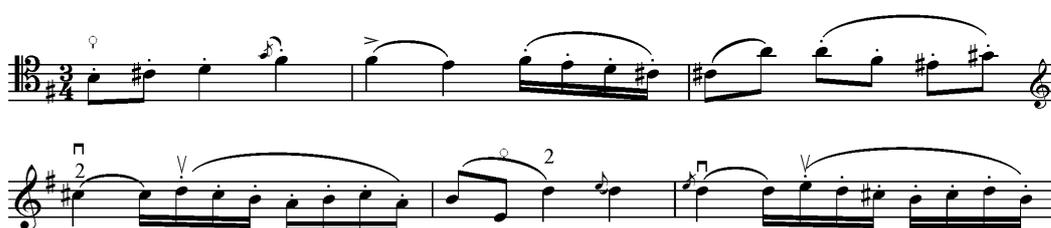
²⁶ In 1922 Trowell performed for the first time chamber works by Beethoven and Brahms, music that requires a bold sonority in the lower register of the instrument.

²⁷ See Appendix 8 Notes on Technique (article vii.).

movement of the wrist is likely to upset the angle of the bow-hair to the string and reduce the amount of power generated by the arm.²⁸

While Trowell's minimal use of the wrist may be considered current, his use of up-bow and down-bow staccato suggests, on the contrary, the early twentieth century style of the Franco-Belgian school. Many examples of this kind of bowing are found in Trowell's music, including the following:

Ex. 8 *Minuet Op. 11*, bars 31-36



Trowell's student John Lyons recalled his teacher's recommendations:

Holding the bow, the thumb is placed on the corner of the nut and the second finger opposite the thumb on the metal collar. The index finger is placed just above the bend of the first joint. The third and fourth finger placed on the stick providing support. In action and counteraction with the index finger, the little finger moves so that pressure and the course of action of the bow can be varied. All fingers are perpendicular to the stick.

One was advised to not keep the elbow too far from the sides: economy of movement of the arms was encouraged. Initial bowing is very slow with bow movement divided; this to get equal amounts of pressure and rate of movement. One had to avoid turning the stick, and the wrist was used to maintain position; this was especially important in transition from one string to another. Speed in bowing was gradually increased, culminating in staccato from nut to mid-bow. One was encouraged to form the habit of practising scales of the same key as that of the etudes; the scales being played prior to the etude. It was important to use a bow suitable for the player.

In Trowell's own notes made for his students he recommends practising scales with a bow stroke of 24 seconds duration for each note (30 beats of the

²⁸ Visiting cellists Gautier Capuçon and Alban Gerhardt made a feature of this when directing masterclasses at the University of Waikato in 2007 and 2008.

metronome ♩ = 75).²⁹ For his own daily practice Trowell played scales for 15 minutes a day with 40 seconds per bow stroke (50 beats of the metronome ♩ = 75). Anyone who has tried this will realize what an arduous, but ultimately beneficial exercise this is.

Trowell made a note to himself on the programme for his concert with the Bradford Permanent Orchestra in 1921: 1. Use two thirds of the hair (almost all), 2. [Use a] very light bow, 3. Very strong fingers.³⁰

Reviews of Trowell's concerts mention his bowing in favourable terms, although it is not always clear what aspect is being praised. One review notes the "feathery delicacy" of Trowell's bowing in a performance of 'Papillon' by Gabriel Fauré.³¹

Another review of a performance in 1924 alludes to certain bowing techniques not associated with the cello.³²

An excellent Violoncello Sonata in F by Tassarini opened the programme of Mr Arnold Trowell's recital at Wigmore Hall yesterday. The pre-romantic idiom, which often comes into a modern programme on the merits of its age alone, here entered in the guise of real music – spirited, tuneful, and well-turned. Mr Trowell gave it the performance it deserved, and to do so he drew upon a stock of expressive ways and means more characteristic of the violin than of the violoncello.

22.6 Trowell's use of tempo rubato

Given that we have no recordings of Trowell playing, we must turn to his compositions and performance editions for an examination of his use of tempo rubato. Trowell's editions of works by Bach, Mozart, and other eighteenth-century composers, as one might expect, show little evidence of any rubato. However his editions of nineteenth-century works and his own compositions are often marked to include the device:

²⁹ See Appendix 8.

³⁰ Concert on 21 December 1921 included Boëllmann's *Variations Symphoniques* (Alexander Turnbull Library: MS-Papers-8972-04).

³¹ "Arnold Trowell: His Progress in England", p. 2.

³² *Scrapbook - Folder Two* 1912-1933, p. 64 (MS-Papers-9016-008).

Ex. 9 First Movement Sonata in F Op. 30, bars 188-191

Furthermore, Trowell made transcriptions of piano works by Chopin for cello and piano including eight *Mazurkas*, *Fantaisie-Polonaise* and *Etude Op. 25 No. 7*.³³ Trowell includes indications for *tempo rubato* that are not notated in the original.³⁴

The 1924 Augener edition of Lalo's *Concerto in D minor* was published in an edition revised and edited by Arnold Trowell. Compared to an earlier appearance of the work edited by Julius Klengel, there are few changes. A comparison reveals that Trowell,

- i) adopted Klengel's edition as a working copy for revisions.³⁵
- ii) favoured the harmonics of the half-string length more than Klengel.
- iii) used similar amounts of portamento fingering but fewer same-finger "expressive" slides.

The following passages from the opening of the first movement illustrate the above points:

³³ For details see Appendix 1.

³⁴ See Richard Hudson, *Stolen Time: A History of Tempo Rubato* (Oxford: Clarendon Press, 1994).

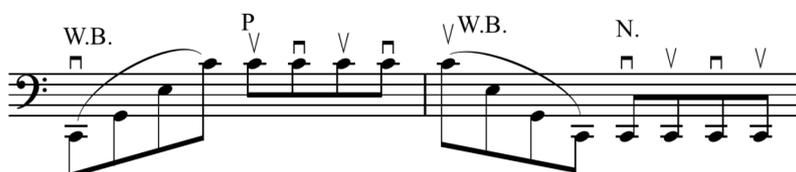
³⁵ Factors including the page design, font and score layout are identical in both editions, suggesting that the same printing plates were used.

three flats and three sharps.² Comparable works from the period, including the previously-mentioned *Twelve Easy Exercises for Cello* Op. 18 by Squire and the first twelve studies from Feuillard's *60 études progressives*, include few, if any, indications for bowing and articulation.³ By contrast Trowell offers markings for bowing and articulation as well as for mood, tempo and dynamics.

Etude I

This is the only study by Trowell that resembles a set of variations or exercises, the forms favoured by Louis Feuillard, Joseph Merk and Grützmacher.⁴ Extremely limited musical content (such as scales and sequences) is employed throughout. Bowing is a central concern in this two-page etude, particularly the use of the whole bow from nut to point. Trowell provides written indications for which part of the bow to use: W.B. indicates the use of the whole bow, M. the middle, N. the nut and P. the point:

Ex. 12 *Etude I*, bars 84-85



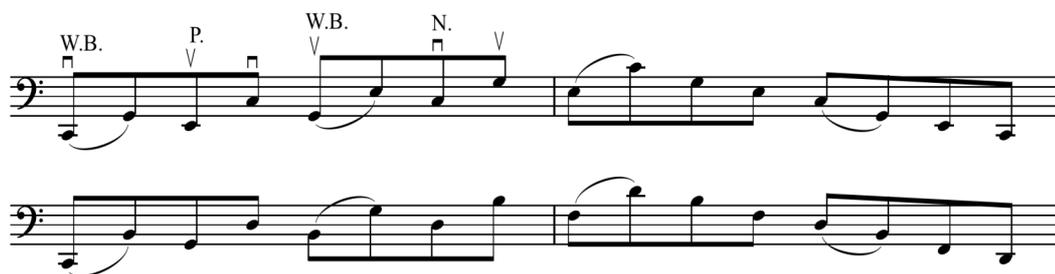
Much of the music is played on the two lowest strings of the instrument and initial fingerings only are given. Some moderately advanced string crossing is required in the closing bars:

² Half position and extended first position are occasionally encountered.

³ Feuillard includes one metronome marking and four dynamic markings. Louis R. Feuillard, *Études Du Jeune Violoncelliste: 60 Études Progressives pour la Main Gauche et l'Archet* (Nice: Delrieu Frères, 1929).

⁴ Louis R. Feuillard and Ottokar Ševčík, *School of Bowing Techniques* Op. 2, 6 vols., Violoncello Works (London: Bosworth & Co., 1905). Joseph Merk and Martin Rummel (ed.), *20 Etudes for Violoncello*, Op. 11 (Kassel: Barenreiter, 2007).

Ex. 13 *Etude I*, bars 92-95



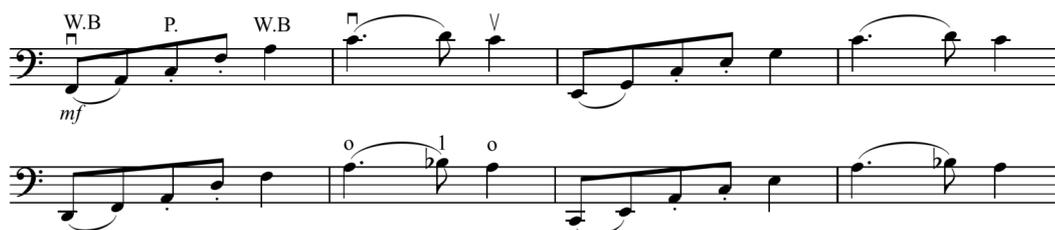
Etude II

Although in many ways similar to the previous study, the bowing of *Etude II* is limited to a martelé stroke and the range of notes is encompassed by the A, D and G strings. A ternary structure and a methodical approach to bow distribution are apparent. The lower half of the bow is specified for the opening, the upper half from bar 17 and the whole bow from bar 32. Like *Etude I*, and in contrast to recent methods such as the Suzuki method, the second finger is introduced immediately on the A and D strings.⁵

Etude III

This *Andante* was included in the 1950-1951 Guildhall Syllabus for Grade One. It is the first of the many ‘melodic’ etudes written by Trowell. Written in 3/4, the score includes indications for graduated dynamics, accidentals and expression (*dolce* and *espressivo*) for the first time. A whimsical figure from bar 49 further demonstrates Trowell’s preoccupation with bow distribution:

Ex. 14 *Etude III*, bars 49-56



⁵ Shinichi Suzuki, *Suzuki Cello School*, 10 vols. (Florida: Summy-Birchard Inc., 2003).

Etude IV

Contrapuntal and rhythmic elements in this study point to Bach's Cello Suites. Further, relatively advanced string-crossing technique is required, for instance slurs of eight notes over four strings. String crossings involving the transfer of same finger, i.e. 1-1 or 2-2, are encountered along with half-position and extended fourth finger.

Etude V

This 6/8 G major study has a ternary structure with a contrasting C major middle section and further slurring, in this instance six semiquavers or quavers to one bow. After the introduction of dotted rhythms chromatic notes and accents (which underpin the importance of articulation on the bow change) occur in the 'B' section. There is a greater use of expressive dynamics from *piano* to *forte* as well as a gradual crescendo (over two bars) and *poco rit.*

Etude VI

Broken chords dominate this study, which builds upon the eight-note *legato* slur first found in *Etude IV*. A strong and flexible bow arm is essential for this purpose. Increasing demands of expressivity and musical interpretation are apparent; the *crescendo* at bar 13 extends over four bars while *subito piano* and *forte* are found after bar 19. Both E sharp and E flat are introduced for the first time. Arched fingers are required for clearance of the A string in the following passage:⁶

⁶ The first and third fingers of the left hand remain in proximity to the G and D strings respectively, as the bow and the other fingers move to the A string. Arched fingers also form a 'bridge' or 'tunnel' for string clearance in chordal or bariolage playing.

Ex. 15 *Etude VI*, bars 3-6



Etude VII

The exploration of left-hand technique involves the first double-stopping of Op. 53 and the introduction of a turn.⁷ Using a full range of all the intermediary note values up to semibreves, this D major etude involves the most complex melodic structure so far. The notes are almost entirely restricted to the A and D strings and *pianissimo* is featured for the first time. A coda from bar 57 contrasts slurred arpeggios, double-stops and triplet quavers.

Etude VIII

This *Andantino* study in B flat major is marked *dolce grazioso* and extends the melodic phrasing across all strings. An indication of the importance of phrasing in this, and the previous etude, is found in the increased use of dynamic and other indications.⁸ Although slurred quavers across an open string have been encountered in Etudes IV, V and VI, the melodic contour of this piece is a more difficult proposition. For instance the following phrase must be played with precise bow control to avoid any potential clumsiness:

⁷ Semiquavers in bars 15 and 55 are written-out turns and only require a modest facility for effective execution.

⁸ Etudes VII and VIII have on average one musical indication per line. Previous studies have a musical indication only every two or three lines.

Ex. 16 *Etude VIII*, bars 9-14

Etude IX

Various combinations of slurred and separate semiquavers create the first real challenge in the co-ordination of left and right hands. For the opening 16 bars, independence of the hands is required to render the off-beat slurs accurately. Trowell specifies the middle of the bow at the beginning of this study. However, to accommodate the slurred down-bows, the following passage would best be played in the lower half of the bow:

Ex. 17 *Etude IX*, bars 21-24

Etude X

This *Tempo di Bourrée* is the first and only reference to a dance form in Op. 53.⁹ A *scherzando* indication at the start suggests that the pace here is faster than that of the previous studies. Although a quick tempo makes the following extract difficult, the idiomatic bowing facilitates neat execution:

⁹ Dance forms are common in Trowell's other pedagogical works, including *Morceaux* Op. 4.

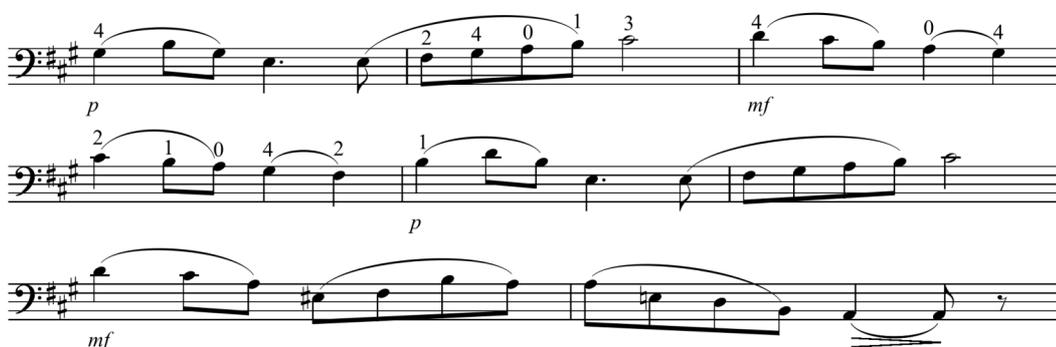
Ex. 18 *Etude X*, bars 18-23



Etude XI

Although this is the first study in A major all the main technical points including the slurred string crossings have been encountered in previous etudes. However the half-bar phrasing makes it increasingly important that the tip of the bow is not allowed to drift toward the fingerboard.¹⁰ Several passages, including the following, adopt the melodic style of the cello part in Trowell's accompanied *Morceaux*:

Ex. 19 *Etude XI*, bars 9-16



Etude XII

This *Allegro non troppo*, which is almost entirely in separate triplet quavers, is the first etude in a minor key. Ostensibly an exploration of left-hand facility and rapid string crossing, the etude maintains a resemblance to the *gigues* of Bach and other eighteenth-century composers. Accents on the second beat up-bows in bars 5-8 (and in bars 31-34) create a rhythmic displacement, which ensures that the contact of the bow is true.

¹⁰ Assuming that a down-bow is intended for the first beat of the bar.

Etude XIII

On the surface this E minor etude is a summation of the teaching points of etudes III, IV, V, VII and VIII. However, closer examination suggests that Trowell is concerned with extending the player's awareness of form, tonality and phrasing. Within a broad ABCBA form, combinations of semiquavers, quavers and triplet quavers are used alongside notes of longer duration. As a result this is the most melodically complex and rhythmically diverse study so far. Technically the focus is on bowing and hence phrasing. In the final four bars a passage of double-stops includes open fifths, thus offering a significant technical challenge. The following passage demonstrates that there is more than one way to retrieve the bow after a lengthy down-bow slur:

Ex. 20 *Etude XIII*, bars 33-38

The musical notation for Ex. 20, Etude XIII, bars 33-38, is presented in two staves in bass clef with a key signature of one sharp (F#). The first staff contains three measures of music. The first two measures feature eighth-note patterns with slurs and accents, including a triplet of eighth notes. The third measure begins with a double-stopping passage marked with fingerings 1 and 2. The second staff contains three measures of music, starting with a double-stopping passage marked with fingerings 3, 1, and 2, followed by eighth-note patterns with slurs. The instruction *mp espressivo* is written below the second staff.

Etude XIV

This 3/8 F major *Allegretto* has, like *Etude XII*, a quasi-baroque character, recalling in this case the *Passepied*. Trowell returns to the martelé stroke last encountered in *Etude II* and introduces a prolonged *diminuendo* (four bars). At bar 41 the cello student is confronted with a double-stopping passage that involves moving voices and, as a consequence, independent finger movements in the left hand. Further, intervallic leaps across the strings are extended beyond the octave, as far as the tenth. Given this bowing challenge, it is surprising that Trowell has not indicated which part of the bow to use:

Ex. 21 Etude XIV, bars 61-65**Etude XV**

This is the first etude in the key of E flat major so the challenge for the left hand, which includes occasional fifths across two strings, is considerable.¹¹ A pastorale character is reinforced by the lengthy slurs, for which the entire length of the bow is specified. The latter require a significantly slow bow-speed to maintain an *andante* tempo.

Etude XVI

Unambiguously a study in velocity, Trowell here introduces slurring of up to 15 notes in succession. There are just two instances of a phrase beginning on the second semiquaver allowing the cellist to focus on left-hand dexterity and string crossing. Although in C minor, this *Allegro moderato* involves many modulations, all the time maintaining the focus of whole bows from frog to tip.

Summary Book 1 Opus 53

This volume is suitable for a beginner/intermediate level cello student who has completed at least one year of study. The focus is on bowing, particularly legato string crossing. Other studies published in the 1920s, such as Ludwig Lebell's *42 Studies Op.23* and Louis Feuilliard's *Études du Jeune Violoncelliste*, show a similar focus on bowing. The following table gives a comparative analysis of contemporary etudes from this time:

¹¹ The fifths involving a fingering challenge occur in bars 19, 23, 24, 29, 41, 42, 43 and 44.

Table 1. *Intermediate Etudes*¹²

Technique	Trowell 1922	Squire c1912	Lebell 1926	Feuilliard 1929	Tabb 1911
diatonic scales	1,	1,3,6,9,10,12	22	4,15	2,
Chromatic notes	4,6,8,12,13,15, 16,	4,11	9,11,13,21,24,27, 29	4,7	1_10,13,17
arpegg/ broken chords	1,6,12,14,16	1,11	9	16,22,26	2,5,
L.H. facility	12		17	1	11,19
extensions	4,6,7,9,12,14	4,9	24,25,27,28	7,8,11,15,28	8,11,14
multiple stops	7,13,14		23,29,31	12	
leg. string crossing	4,5,6, 8,9,11,13,15,16	1,2,6	10,11,15,17,18,20,2 4,25,27,30	3,4,6,7,13,15,16,19, 24,25,28	1_10,13,14,20
other string crossing	1,9,10,12,14	3,4,7,8	13,20,26	18,22,24,26,27	2,5,6,11,12,14
detaché	9,	9		2,8,18	1,
martelé	1,2,14	4	9,13,15,21,28	9	
modulation (3 #'s or b's)	3,5,8,10,11,13, 15,16	3,4,7,8,11,12	18,24,26		1,2,3,4,7,9,10,12_20
bow distribution	1,2,3,9,10,13	3,7,10	9,11,14,21,22,25,28	5,6,9,10,11,17,20,22 23,26,27	1,3,15,20
phrasing	3,7, 8,15		17,18	22,25	1,3,4,5,7,10,17,20
dynamics	3,5,7,8,9,11,12, 14		10,14,16,18,24,27,2 8,29	17	1,3,5,8,13,15,17,20
style/form	5,10,12,13,14	5,7,12	14,18,21,22,28		5,7,10,18
shifting		2,3,4,6,7,8,10,11,12	29	13,14,15,16,17,18,1 9,20,21,24,25,26,27,	2_10,12_20
musical terms	3,10		14,22		
half position	7,13,	10	25,26,28,29	9,10,17	4,5,6,9,16,18,20
spiccato/staccato			12,16,19	10,14	
harmonics				16	18

¹² Squire's *Twelve Easy Exercises for Cello*, Lebell's *42 Studies in the First and Half Positions* Op. 23, Feuilliard's *Études du Jeune Violoncelliste* and Tabb's *Position Studies* Op. 5 and Op. 6. For more details see Appendix 2: Cello Etudes at the start of the twentieth century.

23.2 Book II and the Influence of Sebastian Lee

The Second Book that comprises Op. 53 was published in 1925 and dedicated to Herbert Walenn.¹ It aims to develop progressively the left-hand technique through the first seven positions of the instrument.² The bowing focuses on *legato* string-crossing, Staccato bowing with occasional emphasis on spiccato, martelé and bariolage. Etudes with unequal bow lengths, i.e. down-bows with more beats than up-bows (or vice-versa), are rare.

Trowell referred to these pieces as ‘melodic etudes’ and a comparison with Sebastian Lee’s works of the same name reveals many similarities.³ Individual etudes contain i) Progressively ordered teaching points, ii) Frequent use of stepwise melody, iii) A relatively wide range of note values and iv) Use of ternary form. Both Lee’s Op. 31 and Trowell’s Op. 53 contain 40 etudes.⁴

Given the bowing implications of a complex melodic line (compared to the rhythmic repetition of a standard etude), a single pedagogical goal, or teaching point, is probably unattainable. That Trowell manages to restrict each etude to only two or three such goals is a testament to his skill.

Lee’s *Études Mélodiques et Progressives* Op. 131 are written in a similar style to his Op. 31 of the same name. They were edited by Trowell’s teacher Hugo Becker and published under the collective title of *Seb. Lee’s Technologie des Violoncellspiels*.⁵ Perhaps it is this edition that inspired the title of Trowell’s Op. 53.

¹ For information on Herbert Walenn see Appendix 4.

² There is a brief excursion into thumb position in studies 9 and 10.

³ Luke Gertler, *Interview* (London: 2007). ‘Melodic’ etudes for cello were not a new phenomenon. Both Duport in his *Essai* (1806) and Kummer (in his 1839 *Violonschule*) wrote predominantly in a melodic style. For “Melodious Exercises” see Swert, *The Violoncello*, pp. 41-61.

⁴ David Popper, *Hohe Schule des Violoncello-Spiels*, Op. 73. 4 vols. (Leipzig: Friedrich Hofmeister, 1901-1905).

⁵ Sebastian Lee and Hugo Becker, *Seb. Lee’s Technologie Des Violoncellspiels: Etudes Mélodiques Et Progressive* Op. 131 (Mainz: Schott and Co., 1900-1903).

Etude I

This *Andante* was included in the Grade Five syllabus at the Guildhall. The etude illustrates the ‘melodic’ style that Trowell appears to borrow from Lee. The first two bars share the same rhythm, although Trowell’s subsequent development is more varied:

Ex. 22 *Etude I* Melodische Etüden Op 31 by Sebastian Lee, bars 1-8

Ex. 23 *Etude I* Op. 53 Book II by Arnold Trowell, bars 1-8

As the above figure illustrates, much of the bowing continues the frog-to-tip slurs established in Book One. The up-bow *diminuendo* for the D sharp in bar four requires a careful awareness of bow speed and pressure. Extensive shifting from first to fifth position suggests that Trowell wants the student to practise all positions in equal measure.⁶ There are several accidentals based on broken diminished chords and other occasional chromatic inflections. Expressive same-finger slides occur over the interval of a minor second at bars 36, 38 and 40.

⁶ Other methods concentrate on one position at a time. See Piatti, *Violoncello Method Book Two.*, and Rick Mooney, *Position Pieces for Cello*, 2 vols. (Florida: Summy-Birchard Inc., 1997).

Etude II

This *Moderato* was offered at the Guildhall for Grade Six.⁷ The goal of this study is to attain an evenness of tone across difficult string crossings, both in the lower and upper parts of the bow. The music navigates the upper two strings, with only occasional excursions to the lower. Trowell uses a contrapuntal style that is suggestive of the Bach Cello Suites. For the first two bars of the following phrase the bow speed and point of contact is critical:

Ex. 24 *Etude II*, bars 9-12

Etude III

This E minor etude is notable for its insistent dotted quaver figure and modulation to the tonic major for the 'B' section.⁸ The bowing from bar 21 (up-bow on the semiquaver and down-bow on the quaver) is made somewhat difficult by the instruction to play *at the point*: examples of 'reversed' bowing in the repertoire tend towards the balance point, or the middle of the bow.⁹

Ex. 25 *Etude III*, bars 21-24

⁷ Syllabus for 1950-51.

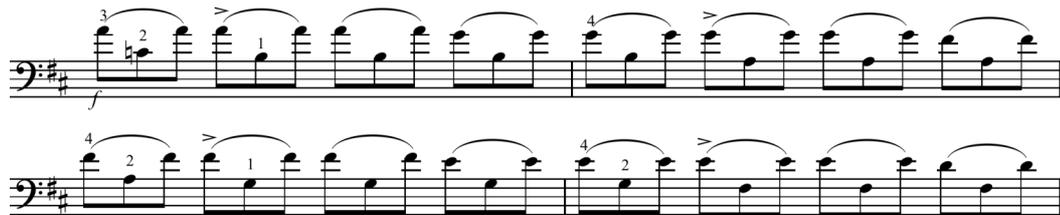
⁸ The key of E major is a relatively difficult one on the cello, especially on the lower strings.

⁹ Such a position is suited to the violin but seems a difficult one for the cellist. Violin-like bowing i.e. in the upper half of the bow, perhaps reflects Trowell's early training with his father.

Etude VI

This etude seems designed to emphasize the importance of the articulation at the start of the up-bow. Further, the teasing accents in the following passage are suggestive of a *Tarantelle* or *Gigue*:

Ex. 27 *Etude VI*, bars 47-50



As in many of Trowell's *Morceaux* for cello and piano, the C string is barely touched. Fifth and sixth positions, which are now regular 'stations' rather than destinations of occasional excursions, are clearly a focus. Trowell specifies that for the latter position the thumb must be kept behind the neck.¹² More significantly, variations in bow speed and/or pressure are required to accommodate dynamic shifts from bar 43.

Etude VII

Trowell states that the opening *forte* passage is to be played in the upper half of the bow. For this a martelé stroke ensures a clean execution:

Ex. 28 *Etude VII*, bars 1-4



¹² Someone with small hands may find this difficult. However, photographic evidence shows that Trowell had small hands himself.

The following four bars of staccato quavers are to be played in the middle of the bow. An alternation of bowing positions ensues, allowing for an exploration of the upper end of the bow and the less intense (and less tiring) lower half. Trowell does not state which part of the bow is required for bars 26 - 43 but the lower, and then the middle, seem to fit the dynamic intensity required.

Etude VIII

The introduction of G sharp minor is a significant feature of this *Andantino* in 6/8. Trowell uses an arpeggiated figure, taken from the *Prelude* to Suite No. 1 in G by Bach, to explore slurred bowing over three strings. The following passage is suitable preparation for this and other works including Borodin's String Quartet No. 2 in D:

Ex. 29 *Etude VIII*, bars 38-54 (excerpts)

Bars 38 - 39

Bars 53 - 54

cresc

Ex. 30 Second Movement String Quartet No. 2 by Borodin, bars 29-32

molto cantabile e dolce

p

A difficult slur is followed by an implied *ritenuto* immediately before the return of the opening theme:

Ex. 31 *Etude VIII* Book II by Arnold Trowell, bars 43-46

Etude IX

This etude seems designed to improve left-hand facility, presumably acquired by the student in the previous etudes. The fingering of the first bar of the following phrase implies a salon-style portamento:

Ex. 32 *Etude IX*, bars 1-2

Etude X

This A major etude introduces spiccato bowing for the first time. That this is to be played *Allegro molto vivace* is no surprise, given that the technique is most successful at a fast tempo. A careful placement of the bow at its point of balance is desirable. Further, a knowledge of thumb-position is required. Multiple accents in the middle section of the study emphasise the importance of an equal attack on the down and up-bow. Although there is a range of dynamics (*pp-f*), the crisp articulation of each note is of considerable importance.

Etude XI

This *Allegro Vivace* is a study of left-hand velocity and string crossing from the frog to the tip of the bow. The independence of the third and fourth fingers is a central consideration and apart from a brief excursion to sixth position at bar 51,

the left-hand is restricted to the first four positions. Conventional fingerings are briefly interrupted by over-extensions at bars 43 and 45 and for the chromatic scale, which is introduced for the first time at bar 72, the fourth finger is not required.

Etude XII

This etude extends and develops the bowing techniques introduced in *Etude Ten* and Trowell even retains the same A major key.¹³ To this end only positions one to four are used. Trowell specifies the upper part of the bow for the détaché stroke at the beginning. However, the spiccato designated at bar 45 is best played in the lower part of the bow. An alternation of these strokes clearly defines a separation of upper bow and middle bow. The wide-ranging tonality of this etude provides interest for what is otherwise a fairly standard velocity exercise.

23. 3 Book III and the influence of Friedrich Grützmacher

Although Book III, which was published in 1925, is paginated and numbered to continue in sequence from the previous volume, the etudes are significantly different in style and intent. They appear to be modeled on the first book of Grützmacher's *Technologie des Violoncellospiels Op. 38*.¹⁴ Given that Trowell considered the German's collection as "probably the finest of its kind ever written"¹⁵ it is not surprising that the New Zealander's *Technology of Violoncello Playing* has certain similarities:

- i) Both volumes contain etudes that are at an intermediate to an advanced level and are part of a series that is designed to be progressive.
- ii) Keys of up to five or six sharps are used. Other etudes, such as those by Piatti and Stutschewsky use no more than two or three sharps.

¹³ The tonality of A major features frequently in Trowell's *Morceaux* for cello and piano. Although this key is 'suitable' for teaching fifth position, interestingly, Trowell does not use this position in this study.

¹⁴ Friedrich Grützmacher, *Technologie Des Violoncell-Spiels Op. 38*, 2 vols., vol. 1 (Leipzig: 1891).

¹⁵ Trowell and Trowell, "Violoncellists, Past and Present," p. 163. See Chapter 7.2 Frankfurt.

- iii) Trowell and Grützmacher mix up the sequence of keys while maintaining a progressive technical challenge.¹⁶
- iv) Both volume titles describe twelve etudes (although Trowell unexpectedly adds a thirteenth).
- v) Both volumes consist of original compositions (unlike the methods of Piatti, Percy Such, Stutschewsky and others, which are a compilation of the works of other composer/cellists).

Trowell's *Etude XXIII*, with a focus on staccato bowing, is clearly influenced by Grützmacher's *Etude 12*.¹⁷

Ex. 33 *Etude 12 Technologie des Violoncellospiels Op. 38* by Grützmacher, bars 1-9

Ex. 34 *Etude XXIII Technology Book III* by Trowell, bars 1-4

Further, Trowell, (*Etude XX*) and Grützmacher (*Etude 6*) both use string crossings similar to those used by Bach in his *Prelude* from the *Third Suite*.

¹⁶ A systematic use of all keys, for example etudes by Dotzauer, Merk and others progress sequentially from one to seven sharps (or flats). While this approach may be beneficial for the left hand, the progress of bowing technique is likely to suffer.

¹⁷ A draft version of the *Etude 23*, which is shorter and in D major can be found in the Alexander Turnbull Library (fMS-Papers-9219-077). With a higher range the *leggiero* section is in the tenor clef and includes 4th, 5th and 6th positions.

However, several differences between Trowell's and Grützmacher's études are apparent:

- i) Trowell shows a preference for concise ternary forms where Grützmacher tends to adopt longer and more freely constructed forms.
- ii) Whereas Grützmacher frequently introduces multiple bow techniques in a single study Trowell seldom deals with more than one or two.
- iii) Trowell explores double and triple stopping to a greater extent than Grützmacher.
- iv) Grützmacher frequently incorporates a *recitative* passage or a change of tempo. Trowell does not introduce either.
- v) Trowell introduces thumb position but Grützmacher does not.¹⁸

Etude XIII

This double-stopping exercise involves shifting thirds and sixths across two strings. The tonality of A flat major ensures that there is no simple procedure to finding the chords, which involve the first four positions only. Apart from the difficulty of maintaining an even *legato*, no great challenges are presented in the bowing.

Etude XIV

Although the grouping of the quavers is generally conventional, the following passage distinguishes two voices in dialogue with one another:

Ex. 35 *Etude XIV*, bars 37-40



¹⁸ Grützmacher's second volume of Op. 38 is largely in thumb position. A discussion of this can be found in the next section.

Detaché bowing is specified here and is required to articulate the large intervals, which often cross three strings. Quavers, which are exclusively encountered throughout the piece, are individually bowed (without slurs) across a range from first to sixth position. Given that the only reference to detaché thus far (Etude XII) specifies the upper part of the bow it could be adopted here also. However, twenty-first century technique would suggest an execution in the middle of the bow.

Etude XV

As with Etude XII, the contrast of detaché and spiccato bowing is directly linked with dynamics in this *Allegro con brio* study in E flat major. The former occurs when the music is marked *mf* and the latter when it is *p*. Although the bowing techniques for other dynamics (which range from *pp* to *ff*) are not specified, it can safely be assumed that the same bow stroke applies.¹⁹

Etude XVI

After a strikingly melodic opening this *Andante sempre cantabile e molto espressivo* turns into an intensive exploration of double-stopping and then triple-stopping from bar 27. The latter begins in a descending line from seventh position and is made awkward by multiple open fifths. The chordal writing from bar 37 appears to be modeled on the *Sarabande* from Bach's Sixth Suite and is well beyond the level of the 'intermediate' cellist:

Ex. 36 *Etude XVI*, bars 37-40

¹⁹ Anything louder than *mf* can be assumed to be *detaché*, and any quieter, *spiccato*.

The G sharp minor tonality is of interest: given that no F sharp minor or C sharp minor studies have been encountered so far, it is surprising that Trowell returns to G sharp minor again for this one.²⁰

Etude XVII

Etude XVII was included in the 1950-51 Guildhall syllabus for Grade Eight. It is appropriate that tenor clef is introduced here for the first time given that the range extends to D a ninth above middle C. The expected thumb position is not restricted to the half-string ‘node.’ For example, in the following phrase the thumb is employed as an extra finger for passing notes that would otherwise be played in 4th, 5th and 6th positions:

Ex. 37 *Etude XVII*, bars 31-36

Etude XVIII

This *Moderato Maestoso*, which was in the Grade Seven Syllabus at the Guildhall in 1952, is substantial both in its musical scope and technical demands. It is written in the manner of a *Fantasy* or *Prelude* and is based on a turn figure alternating with multiple-stops. String-crossings of a tenth create a challenge for both hands.

The middle section at bar 43 is marked *Tranquillo* and involves further double-stopping, this time emphasizing the stepwise melody. The counterpoint in the following passage involves sliding the fourth finger across the strings without any interruption to the melodic line. Trowell cleverly places the turn figure in the phrase:

²⁰ *Etude XVIII* in Book II is in G sharp minor.

Ex. 38 Etude XVIII, bars 51-54

There is a brief return of the opening at bar 68 before a coda-style dominant pedal. At bar 77 the thumb is used as a launching point for a series of sixths (involving chromatic appoggiaturas):

Ex. 39 Etude XVIII, bars 77-82

Etude XIX

The dotted rhythm from Etude III is revisited here (this time in A instead of E minor) at a faster tempo (*Allegro Maestoso* instead of *Moderato*). An *espressivo* middle section at bar 17 effectively develops independence of the fingers of the left hand, and although a return of the opening at bar 27 may seem premature, interest is restored in the closing section (bar 35), which contains use of the thumb for advanced double-stopping from third to eighth position.

Etude XX

In this A flat major study, which is almost entirely in semiquavers, constant broken arpeggios demand stamina and flexibility in the bow arm. The rhythmic stability of alternating down-and up-bows is of prime concern, as is intonation. Security of the latter is best achieved by double-stopping the chords at a slow tempo with a sustained *legato* bow stroke. In the following example, arpeggios shift between the upper and lower three strings providing a rich effect:

Ex. 40 *Etude XX*, bars 41-46

The musical score consists of three staves of music in bass clef, with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The first staff is marked *f* and the second *p*. The third staff is marked *p dolce* and includes a double bar line with repeat dots. The music features broken arpeggios and double-stopping chords, with fingerings (1, 2) and bowing directions (up-bow and down-bow) indicated.

Etude XXI

Etude XXI was offered in the 1948-49 syllabus for Licentiate/ Associate Diploma at the Guildhall.

Trowell returns to his favourite key, A major, for this 6/8 string-crossing etude. The *tessitura* is high as might be expected for the first study to adopt treble clef. Almost the entire middle section is in thumb position. The thumb is used here both as a base from which extensions are made by the other fingers (e.g. bars 30 – 36) and as a chromatically shifting finger-substitute (bar 41). The chromatic shifts of the following passage demonstrate a further example of the latter approach:

Ex. 41 Etude XXI, bars 69-72

The closing four bars of this study extend over a five-octave range, the uppermost note a tenth higher than the next highest in this volume.²¹

Etude XXII

This E major *Allegro Scherzando* is one of the few by Trowell that is not in a ternary form: in place of a recapitulation at bar 63, a shift to D major launches a development of the thematic material that continues to the conclusion. The pattern of alternating pairs of slurred down and staccato up bows is probably derived from Piatti Caprice No. 10 for unaccompanied cello.²² As with the Piatti Caprice the challenge is the extensive shifting, in combination with the bowing, rather than the bowing itself. Unlike the Italian, Trowell uses a large amount of double-stopping in the middle section.

Etude XXIII

This *Allegro non Troppo* is an examination of staccato bowing and is clearly in debt to *Etude 12* of Grützmacher's Op. 38.²³ As with the previous etude, Trowell eschews ternary form in favour of free development. Notable features include the staccato down-bows from bar 18 and the descending passage (from G being 13th above middle C) at bar 78.

Etude XXIV

This penultimate etude begins with a reversed bowing pattern (i.e. up-bow on the strong beat) similar to *Etude III* in Book I:

²¹ Reference to the last four bars of Etude XXIII.

²² Alfredo Piatti and William Whitehouse, *12 Caprices* (Leipzig N. Simrock, c.1900).

²³ See Examples 33 and 34.

Ex. 42 Etude XXIV, bars 1-4

Allegro con fuoco

f risoluto, at the point *sf*

For the following passage Trowell seems to be imitating Sebastian Lee's Op. 131 *Etudes mélodiques et progressives*, rather than anything by Grützmacher.

Ex. 43 Etude 12 Etudes mélodiques et progressives Op. 131 by Sebastian Lee, bars 39-50

cresc. *f*

Ex. 44 Etude XXIV Op. 53 Book III by Trowell, bars 75-81

p *cresc.* *f* *sf* *sf*

The middle section (from bar 34) returns to the pairing of slurred down and staccato up-bows used for *Etude XXII*. However, all the semiquavers from bar 34 to bar 51 involve broken chords across three strings. The briefest of return of the opening theme at bar 60 restores the opening bowing to a conventional pattern before a coda (bar 73) that reaches B flat two octaves above middle C.

Etude XXV

This *Allegro Moderato* is light on both musical and technical content, and appears to be an afterthought. However, it effectively deals with trills, sometimes in combination with a turn and also while double-stopping.²⁴ To cleanly articulate the quavers in the following passage, which is clearly modeled on Grützmaker's *Etude 8*, the bow must be 'rolled' across the string rather than stopped:

Ex. 45 *Etude XXV*, bars 39-44

Ex. 46 *Etude 8 Op. 38* by Grützmaker, bars 13-18

²⁴ No other etudes in Op. 53 are concerned with trills. However, several of the 24 unpublished etudes deal with simultaneous double-stops and trills.

Summary of Books II and III Op. 53

The Second and Third Books of Trowell's Op. 53 are heavily influenced by the etudes of Sebastian Lee and Friedrich Grützmacher. Stylistically and schematically there are many resemblances.

Op. 53 books II and III contain etudes that are predominantly advanced or 'virtuosic', and many concern double-stopping. These etudes, as well as equivalents by Joseph Merk (*20 Studien* Op. 11), August Franchomme (*Etudes* Op. 35 and *Caprices* Op. 7), and David Popper (*Hohe Schule des Violoncello-Spiels* Op. 73) concern one or two technical points in relative isolation.²⁵ All, including the Popper (which is not progressive), aim to explore the most recent advances in nineteenth-century cello technique.

Other books of etudes, which were composed in the early twentieth century, exhibit a range of left and right hand technique. Arturo Cuccoli's *24 Studi Melodici per Violoncello*²⁶ and Joseph Malkin's *Twenty-Four Progressive Etudes*²⁷ cover all the 24 keys progressively. Although Trowell does not do this, distant keys are covered by modulation within each study.²⁸ The following table gives a comparative analysis of some of these works:

²⁵ Lee's etudes cover various technical points such as *Exercice du Trille* or *Exercice du Détache Léger*. However, the music itself often appears to contain multiple pedagogical goals.

²⁶ Artur Cuccoli, *24 Studi Melodici per Violoncello in Tutte le Tonalità nella Estensione di tre Ottave* (Padova: Zanibon, 1920).

²⁷ Joseph Malkin, *Twenty-Four Progressive Etudes in All Tonalities*, 2 vols., vol. 1 (New York: Carl Fischer, 1924).

²⁸ Distant keys are defined as four or more sharps or flats. Trowell covers all 24 major and minor keys in this manner.

Table 2: *Advanced Etudes 1924-1930*²⁹

Technique	Trowell 1925	Cuccoli 1924	Malkin 1924	Feuillard 1929	De'ak 1930
diatonic scales	4,6,7,8,10,17,23,24	1,3,6,9,10,11, 13,14,17,19,20,23	1,19,21	52	15
chrom. scales & notes	1,2,4,5,7,8,10,11, 13,14,15,16,17,18, 19,20,21,22,23			41	14,15
arpeggi/ broken chords	4,6,8,17,20,24		3,4,6,10,16,18,23,24	43,55	5,21
L.H. facility	4,9,10,13,19,23,24	15,16,17,19,22,24	18,19	47,56,57	2,9,15
ornaments	25		5,10,11	35,45	
multiple stops	13,16,18,19,21,23,24, 25	4,7,12,14,16,17,19,24		44,46	
Martelé	3,7,18,19		7,8,17		2,11,21
staccato	23,24	23	21,22	29	28
legato slurring	1,2,4,5,6,7,8,9,17, 20,21	8,11,18,20	2,3,4,5,6,13,16,23,24	48,51	3,4,8,10,12,18,19, 20,23,25,26
détache	12,14,15	15	9,18		7
spiccato/sautillé	10,15	5,21	20	31,34	11,22,24,27
bow distribution	1,3,16			38,40	5,9,23,24,25
other bowing	1,5,6,7,14,19,21	22	14,15,20	36,38,53	14
dynamics	6,7,9,16		5,6,9,12,13,14,15, 16,18,23	43	4,5,16
phrasing	1,2,13,16,17,21		16		1,6
distant keys	3,8,13,16,20,22	9,10,11,12,13,14, 15,16,17,18	10,11,12,13,14,21, 22,23,24		14,21
style/form	14,16,19,21,24				2,3,13,17,22,24,25
shifting	1,5,6,8,9,10,14,16,18, 19,20,21,24	1,3,5,6,7,8,9,10, 11,13,14,15,20	4,5,6,8,9,11,12,13,15,1 6,18,21	30,33,37,39,42,54	1,2,3,8,10,12,13,14,17, 19,20,21,22,25
thumb position	19,21,22,24,25	2,4,7,14,15,16,17,18,1 9,21,22		49,50,56,57	16,16,18,20,22,23, 24,25,26
pizzicato	5,6,8,9,10,11,12, 21,22			58	1,15,17,27,28

²⁹ Etudes from Arnold Trowell's *Technology Books II and III*, Artur Cuccoli's *24 Studi Melodici per Violoncello*, Joseph Malkin's *Twenty-Four Progressive Etudes in All Tonalties*, Louis Feuillard's *Etudes du Jeune Violoncelliste* and Stephen De'ak's *Modern Method for Violoncello*, vol. 2.

Chapter 24 Trowell's Unpublished Studies

24.1 *Technology Book IV*

Introduction

A large number of Trowell's 24 unpublished etudes, which for the purposes of this study will be referred to as *Technology Book IV*, include studies in thumb position.³⁰ Although their composition commenced before 1925, the single extant manuscript dates from about the 1950s.³¹ Probably due to the absence of a title page or inscription, previous catalogues and lists of works make no mention of the collection.

The etudes in *Technology Book IV* contain fewer technical difficulties than Grützmacher's Op. 38 Book II. A comparison of the latter work with Trowell's reveals further points of difference:

- i) Trowell's etudes are relatively brief and inclined to ternary form while Grützmacher's tend towards variation form.
- ii) Trowell, at least initially, focuses on a few technical problems in relative isolation.
- iii) Trowell uses a wide range of keys (from four sharps to four flats) while Grützmacher uses relatively few (two sharps and three flats).
- iv) Trowell tends to create a thumb 'station' or 'saddle' and stay in a particular key for longer, thus establishing any new position more fully.³²
- v) Trowell introduces tenths early in his book (exactly half-way through) while Grützmacher waits until the third to last of his studies to introduce this difficult and uncomfortable technique.
- vi) Trowell uses over-extensions with the thumb acting as a hinge (and where the interval between the thumb and the finger in question is wider than usual),

³⁰ Alexander Turnbull Library: fMS-Papers-9016-034.

³¹ A sketch of *Etude XXIV* from *Technology Book IV* is in the Alexander Turnbull Library. On the reverse side of the page is an early (D major) version of *Etude XXIII* from *Technology Book III*.

³² While not widely used, the analogy of the train and station seems apt here for a moveable hand (or shift between positions) and a fixed position (or stationary thumb).

while Grützmacher is more inclined to shift the thumb chromatically through a large number of keys and positions.³³

Similarities between *Technology Book IV* and David Popper's *Hohe Schule des Violoncello-Spiels* are easy to find:³⁴

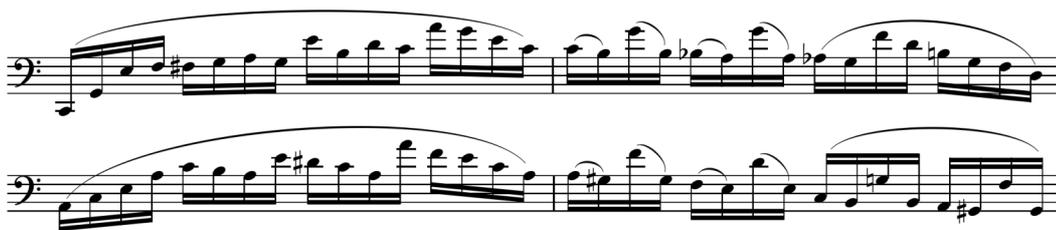
1. Both contain relatively few teaching points.
2. Studies are restricted to two or three pages in length.
3. Bowing is as much of a concern as the left hand.

Analysis

Etude I

Etude I deals with *legato* string crossing, advanced shifting, thumb position, *bariolage* (rapidly executed broken chords in one bow) and scales.³⁵ A reiteration of the opening material at bar 83 emphasises the ternary structure. In the first ten bars the paired semiquavers are played at the tip of the bow:

Ex. 47 Etude XXIII Technology Book III, bars 1-4



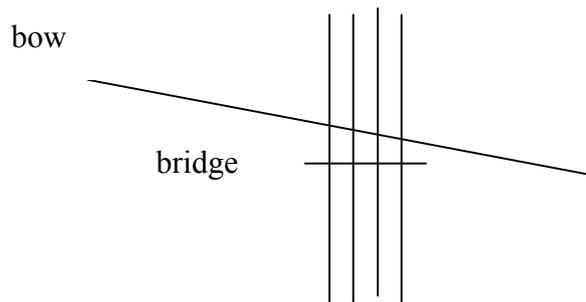
Although the cellist requires an unusually pronated (or leaning) bow-hand the real technical challenge is to prevent the bow from carrying to the fingerboard during the down-bow of each odd-numbered bar, rather than toward the bridge. This can be achieved by angling the tip toward the floor creating an obtuse angle

³³ The Davidoff hinge, or “Sharnir” technique, was developed by Charles Davidoff. See Valerie Walden in Robin Stowell, ed., *Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 1999), p. 188.

³⁴ There are differences: While Popper's etudes favour thumb position over multiple-stopping Trowell's show the reverse tendency.

³⁵ A draft of the work in the Alexander Turnbull Library is titled No. 1 *Allegro Moderato*.

between the strings and the tip. The movement of the arm does not change allowing a conventional bow trajectory that follows a line parallel with the bridge.³⁶



Etude II

While no tempo marking is given in the final copy, a sketch of *Etude II* is marked *Andante Sostenuto*. Like *Etude I* the formal structure is conventional with a recapitulation of the main material at bar 47. The critical feature of the left hand is the independence of the fingers. *Etude II* bears direct comparison with the D major Etude from *Twenty-One Studies* by Jean Pierre Duport.³⁷

Ex. 48 *Etude II Technology Book IV* by Trowell, bars 1-5

Ex. 49 *Study Eight 21 Studies for Violoncello* by Duport, bars 1-6

³⁶ This 'unequal' bowing ceases to apply from bar 17.

³⁷ While Duport asks the cellist to provide the accompaniment with the bow, Trowell uses both bowed accompaniment and left-hand pizzicato. J. L. Duport, *Vingt-une Etudes pour le Violoncelle*, (Offenbach: Johann André).

Etude III

Etude III develops techniques of up-bow staccato, multiple-stopping and trills that were used by Trowell in *Etude XXIII* in *Technology Book III*.³⁸ However, the key of E flat major, and the alternation of staccato bowing and legato trills, makes passages such as the following a challenge:

Ex. 50 *Etude III Technology Book IV*, bars 21-24

Thumb position (bars 5 – 10) is used across three strings while multiple stops (from bar 21) assist the cellist in extending his/her technique even further. Trowell uses a ‘hinge’ thumb to over-extend for the highest notes at the end of the fingerboard in bar 52.

Etude IV

Etude IV is a velocity study with almost uninterrupted semiquavers throughout. It develops further the legato bowing and string crossing of *Etude I* with both slurred and separate bow strokes. Rhythmic stability when bowing across multiple strings is easy to achieve with separate strokes, but notoriously difficult with sixteen slurred semiquavers. There are many examples of this kind of slurring.³⁹ Chromatic fingerings form the interval of a minor third in bars 55 to 56 while extensions create shifting diminished chords in bars 57 to 69:

³⁸ See Example 34.

³⁹ To reach an adjacent string when executing a slur there is an increase in distance traveled by the arm as the bow approaches the tip. Conversely the distance decreases on the up-bow.

Ex. 51 Etude IV, bars 55-58
Etude V⁴⁰

Etude V is the most technically difficult thus far; broken octaves are introduced for the first time (bars 24-25) as well as double-stopping in thumb position:

Ex. 52 Etude V, bars 29-32

In the above example stopped thirds are achieved with a fixed thumb (usually marked *restez*) combined with extensions equivalent to the interval of a tenth.⁴¹ Formal and musical elements are addressed in the *cantabile sostenuto* section at bar 40 where chords in sixths are playable by the second and fourth fingers or first and third fingers. A recapitulation at bar 60 and a short coda bring the piece to a close.

Etude VI

This study is reminiscent of the Popper's *Hohe Schule* insofar as it deals with slurred triplets in and out of thumb position.⁴² Unusually, it has a large amount of fingering provided by Trowell himself. Extensions are common; in bar 16 an

⁴⁰ A sketch of this etude is marked *Andantino comodo*.

⁴¹ Schroeder notes the use of 'stretches' creating an interval of a major sixth between thumb and third finger. Schroeder, *Handbook of Cello Playing*, p. 44.

⁴² Popper's *Hohe Schule* Etudes 4, 7, 21, 23, 29 and 31 all deal with slurred triplets.

Ex. 55 Etude VIII, bars 1-6

Trowell requires the cellist to focus the sound and contact point of the hair on the string “at the point” of the bow. The natural incline of the tip of the bow on the A and D strings is to the floor. This can be used to advantage so that the end of the up-bow gains traction by its proximity to the bridge while the end of the down-bow is able to glide more quickly as it approaches the fingerboard.⁴³ The accents in bars 5 -6 and 52- 53 emphasize the importance of an equality of articulation from the down to the up-bow and vice versa.

The unequal bowings (alternating slurs of 5 and 3 quavers) are reversed at bar 13. This passage is to be played at the tip of the bow. The ‘bite’ of the bow for each down-beat is critical, as is a circular wrist and forearm motion for the string-crossing. Although there are occasional instances of shifting to beyond fourth position the left hand is seldom required to extend.⁴⁴

Etude IX

Etude IX is marked *Andantino grazioso* and begins with a theme based on a turn figure similar to one used in *Etude XXV* in *Technology Book III*.

⁴³ Bow speed is important here; the initially slow down-bow must accelerate while the fast up must decelerate.

⁴⁴ Bars 23, 30-32 and 64-66. These are useful exercises for practising the running thirds in the first movement (bars 169 – 175) of Haydn’s Concerto in D major (Hob. VIIb:2).

Ex. 56 Etude IX, bars 1-6

Andantino grazioso

Double-stopping in thirds and sixths becomes the focus of quaver and semiquaver passages in the first seven positions as well as thumb position.

Etude X

Etude X summarizes the material in the previous etudes by combining trill ornaments, broken semiquaver arpeggio figures and double-stops in sixths all in the first sixteen bars. The polyphony in bars 20 to 38 requires the independence and strength of the fingers of the left hand while the accented up-bows from bar 39 to 42 are an extension of similar material in *Etude XXIV* in *Technology Book III*. Great control of bow distribution and bow speed variation are required. Further, the thumb must shift while the second and third finger remain in position:

Ex. 57 Etude X, bars 39-42

Etude XI

Etude XI reintroduces the advanced string-crossing techniques last found in *Etude I*. Further, the cellist is required to shift seamlessly between first position and

thumb position, all the time slurring eight or sixteen semiquavers (alternating across two strings) in one bow. The inevitable recapitulation occurs at bar 67 before slurred pairs of semiquavers at the point in bar 81 add an element of surprise:

Ex. 58 *Etude XI*, bars 81-88

∨ *point*
mp
mf
 3

An extremely high passage from bar 97 is reminiscent of the ending of the Schumann Cello concerto:

Ex. 59 *Etude XI* by Trowell, bars 98-100

8^{va}
pizz

Ex. 60 Concerto for Cello and Orchestra Op. 129 by Schumann, bars 750-756

0 0 0 0 0

Etude XII

Etude XII continues the goal of seamless transition between the lower, neck and thumb positions. The pattern of three slurred semiquavers followed by three

separate semiquavers (in 6/8 metre) is unique in Trowell's oeuvre. However the bowing is similar to that found in the fugue in Percy Such's edition of Bach's Suite in C minor:⁴⁵

Ex. 61 *Etude XII*, bars 33-36



Ex. 62 *Prelude from Suite No. 5* by Bach, bars 91-96



The etude is also unique in that there is no recapitulation of this material. Instead Trowell seems to want to push the technical boundaries further. Although the string crossings (bars 61 to 66) have precedents in the published *Technology*, the open fifths make them difficult to execute cleanly. The use of a chromatically shifting thumb at bar 67 is reminiscent of *Etude IV*.

Trowell maximizes left hand stretching with the introduction for the first time of broken tenths from bar 76. Although Trowell used this technique in his Op. 33 concerto in 1909, it is rare in cello studies.⁴⁶ In a similar manner to bars 57-60 in *Etude IV* the shifting pattern at bar 67 to 70 is based on the interval of the diminished fifth.

⁴⁵ Six Suites for Violoncello Solo. London: Augener, 1919.

⁴⁶ Grützmacher includes tenths in his Book II *Technology* Op. 38, and Trowell was not the first cellist to introduce tenths into a cello concerto. Haydn used the technique in his D major concerto.

Etude XIII

The recurring four-semiquaver figure in this study is a single broken chord and explores the practice of starting the stroke on the bass note and rolling the bow upward to the A string. It is reminiscent of August Franchomme's *Etude 2 Op. 7*:

Ex. 63 *Etude XIII*, bars 5-10

Ex. 64 *Etude 2 Op. 7* by Franchomme, bars 1-4

An anticipation of the shift of the thumb in bar 8 is required. Subsequently the multi-voice double-stopping from bars 44 to 53 is similar to passages from *Etude II*. Although there are more notes, or changes of note within each chord, both voices are more sustained and therefore easier to play. Passages using open strings or harmonics are clearly marked.

Etude XIV

Etude XIV pushes the left hand further with all the most difficult techniques found in previous studies and for the first time we have a scale in tenths at bars 32-33. At the start a seemingly simple scale ends at the top of the fingerboard in double-stops in sixths:

Ex. 65 Etude XIV, bars 1-6

Moderato risoluto

A constantly shifting thumb is required for more double-stopping in bars 11 to 17 before melodic passages in thirds dominate in bars 17 to 23. The rapid arpeggios of bars 26 and 27 require a high level of co-ordination in both hands. The ensuing passage suggests the cadenza in the first movement of Trowell's Op. 33 Concerto as well as bars 99-103 of the second movement of Kodály's Op. 8 Sonata:

Ex. 66 Etude XIV, bars 34-43
Etude XV

In comparison to the previous etude, *Etude XV* is relatively simple. The key of F minor (including F flats and other unusual accidentals) is skillfully handled so that shifting is kept to a minimum. A large number of chromatically altered melodic notes at the start and the end do not really contain any great difficulties. The

Ex. 69 Etude XXIII Technology Book III, bars 40-43

leggiero
mp

Etude XVII

Etude XVII contains music that suggests the rhythms and harmony of *flamenco* or Spanish dance. Some bowings, such as the opening double down-bow seem to have purely stylistic purpose while others, for instance bars 21 to 23 and 45 to 47 are executed with a *ricochet* or *gettato* stroke. Trowell's inspiration appears to be Servais' variations *Le Désir* Op. 4:

Ex. 70 *Le Désir* variation 5 by Servais, bars 5-8

Ex. 71 *Etude XVII* by Trowell, bars 21-30

The tonic minor (E flat) is suggested at the double-stopping passage, from bars 25 to 29, before a chromatic scale takes hold in bar 30.⁴⁹

Etude XVIII

Etude XVIII, marked *Andante espressivo*, is an exercise in double-stopping and shifting in the first six positions. The desirability of *cantabile* phrasing makes it a useful study for legato bow technique and the *poco ad libitum* coda from bar 57 raises the possibility of *tempo rubato* and other phrasing or dynamic possibilities.

Etude XIX

Etude XIX is, at four pages, the longest of Trowell's etudes and a test of stamina. Although Trowell does not indicate slurs, groupings of four or eight notes to a bow are most suitable. Constantly rolling chords, which necessitate an exacting articulation at the frog, are valuable for developing bow control. Several open fifths are challenging and a 'turning' left hand position, for which the shape of the fingers and hand are gradually modified, is required for clean execution of passages such as the following:⁵⁰

Ex. 72 *Etude XIX*, bars 93-98

⁴⁹ This scale must not be executed as a continuous slide.

⁵⁰ Turning requires the table of the hand to adopt a new position for each string.

Etude XX

Etude XX is the most scherzo-like of the collection. Features such as the *bariolage* in the coda at bar 167 are reminiscent of David Popper's *Tarantella* Op. 33. Passages of thirds, such as the following, are to be played with a shifting thumb:

Ex. 73 *Etude XX*, bars 36-44

The double-stopped sixths from bar 76 culminate in a passage of suspensions and appoggiaturas for which flexibility is required of the fingers of the left hand:

Ex. 74 *Etude XX*, bars 85-96

Etude XXI

Etude XXI is played entirely on the C string and explores the upper limits of the fingerboard. The challenge set by Trowell is to get a good quality tone in this difficult region of the instrument.⁵¹ This can be achieved by fine adjustments of bow pressure and speed with the bow close to the bridge. Marked *con moto*, the study is also a vehicle for the development of accurate shifting.

⁵¹ The author is not aware of any other advanced study in the cello literature that remains on the C string. However Paganini's "Variations on a theme by Rossini" (*Dal tuo stellato soglio*) from the opera *Moïse* is played entirely on the G-string of the violin. Although Trowell performed this latter work several times, it was probably in the form of an arrangement played on the A string.

Etude XXII

Etude XXII employs broken chords that develop accurate intonation and shifting and the width of the chords is extended to include the upper octave; as far as eighth (thumb) position. A rocking bow at the heel (forward and back on a horizontal plain) is required.⁵²

Etude XXIII

Etude XXIII is a *tremolo* exercise in the style of a Paganini *Caprice* but executed entirely in thumb position. The main goals are strengthening the left hand and the development of accurate intonation. Fingers often travel beyond the octave across two adjacent strings, i.e. over-extensions are frequently encountered.

Etude XXIV

Etude XXIV is fittingly dynamic and interesting for a finale. Every kind of left and right hand technique from earlier in the book is summarized. The care with which Trowell wrote this is evident in the large number of musical markings, fingerings and bowings. A reversal of the bowing at bar 63 coincides with the return of the theme and a more natural arm movement. For the study in its entirety see Appendix Six.

⁵² Arthur Broadley effectively describes the purpose of this action in his *Chats to 'Cello Students* (Broadley, p. 71).

Summary of Technology Book IV

Technology Book Four is a significant addition to the established repertoire of cello studies which is dominated by David Popper's *Hohe Schule* Op. 73. Trowell used the latter volume as a model for this collection to a far greater extent than Grützmacher's Op. 38. The New Zealander's studies demonstrate a familiarity with the mainstream concert repertoire and the technical demands required of the virtuoso soloist.

Other collections of technically advanced studies were written in the early Twentieth Century, but are less numerous than those for the intermediate or advanced student. Demanding and virtuosic studies, such as those published by Popper between 1901 and 1905, are incorporated into standard technique only after some lapse of time. For various reasons collections of etudes by Joseph Malkin, F. W. Hünerfürst and Paul Bazelaire fall outside the standard repertoire.⁵³ The following table includes Trowell's *Technology Book IV* alongside Popper's *Hohe Schule* in a comparative analysis with several other highly advanced etudes from 1910 to c.1930:

⁵³ Joseph Malkin *Dix Etudes*, F. W. Hünerfürst *24 Cello-Etuden*, Paul Bazelaire *La Technique du Violoncelle: Douze Études de Vélodite* and *Dix Études Transcendantes* (Vols. 3 and 4). For details on these volumes refer to Appendix 2: Cello Etudes at the start of the twentieth century.

Table 3: Higher Etudes 1901-c.1930

	Trowell	Malkin	Hunerfurst	Bazelaire	Popper
<i>diatonic scales</i>	1,3,7,14	8,10	2,3,13,14,19,20,23	3,4,7,13,19,22	14,38,
<i>chromatic scales &/or notes</i>	1,4,8,10,11,15,17,20	6,9,10	8,17,18,20, 21,23	2,7,13,22	3,4,5,7_10,12,13,17,23,24,26,27,31,32,35,37, 38,39,
<i>arpeggios/ broken chords</i>	1,6,13,15,16,19,22,24	1,2,4,7	6,10,11,13,15,18,21,23	1,6,9,10,11,18,	5,18,33,
<i>L.H. facility</i>	4,10,21	1,2,7,	2,3,4,8,18,23	1,2,8,10,13-22	1_40
<i>ornaments</i>	9,10,12,21	3,4,6	2,16,17,19,23,24	3,4,21	37,
<i>3rds & 6ths</i>	9,13,14,16,18,20	5,8,9	7,22,24	13,14,16,18_22	9,13,17,24,29,31,34
<i>10ths & unisons</i>	12,14			15,17,21	
<i>multiple stops</i>	2,5,9,10,13,14,16,17,18,20,22,23,24	5,8,9	1,7,10,12,20,22,23,24	12_22	9,13,17,29,34,
<i>martelé</i>		3,10	20,24	20,	1,5,30,40
<i>staccato</i>	3,9,16,24	4,5,	10,12,13,16,23		14,15,32,
<i>legato slurring</i>	1,4,5,6,8,11,12,13,15,18, 19	1,5,6,7,8,9	1,4,5,6,7,10,11,13,15,17,18,19,20,21,22,23	1,2,3,4,6,7,8,9,11,13,14,16,19,21	2_4,7_10,12,13,17,20_24,26,28,29,31,33_35,39,
<i>détache</i>	20,22	2,4,	23,24	22,	6,37,
<i>spicc/sautillé</i>	3,7		8		18,19,27,38,
<i>bow distribution</i>	8,10,12	3,5,8	12,13,18,24	2,4,8,10,13,14,17,19,21,22	14,15,28,29,32,33,40
<i>other bowing</i>	2,8,9,16,17,20,22,24	3,7	9,12,14,18,20,23,24	20,22	5,15,30,
<i>distant keys</i>	15,18,23		20,21,24	2,7,9,12	3,4,13,29,30,35,37,39
<i>style/form</i>	2,9,20	8,	5,9,10,12,16,18,19,23,24	16,19,21	19,
<i>shifting</i>	1,3,4_12,15,21_24	1_6,8,9,10	3,4,5,6,7,8,9,11,18,19,21,23,24	1_4,7_10,13_20	1_40
<i>thumb position</i>	1,3_7,9,10_12,14,17,23,24	1,2,3,5,8,9,10	3,7,8,9,11,17,20,21,22,23,24	1,3,6,10_13,15_22	4,5,7_10_15,18,20_23,26,28_33,35,37_40
<i>thumb octaves</i>	5,7,10,17,24	9,10	14,18,20	15,17,22	5,12,13,20,23,27,31,33,38,39,
<i>thumb Xtension</i>	3,4,5,6,7,10,12,14,23	1,3,	6,8,9,11	9,11,18,19,21	32,37,
<i>Batteries</i>	1,4,11,16,19,20,24		15,24	14,19,20,	20,28,35,
<i>harmonics</i>	6		18,19,23	10,18,19,	7,18,22,24,40
<i>L.H. Tremolo</i>	10,14,23	5	22	6,12	13,
<i>multi voices</i>	2,5,10,13,18, 23	9	12,22,23,24	12,19,21	17,39,
<i>L.H. pizz</i>	2				15,17,22,31,34,

24.2 Twenty-Seven Studies

The title of this collection is a misnomer; these works are not studies or etudes but individual movements modeled on Bach's Cello Suites.⁵⁴ Only 27 of planned 36 movements were completed and the collection, though in Trowell's hand, has been misrepresented by additional script. The title (27 Studies for Cello by Arnold Trowell), the numbers and the tempo indications were added by someone else, probably former student Alan Ford or Trowell's wife Eileen in the 1950s or 1960s. The latter was, according to Arnold's diaries, keen to see the works published while Ford was less enthusiastic.⁵⁵ Trowell had no such plans: as studies, most of these works have limited pedagogical value and appear to have been composed as an exercise rather than for actual performance.

The individually numbered movements do not have titles. However, several draft manuscripts and diary entries reveal these: Studies 1 - 5 are titled *Suite I Prelude Allegro Moderato, II Allemande, III Courante, IV Bourrée, V Sarabande* and Studies 19 -24 are titled *[I] Andante, [II] Allemande, III Courante, IV Sarabande, V Minuets I and II and VI Gigue*.

The sequencing of the studies retains the key scheme of the suite: Studies 1-6, 7-12 and 19-24 are three suites in C minor, B minor and A minor respectively. All these movements are in binary form.⁵⁶ A further nine movements may be considered three more half-completed suites.⁵⁷ However studies 13, 16, 18 and 26 use a classical, rather than a baroque syntax and others, such as Study 27 are in the style of Trowell's salon music of the 1920s.

When considered in the context of the unaccompanied literature for the cello these works present several problems. Trowell favours a binary format that is a literal

⁵⁴ The first page of Trowell's 1952-53 Notebook states that "Six Sonatas for Violoncello Alone", in the keys of C minor, B minor, D major, C major, A minor, and G minor, respectively, were finished on 3 August 1952. Trowell and his contemporaries referred to Bach's cello suites as cello sonatas.

⁵⁵ Correspondence between Oliver Trowell and Ford concerning the so-called '27 Studies' is held in the Alexander Turnbull Library: MS-papers 8972-11- Papers compiled by Oliver Trowell.

⁵⁶ The use of binary form (discussed later) occurs in only one other work; the oboe sonata which was written in the early 1950s.

⁵⁷ Studies 13-15 form half of a Suite in D major, Studies 16-18 form half of a suite in C major and Studies 25-27 in G minor.

copy of Bach and other baroque composers. Baroque and neo-classical forms were acceptable models in the early twentieth century but the musical language was necessarily modernised.⁵⁸ Trowell does not do this and he eschews the chromatic inflections so characteristic of his other works in favour of the diatonic.

As a collection of studies there are even more problems. As already mentioned, they appear to lack pedagogical intent. There is no apparent progression from one study to the next; the higher positions are introduced seemingly randomly and vast differences occur in the level of technique required from one study to the next. Further, the plentiful repeat signs cannot be justified from a pedagogical point of view; if a student needs to repeat a section he or she will simply do so.⁵⁹

There are some exceptions; studies 13 - 18 and 27 are substantial works with many features in common with the *Technology* etudes. They are ternary in form with more than one discernible teaching point, usually involving paired bowing patterns. It is likely that some of these were written substantially earlier than the other movements. For these reasons some discussion of them has been included here.

Study 13

Study 13 *Allegro non troppo* is written in the style of an eighteenth-century Italian concerto. A repeat sign at the start of this study is misleading; this is not another binary work, rather, it is ternary in form. Although conceived as an *Allemande*, the dance idiom barely extends beyond the first downbeat:

Ex. 75 Study 13, bars 1-4

Allegro non troppo

⁵⁸ For instance Max Reger's Cello Suites use baroque forms in a contemporary style.

⁵⁹ Trowell would not have added ornamentation, or expected others to add ornaments on the repeat.

The phrase is repeated in thumb position at bar 36. Subsequently a paired bowing, with two notes slurred together, is adopted. This suggests a light bow stroke eventually turning into a staccato. Passages of double-stopping incorporate this stroke with the thumb in a stationary position.

Study 14

Study 14, which is designated a *Sarabande*, avoids the second-beat emphasis which is traditionally associated with this dance. Sketches show that this movement was originally intended to be binary with repeats. However, the B section, which consists almost entirely of double-stopped tremolo (in thumb position), is unrelated to the A section.⁶⁰ Trowell's consideration for form here seems secondary.

Study 15

Study 15 is a characteristic *Gigue* but becomes scherzo-like with the assigned *presto* tempo. It has elements of the *tarantelle*, namely, the tripping quaver slurs at bar 58. The careful fingering provided on the first page shows that Trowell was aware of the technical challenge posed for the left hand.⁶¹ A passage of *bariolage* at bar 38 is idiomatically written, as is a sequence of double-stopping from bar 60. A climactic passage of arpeggios contains piquant harmonies that provide contrast with the main theme:

⁶⁰ These would be of pedagogical interest if Trowell had not already dealt with them in considerable depth in the *Book IV Etudes*. In this context they are out of place.

⁶¹ Fingerings in ink, which tend to be small in size are by Trowell. Other fingerings in pencil, which have not been included in examples 75-81, are almost certainly by Alan Ford. Although Trowell's fingerings in this study are not numerous, previous studies in the volume have even fewer.

Ex. 76 Study 15, bars 76-79



A return of the main theme occurs at bar 88 before more double-stopping in thumb position is encountered. The chords of the last four bars are, like the final chords of Bach's Prelude to Suite No. 2 in D minor, left unadorned.⁶²

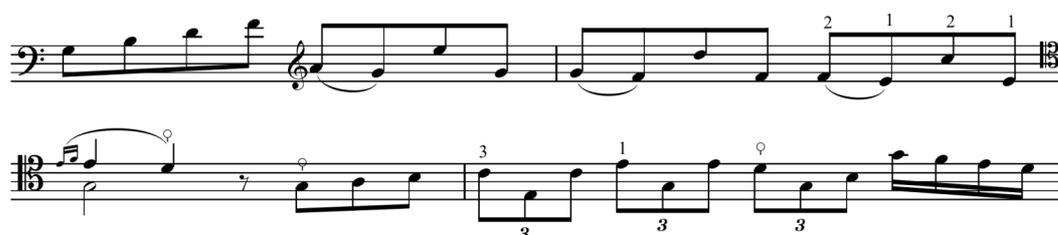
Study 16

The opening theme of Study 16 is conventionally classical. The music is neatly constructed in sonata form and the predictable music is rescued by some effectively idiomatic writing, namely double-stopping in thumb position and some Austro-German-style string crossing (of the kind advanced by Romberg):

Ex. 77 Study 16, bars 105-109



Ex. 78 Study 16, bars 112-115



⁶² Bach and his contemporaries would have expected an extemporization on the chords i.e. broken arpeggios.

Study 17

Study 17 is a *Siciliano* in rondo form with regular eight-bar phrases; the structure is ABAC (16 bars) B' (16) ACA (coda). The B' section contains passages in thumb position that encourage the use of the fourth finger and a somewhat belated exploration of the characteristic dotted rhythm:

Ex. 79 Study 17, bars 49-56

The musical notation for Ex. 79, Study 17, bars 49-56, is presented in three staves. The first two staves are in treble clef, and the third staff is in bass clef. The key signature is G minor (two flats). The first two staves show a melodic line with a dotted rhythm and a fourth finger emphasis. The third staff shows a bass line with double-stopping and a complex rhythmic pattern.

Study 18

Study 18 *Molto Ritmico* seems incomplete without an orchestral or piano accompaniment and its deployment of sonata form is so conventional that at the end of the exposition is marked by a double bar. However, the ensuing development section contains interest with pairs of slurred semiquavers, such a feature of *Study 16* and extensive thumb position and double-stopping. While the return of the second *dolce* subject at bar 93, which is an octave higher than expected, could be played effectively in either the neck or thumb positions, the following passage is played in fourth and third positions respectively:

Ex. 80 Study 18, bars 114-117

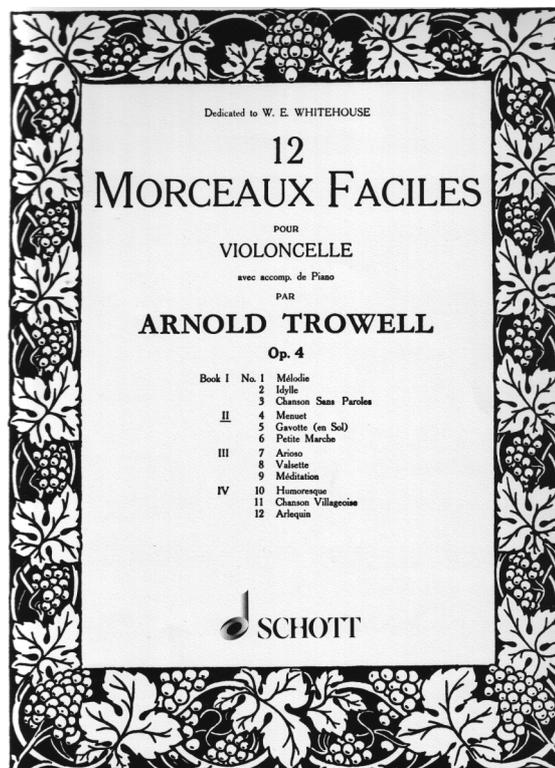
The musical notation for Ex. 80, Study 18, bars 114-117, is presented in two staves in bass clef. The key signature is G minor (two flats). The notation shows a melodic line with slurred semiquavers and double-stopping.

Study 27

The final *Presto* of the 27 Studies is the most distinctive of the collection and the farthest from any baroque model. The form is loosely ternary and stylistically it may be viewed as a *scherzo*. Significantly the harmonic language is more typical of the pre-World War II works and the technical display more virtuosic. A typical sequence at bar 57 makes good use of a shifting thumb position:⁶³

Ex. 81 Study 27, bars 57-62

Plate 21: Morceaux Faciles Op. 4



Source: Collection of the author (Copyright Schott & Co. 1921)

⁶³ The sequence begins in bar 56.

Chapter 25 Original Music for Cello and piano

Stylistic differences can be seen between the works published during the First World War and those published after 1920. The ‘Salon’ or vocal style, evident in works prior to 1920, is abandoned during the war in favour of a simpler manner. This latter music involves less portamento and an emphasis on dance rather than ballad writing. Works composed after 1920 are more likely to be titled in English, rather than French.

The following analysis of these works will maintain a chronological order that is sometimes at variance with the opus numbering:

25.1 Published works

Six Morceaux Op. 20

Six Morceaux Op. 20 was published in 1908 by Schott and dedicated to Kathleen Beauchamp (Katherine Mansfield). These predominantly ternary or dance-like movements target the beginner or intermediate cellist, and contain repetitive melodic ideas. All begin with a characterful piano introduction.

Berceuse

This work is played almost exclusively on the A string, making good use of fourth position. The fingering implies some portamenti.

Mazurka

This *Mazurka* was included in Schroeder’s *Guide through the Violoncello Literature* for Grade 2.⁶⁴ Characteristic dotted rhythms for the A minor opening of *Mazurka* contrast with triplets in the ensuing tonic major section. Likewise the range is lower during a ‘B’ section, which makes good use of the D string. Frequent portamenti are implied.

⁶⁴ Schroeder, *Handbook of Cello Playing*, p. 114.

Serenade⁶⁵

A 6/8 *siciliano* rhythm in this A major *Serenade* is skillfully contrasted with an F major melody on the D string. While the cello part extends no further than fourth position, the piano part is more adventurous and involves extensive semiquaver passages throughout.

Élégie

This *Andantino* extends to fifth position and spans a two-and-a-half octave range. While the modulation from D minor to B flat major is unremarkable, the increased technical demands on both cellist and pianist, particularly for the central section, are significant. Extensive fingering is given for the cellist.

Barcarolle

The longest of the set, *Barcarolle* is in G major but uses the relatively remote E flat major tonality for the ‘B’ section. This provides much of the technical challenge for the cellist. Extensive dynamics and fingerings are given and once again portamenti are frequent.

Caprice

Caprice was also included in Schroeder’s *Guide* at Grade 2. Edmund van der Straeten gives an analysis as follows:⁶⁶

The name of the young violoncellist-composer is so well known to the musical public that it is needless to go into detail about his exceptional powers as an executant, nor his merit as a composer. The literature of the violoncello he has enriched not only by a number of very effective smaller solo pieces, but also by Concerto, Op. 33. The “Caprice” resembles in form the “Etude-Caprice,” by Goltermann, in so far as both consist of a kind of perpetuo mobile followed by a cantilena, after which the first part is repeated. Trowell’s “Caprice”

⁶⁵ Appendix 8, Disc A Track 18.

⁶⁶ Edmund van der Straeten, *Well Known Cello Solos: How to Play Them with Understanding, Expression and Effect*, 3 vols., vol. 1 (London: William Reeves, 1922).

does not exceed the neck positions and makes an excellent and pleasurable study for spiccato bowing.

Ex. 82 *Caprice Op. 20 No. 6* by Trowell, bars 1-11

Vivace

p leger

Ex. 83 *Etude-Caprice Op. 54 No. 4* by Georg Goltermann, bars 16-21

Allegro

f

mf *simile*

A comparison of Trowell's *Caprice* with Ludwig Lebell's Op. 19 of the same name reveals some relevant issues:⁶⁷

- i) Both are in a minor key and cover positions one to four.
- ii) Lebell's modulation is conventional (A minor to the relative major) while Trowell's is less so (to the submediant major).
- iii) Trowell's piano accompaniment is technically undemanding while Lebell's is more complex.
- iv) Both works are of a similar duration; Trowell's *Caprice* is 134 bars in length, Lebell's 131.
- v) Both works include legato bowing but only Trowell's includes spiccato.

⁶⁷ Ludwig Lebell, *Caprice Op. 19* (London: Augener, 1922). Lebell wrote numerous other easy concert pieces for cello and piano. Most of these were published by Augener's immediately after the First World War and at about the same time that the majority of Trowell's *Morceaux* appeared.

Ex. 84 *Caprice Op. 19* by Lebell, bars 1-7

Allegro

f *f* *f* *p* *leggiero*

Nocturne Op. 16⁶⁸

Published in 1909, the *Nocturne Op. 16* in D major may have originally been written for string quartet.⁶⁹ Such was the commercial success of the piano and cello version that it was republished for piano solo in 1910, and again in 1911, alongside works by Becker, Van Goens, Franchomme and others.⁷⁰ Daisy Jean recorded the work for Victor in 1917 and C. Warwick Evans recorded it about 1919 for Columbia.⁷¹ Although musically slight, the score does show some invention including a tendency to modulate through remote keys before the return (or recapitulation) of the main theme:

⁶⁸ Appendix 9, Disc A Tracks 17 and 21.

⁶⁹ Alexander Turnbull Library (MS-Papers-9016-044) has the cello part of an arrangement for string quartet.

⁷⁰ The catalogue of the Library of the University of Debrecen, Hungary lists this volume.

⁷¹ According to the Encyclopedic Discography of Victor Recordings (University of California, Santa Barbara), Daisy Jean recorded the work on 23 July 1917. For information on the Warwick Evans recording see Chapter 20.5 Tempo Rubato.

Ex. 85 Nocturne Op. 16, bars 33-41

Poco animato

mf

cresc.

gliss

f

espress

Six Morceaux (2nd Series) Op. 22

These six pieces were companion works to Op. 20 and published in 1909. Unusually there is no dedication. The ternary form is persistent and all except No. 3 *Souvenir* modulate to the conventional dominant, subdominant or relative key.

Gondoliera

The *Barcarolle* rhythm is maintained throughout this *Andantino* in B flat major. While the cello part is appropriate for a beginner or intermediate cellist, the piano part is more demanding. Fingerings show that Trowell is equally satisfied with ascending and descending portamenti.

Menuet

While *Menuet* is played almost entirely on the A string the Trio is more wide ranging. The melody does not extend beyond fifth position.

Souvenir

The D major *Andante* changes character at bar 21 when the metre becomes duple and the tonality shifts to B flat major. Further, the piano begins a sequence of semiquavers that maintains a quiet energy.

Valse

Valse was included in Schroeder's *Guide through the Violoncello Literature* at Grade 2.⁷² Features include an angular B flat major melody and chromatic harmony in the piano part for the repeat of the opening waltz theme:

Ex. 86 *Valse* Op. 22 No. 4, bars 41-46

The musical score for Ex. 86, *Valse* Op. 22 No. 4, bars 41-46, is presented in two systems. The first system shows the cello part in the bass clef and the piano accompaniment in the grand staff (treble and bass clefs). The piano part features a sequence of semiquavers in the right hand and chords in the left hand. The second system continues the piece, showing the cello part and piano accompaniment.

⁷² Schroeder, *Handbook of Cello Playing*, p. 114.

Chanson Triste⁷³

The *Andantino* was included in Schroeder's *Guide* and the 1952-53 Grade Five syllabus at the Guildhall. The main theme consists of a descending quaver melody that provides the sentiment of the music. This is the only one of the *Douze Morceaux Faciles* to relinquish the piano introduction.

Tarantelle

The relentless quaver runs continue only in the piano part for the 'B' section of this *Vivace*. It is notable that A minor is the same key used for *Gigue-Scherzo* Op. 11 and *Tarantella* for four cellos:

Ex. 87 *Tarantelle* Op. 22 No. 6, bars 16-23

Musical score for Ex. 87, *Tarantelle* Op. 22 No. 6, bars 16-23. The score is in bass clef with a 6/8 time signature. It consists of three staves. The first staff is marked *vivace* and *f*. The second and third staves are marked *f*. The music features a descending quaver melody with slurs and accents.

Ex. 88 *Gigue-Scherzo* Op. 11 No. 6, bars 1-9

Musical score for Ex. 88, *Gigue-Scherzo* Op. 11 No. 6, bars 1-9. The score is in treble clef with a 12/8 time signature. It consists of three staves. The first staff is marked *Allegro vivace* and *mf*. The second and third staves are marked *mf*. The music features a descending quaver melody with slurs and accents.

⁷³ Disc A Track 19.

Ex. 89 *Tarantella for four cellos (Cello One), bars 325 -338*

The musical score for Ex. 89 consists of three staves of music in bass clef. The first two staves show a melodic line with slurs and accents. The third staff continues the line, including a dynamic marking 'mp cresc' and a hairpin crescendo symbol.

Chanson sans Paroles Op. 52 No. 1

Published by Schott in Germany in 1910 this work in 3/4 (D major) is approximately 100 bars long. It begins with a dense and chromatic piano solo of 12 bars duration. The fully annotated cello part is almost entirely in tenor clef and the highest note is F sharp (top line of the treble clef).⁷⁴

Valse-Scherzo Op. 52 No. 2

Valse-Scherzo No 2 was published by Schott in Germany in 1910. Like *Nocturne* Op. 16, this work displays a tendency to more adventurous modulation. The opening A major tonality is quickly abandoned after twelve bars and only returns on the last page of the score. The interim three pages cover a wide range of flat keys. For the cellist this is an advanced work, which is most demanding in the opening 'A' section and during its return:

⁷⁴ Although the copy donated to the Alexander Turnbull Library by Oliver Trowell in 1972 has been lost, the British Library has a duplicate.

Ex. 90 *Valse-Scherzo* Op. 52 No. 2, bars 45 - 55

***Mémoire* Op. 65 No. 1⁷⁵**

This was published in 1912 in London by Laudy and dedicated to the cellist Walter Hatton.⁷⁶ Like *Valse-Scherzo*, there is an eight-bar piano introduction that gives the work the feel of a salon ballade. Subsequently the cello takes the main thematic material and plays without interruption to the end.

***Mélodie en Ré* Op. 7 No. 1⁷⁷**

Of the three pieces comprising Op. 7, *Mélodie en Ré* was the only one published. Although the Schott edition was released in 1917, the work was probably written prior to the First World War.⁷⁸ Some fingerings encourage an expressive portamenti:

⁷⁵ Appendix 9, Disc A Track 20.

⁷⁶ Trowell's first performance of this work was in June 1911. The Alexander Turnbull Library has the score and also an arrangement for cello and orchestra.

⁷⁷ Appendix 9, Disc A Track 7.

⁷⁸ The Alexander Turnbull Library has an arrangement of this work for string quartet that appears to date from before 1913. A comparison of the scores suggests that the duo for cello and piano was written after the quartet.

Ex. 91 *Mélodie en Ré* Op. 7 No. 1, bars 1-11

As in *Mémoire*, there is overriding *legato* quality that stems from the absence of any rests for the cellist (apart from the opening piano solo).

***Le Rappel des Oiseaux (Etude Caprice) Op. 3 No. 2*⁷⁹**

Le Rappel des Oiseaux was written before 1912.⁸⁰ It was published by Schott in 1922 and dedicated to cellist Herbert Walenn.⁸¹ Trowell performed the work at least eight times before 1939, the last concert being a broadcast for the BBC. Despite similarities with music by Daniel Van Goens and Georg Goltermann, this *Presto* is a good example of the *Etude-Caprice* genre.⁸² The “trick staccato” at bar 70 is useful for developing independence of both hands and the last ten bars challenge the agility of the left hand.⁸³ As a vehicle for technical development and an encore piece for recital *Le Rappel des Oiseaux* is ideal.

⁷⁹ Appendix 9, Disc A Track 1.

⁸⁰ A performance of the work was given in 1912.

⁸¹ See Appendix 4.

⁸² Daniel van Goens *Scherzo* Op. 12, and Georg Goltermann *Etude-Caprice* Op. 54 No. 4.

⁸³ ‘Trick Staccato’ is a term used by Arthur Broadley and is described thus: *the left hand takes no part in the divisions of the notes, the third finger merely gliding from the highest note of the passage, down to the open A string*. This technique is used by Trowell in his *Tarantelle* cello quartet, by van Goens in his *Scherzo* Op. 12 and by Tchaikovsky in his *Variations on a Rococo Theme*. See Broadley, *Chats to Cello Students*, pp. 89-90.

Six Pieces Op. 5

Schott in London published Six Pieces Op. 5 in 1920. Along with the *Morceaux Faciles* Op. 4 these are Trowell's only works for cello and piano that remain in print today.⁸⁴ Only the first position and moderate tempi are used and there are no rhythmic divisions smaller than a quaver. All pieces are in simple duple or triple metre. Volume One comprises *Arietta*, *Chanson sans Paroles* and *Gavotte* and Volume Two *Lullaby*, *Colombine* and *Chanson de Printemps*.⁸⁵ All are in keys ranging from only one sharp to one flat.⁸⁶

Columbine and *Arietta* were included in the Guildhall syllabus for Grade Two in the early 1950s. The latter work is a rondo of some character and remains in the current Trinity Guildhall syllabus for Grade One.

Morceaux Faciles Op. 4⁸⁷

Morceaux Faciles Op. 4 was written before 1916.⁸⁸ These works are popular today and have remained in the teaching repertoire for the beginner/ intermediate cellist ever since they were published in 1921. The dedicatee William Whitehouse included *Columbine* and *Chanson Triste* in the 1922 Syllabus of the Associated Board of the Royal Schools of Music.⁸⁹ *Chanson sans Paroles* was also in the syllabus for ABRSM (1929).⁹⁰ *Idylle* was in the 1952 Syllabus for Grade One at the Guildhall, and *Meditation* and *Arioso* remain in the Trinity Guildhall syllabus

⁸⁴ Book Two is now out of print.

⁸⁵ *Chanson sans Paroles* Op. 5 will be in the NZMEB syllabus for Grade One from 2012.

⁸⁶ The Gavotte is the weakest of the set and contains a Trio, or Second Gavotte, in 4/4.

⁸⁷ Appendix 9, Disc A Tracks 2-6.

⁸⁸ Schott publications list the work prior to this date.

⁸⁹ Whitehouse was Professor of Cello at the Royal Academy of Music.

⁹⁰ Dora Petherick, *The Strad*, Vol XXXIX No. 464, 1 December 1928, p. 458. Petherick gives a analysis of the work as follows:

The Chanson sans Paroles of Op. 4 is a very simple and tuneful solo – quite easy to play if the candidate is very careful about his measurement of the bow (if he hears any squeaks, he must practise in front of the looking-glass and watch that he always uses one third of bow to each crochet beat until he can draw the bow steadily and evenly). There are not any finger-extensions, so all attention can be given to playing perfectly in tune with nicely rounded fingers. All bows, however well-measured, need correct weight to make the hairs hold the strings, and this must also be arranged, and a different weight put on D string (lighter, of course) when changing from string to string in the C major section.

today.⁹¹ There are four books with cello fingerings and accompaniments throughout.

Volume One: *Mélodie, Idylle, Chanson Sans Paroles*.

Volume One is entirely in the first position and focuses on legato slurring. All four strings and all four fingers are used but only in 3/4 and 4/4 metre. The book emphasizes the cantilena quality of the cello and introduces Italian terminology such as *espressivo*, *dolce* and *tranquillo*.

Volume Two: *Menuet, Gavotte (en sol), Petite Marche*

Volume Two is entirely made up of dance movements including a *Menuet* and *Trio*. It contains a variety of slurred and separate bowing including martelé bow strokes. The book introduces half-position, two sharps and two flats in the key signature, pizzicato and 2/4 time. *Petite Marche* was included in the Grade Three Syllabus at the Guildhall in 1952. The noted cellist Steven Isserlis included *Gavotte* on his 2006 album *Children's Cello*.⁹²

Volume Three: *Arioso, Valsette, Meditation*

Arioso contains shifting in the first four positions and introduces *ritenuto*. *Valsette* contains strummed pizzicato across four strings while *Meditation* contains shifts to fifth position and for the first time three sharps in the key signature. All pieces in book three contain harmonics and chromatic alterations to the melody.

Volume Four: *Humoresque, Chanson Villageoise, Arlequin*

Volume Four introduces the terms *allegretto*, *cantabile*, *marcato*, and *scherzando* and freely uses accents and staccato (dots). Compound duple metre (*Chanson Villageoise*) and semiquaver runs across two or more bars (*Arlequin*) are introduced. Shifts to fifth position and all chromatic notes on the D and A strings are included. The C string is not used at all.

⁹¹ *Meditation* Op. 4 will be in the NZMEB syllabus for Grade Three from 2012.

⁹² "Children's Cello," *Bis Records* BIS-CD-1562 (2006).

In an article published in England in 1934 Carl Fuchs⁹³ recommends that beginners learn Books One and Two of Trowell's Op. 4.⁹⁴ He also provides a detailed discussion of the deportment of the right wrist in each of the three pieces of Volume One and a brief outline of half position and "hand-bowing" in Volume Two. A shorthand is used to denote wrist shapes i.e. \cup denotes the use of a low wrist and \cap a high wrist. The following passage, which is taken from this article, considers the bowing of the opening of *Mélodie*:

[Bar] 4 Start \vee [upbow] \cup [with a low wrist]. [with] sudden \cap [high wrist] ... take bow to G on II [D string]. [The] first two notes [E and G, lead to a] sudden \cup for C on I [A string] Etc.

Ex. 92 *Mélodie* Op. 4 No. 1, bars 1 - 8

Andante

p espress.

mf *pp*

Fuchs continues in regard to the opening of *Idylle*:

[bar] 1 Start \cap For first two notes, [with a] sudden \cup for 3rd note. [bar] 2 Start \cap , 2nd note ends \cup , sudden \cup for third note. [bar] 7 Put first finger flat across the two top strings to ensure good connection of the first two notes. 2nd note reached by \cap , 3rd [note] by \cup .

Ex. 93 *Idylle* Op. 4 No. 2, bars 1-7

Andante

mp espressivo

mf *pp*

⁹³ Renowned cello pedagogue Carl Fuchs studied with Bernard Cossmann at Frankfurt's Hoch Conservatory, the same institution that Trowell entered in 1903. By then Fuchs had emigrated to England to take up a professorship at the Royal Manchester College of Music. See Carl Fuchs, *Musical and Other Recollections of Carl Fuchs, Cellist* (Manchester: Sherrat and Hughes, 1937).

⁹⁴ ———, "The Violoncello," in *The New Musical Educator*, ed. Harvey Grace (London: Caxton Publishing Company, 1934), pp. 61-63.

Fuchs also considers the bowing of *Chanson sans Paroles*:

[Bar] 3 ends \cap . [bar] 4 Start \cap , sink wrist [\cup], reach 2nd note by \cap .

Ex. 94 *Chanson sans Paroles* Op. 4 No. 3, bars 1-8

Fuchs concludes:

Sixth line: [bar 37] First two notes \cap , 3rd \cup . [bar 38] Start \cup . Raise wrist on 1st note, so that sudden \cup takes bow to E on II [D string].

Ex. 95, bars 37 - 44

Fuchs' discussion of half-position and "hand-bowing" uses examples from Book Two.⁹⁵ For the following example from *Menuet* he simply identifies the need for a shift to bar 10 and the preparation of the C sharp extension at bar 15:

Ex. 96 *Menuet* Op. 4 No. 4, bars 9-16

⁹⁵ Ibid., pp. 62-63.

Fuchs describes the nature of “hand-bowing” for which “the fingers should touch one another – the four acting like one big finger.”⁹⁶ A parallel technique, for which only the index finger and the thumb are employed, is to be applied by the student to Trowell’s Op. 4 *Gavotte* and *Petite March*.

The pedagogical success of *Morceaux* Op. 4 is due to several factors: a combination of brevity (ten of the twelve pieces have a cello part of only a single page), sequencing (based on level of difficulty) and musical invention.⁹⁷ As in *Technology Book II*, there is a predominance of legato playing (eight pieces or two thirds of the book).

A comparison with W. H. Squire’s Op. 16 *Petits Morceaux* and Op. 19 *Morceaux de Salon* shows several points of similarity and difference. Both collections are for use as teaching pieces. Squire’s *Minuet* No. 3 has shifting in the first four positions similar to Trowell’s Books Three and Four, and the pieces are of a comparable length. *L’Innocence*, *Le Bonheur* and *Triste* (all from Op. 16 and exclusively in first position) are at least a third longer in duration than equivalents in Trowell’s Books One and Two. The latter two works contain rhythmic and bowing challenges that are more demanding than any of Trowell’s Op. 4.

Sommeil d’Enfant Op. 10⁹⁸

Although published in 1926, *Sommeil d’Enfant* has several features that suggest it was written prior to, or during, the First World War. These features include i) a focus on *cantabile* and portamenti, ii) melodic simplicity with a range not exceeding two octaves, iii) brevity (the piece is only 43 bars long), iv) conventional ternary structure, v) distant modulation in the B section (from a the home key of D major moving to B flat major) and vi) a relatively simple piano part. The dedicatee Moira Huey may have been a student of Trowell.

⁹⁶ Photographs of Diran Alexanian show a similar hand shape with all the fingers touching. Alexanian, *Complete Cello Technique*.

⁹⁷ It is rare to have twelve original compositions for cello with piano accompaniment carefully sequenced in order of difficulty.

⁹⁸ The manuscript in the Alexander Turnbull Library is titled *Sommeil de Psyché*.

Ex. 98 *Day Dreams* Op. 54 No. 1, bars 35-38

The musical score for Ex. 98, *Day Dreams* Op. 54 No. 1, bars 35-38, is presented in two systems. The key signature is one sharp (F#) and the time signature is 3/4. The first system features a right-hand melody marked *p dolce* and a left-hand accompaniment marked *mp espress*. The second system continues the piece, with the left hand marked *espr.* and the right hand maintaining its melodic line.

Six Morceaux (style ancien 2nd series) Op. 15¹⁰¹

Six Morceaux (style ancien), Op. 15 was probably written during the First World War and Schott published *Gavotte en ré*, *Pavane* and *Pastorale* in 1923.¹⁰² Although the *Siciliano* and *Courante* were never published, *Rigaudon*, which was dedicated to Trowell's student Margaret Napier, did appear in 1926. The latter work was included in the 1950-51 syllabus for Grade Eight at the Guildhall.

Gavotte en ré is paired with a *Musette* and is conventionally designed in ternary form with some well-written thumb position. The *Gavotte* is binary with the opening theme (little more than an ascending scale) repeated four times. The *Musette* contains extensive legato string crossing while the fingering avoids portamenti:

¹⁰¹ Appendix 9, Disc A Tracks 15 and 16.

¹⁰² The dedicatee of *Pavane* Frances Barnard was a former student of Trowell. His performance of the work was broadcast on 2LO on Friday 12 November 1926. Appropriately for a concert on Armistice day the music was heard in France. See *L'Ouest-Éclair*, 12 November 1926, p. 3.

Ex. 99 Gavotte en ré Op. 15, bars 94-99

Although *Pavane* is much simpler and requires the technique of an intermediate cellist only, musical indications necessitate a mature interpretation. The subtitle *On an old French Air* gives us a clue to the origin of the vocal style of writing. Complete with both Italian and English expression marks, portamenti are indicated in the solo part and pedal markings in the piano part.

Pastorale is in ternary form with alternate G minor and G major sections. Almost continuous running semiquavers are dispersed between the two parts (tempo $\text{♩} = 60$). Extensive use of harmonics and some up-bow staccato offer challenges for the student cellist also.

Rigaudon is the most effective movement of the suite and was still in print in the 1970s. W. H. Squire recorded it for Columbia Records in the 1920s and Trowell performed the work at least three times from 1927.¹⁰³ Like *Caprice Ancien* it utilizes the paired semiquaver figures, alternating slurred and staccato.

Ex. 100 Rigaudon Op. 15 No. 6, bars 1-7

¹⁰³ Recorded by Columbia (No. L2158).

Suite in the Old Forms Op. 11¹⁰⁴

This suite was probably written during the First World War. All six pieces were published in 1926 (except *Roundelay* which was published in 1918). Although outwardly ‘classical’ these works use the musical language of the Edwardian salon rather than the baroque dance. For instance where baroque dances tend to be binary (with optional repeats) these short movements are loosely ternary. There are common tonal centers to unify some of the movements but the scheme (if there is one) is not overriding i.e. the entire suite is not in one key. Although possibly conceived as a set, the movements were published individually. Individual pieces are dedicated to W. E. Whitehouse, H. P. Ambler, Kathleen Moorhouse, Jean Gérardy, Garnet Trowell and Emil Sachse. All are cellists except Garnet Trowell (and possibly H. P. Ambler).

Air

Air is an advanced piece that ranges across three octaves and explores various keys remote from the home key of E flat major. Marked *Andante sostenuto*, the music explores the tenor range of the cello and displays a large degree of rhapsodic freedom. The score is dedicated to William Whitehouse. The shading of dynamics are the main challenge for the bow and the left hand is required to make shifts up to an octave but generally less than a fifth. There are seven examples of shifting on the same finger within a slur as follows:

Ex. 101 *Air* Op. 11 No. 1 (excerpts)

The image shows two staves of musical notation in 3/4 time with a key signature of two flats. The first staff contains four excerpts: bar 7 (triplets of eighth notes), bar 15 (triplets of eighth notes), bar 16 (quarter notes), and bar 26 (triplets of eighth notes). The second staff contains three excerpts: bar 29 (triplets of eighth notes), bar 44 (triplets of eighth notes), and bars 69-70 (a long slur over a few notes). Fingerings are indicated by numbers 1, 2, and 3 above the notes.

¹⁰⁴ Appendix 9, Disc A Tracks 9-13.

A total of 36 slurs contain shifts, and therefore an implied portamento. With a total of only 74 bars this means that there is an average of almost one slide every two bars. The following example provides just a few of these:

Ex. 102 *Air*, bars 1-5

— = implied shift

Andante sostenuto

mf espressivo *p*

A return of the theme at bar 55 is an octave lower than the opening.

Roundelay

This *Allegretto* in G major was, in 1918, the first of Op. 11 to be published. Although it is also the simplest, both musically and technically, the composer performed *Roundelay* a dozen times from 1915.¹⁰⁵ It was included in Carl Schroeder's *Guide Through the Violoncello Literature* and for the Feis Ceoil competition in Dublin in 1922.¹⁰⁶ It was also in the syllabus for Grade Five at the Guildhall in 1950.¹⁰⁷

Like *Caprice Ancien* and *Rigaudon* Op. 15, *Roundelay* uses a paired semiquaver figure, alternately slurred and staccato. There are few other challenges given that the thumb position is restricted to four bars only.

Both Trowell's *Roundelay* and Squire's *Gavotte Humoristique* Op. 6 deal with alternating slurred and staccato strokes although only the latter includes flageolet harmonics in the upper register:

¹⁰⁵ Broadcasts by other cellists including Douglas Cameron, Alan Ford and Leonard Dennis included the work.

¹⁰⁶ "Music in Dublin" *The Strad*, vol. XXXII no. 383, 1 March 1922, p. 387.

¹⁰⁷ Schroeder, *Handbook of Cello Playing*, p. 117.

Ex. 103 *Gavotte Humoristique Op. 6 by Squire, bars 12-23*¹⁰⁸

Ex. 104 *Roundelay Op. 11 No. 2, bars 17-28*

Minuet

Dedicated to Kathleen Moorhouse, *Minuet* is technically demanding with a range over three octaves and a suggested tempo of ♩ = 126. The humour of this ternary *Tempo di Minuetto* is emphasized by the appoggiaturas in bars 3, 6, and 7 and the down-bow slurred staccato in bar 7. The latter is characterful but difficult to execute. A number of markings such as *rit* (featuring six times), *poco rubato* (bar 41), *suivez* (3 times), *piacere* (bar 37) and *fermata* (bars 18 and 26) attest to the rhythmic freedom required in the piece.

Shifting and stationary thumb positions as well a seven-note up-bow staccato are included in the following excerpt:

¹⁰⁸ W. H. Squire, *Gavotte Humoristique Op. 6* (London: Schott and Co., 19?).

Ex. 105 *Minuet* Op. 11 No. 3, bars 33-39

Double-stops in thumb position and semiquaver flourishes covering several octaves at a time are features of the *a tempo* at bar 49.

Bourrée

This Allegro in G major, dedicated to Jean Gérardy, combines the character of a dance and the structure of a rondo. The music is simple but technically difficult to execute and at only 85 bars duration is concise.¹⁰⁹ The theme begins with a two beats anacrusis that is characteristic of a *Gavotte*.¹¹⁰ Despite the misleading title, the *Bourrée* is a well-written character-piece with good use of thumb-position. Although a shifting thumb position is required, double-stopping is realistically attainable by the advanced or tertiary performer.

Like *Rigaudon* Op. 15 there is an accented *con fuoco* section providing contrast and reinforcing the humorous character of the work. Both works have implied portamenti that sometimes become, as in the second full bar, a kind of parody (see Example 5). The harmonic progression from bar 35 to bar 50 covers the cycle of fifths (with some chromatic modification) from D to E flat, before returning to D.

¹⁰⁹ Compare with Julius Klengel's 146-bar-long *Gavotte* Op. 13 from Julius Klengel, *Album of Modern Compositions*, 4 vols., vol. 4 (Leipzig: Breitkopf & Härtel, 1894).

¹¹⁰ A sketch of this piece in the Alexander Turnbull Library has the title "Bourrée" written over "Gavotte" in pencil.

Large thumb-position shifts over intervals of a fourth or fifth contrast with the usual stepwise movement:¹¹¹

Ex. 106 *Bourrée*, bars 34-42

Sarabande

Sarabande (A major), which is dedicated to Garnet Trowell, is marked *Andante sempre cantabile e molto espressivo* and is ternary in form. Although the music is very song-like there are some agogic accents on the second beat that are characteristic of the dance. However the melodic or contrapuntal role given to the piano (particularly in the A section) largely obscures this rhythmic impulse.

As with *Air* Op. 11, only the upper three strings are used and the range of the music extends beyond the neck positions on the A string, in this case to E (one tenth above middle C). Both works introduce semiquavers for the first time in the B section thus creating a rhapsodic or improvisatory character.¹¹² There is a mixture of Italian, French and English in the musical directions and a *subito piano* at bar 27 has a sentimental or swooning effect:

¹¹¹ A precedent for this can be found in Study 33 of Popper's *Hohe Schule des Violoncello-Spiels*. The up-bow staccato in bars 75 and 78 involves slurs of 12 and 20 quavers respectively. Study XXIII of Trowell's *Technology Book III* includes the same technique.

¹¹² *Minuet* Op. 11 also has this contrast in the middle section.

Ex. 107 *Sarabande* Op. 11 No. 5, bars 23-28

The return at bar 43 is shortlived and a passage of double-stops in thirds and sixths provides further opportunity for technical display.

Gigue-Scherzo¹¹³

Gigue-Scherzo is the most technically demanding of Op. 11 and requires exacting shifts as well as skilful bow control. While the harmonic language and the frenetic pace (dotted minim = 112) suggest the mood of a *Scherzo*, the uninterrupted run of continuous quavers is more akin to a *Gigue*.¹¹⁴ According to Trowell, an emphasis on the first quaver of the bar, rather than the fourth, is appropriate.¹¹⁵ Trowell performed this work twice in recitals in Wigmore Hall in the 1920s.

At times the register is very high, for instance the C sharp in bar 57 is two octaves above middle C. The thumb shifting from bar 63 requires an independent control of fingers with the natural octave spacing of the thumb and third finger chromatically extend to a ninth (and reduced to a seventh).

Summary of Op. 11

Although Op. 11 is similar to W. H. Squire's *Six Morceaux Mélodiques* published in 1903, some differences are apparent as follows:¹¹⁶ i) Op. 11 is slightly more difficult than Squire's *Morceaux*, ii) Trowell carefully sequences the pieces in

¹¹³ A handwritten draft of this is simply titled *Gigue*.

¹¹⁴ Both Daniel van Goens' popular *Scherzo* Op. 12 and W. H. Squire's Op. 23 *Tarantella* have contrasting slow sections.

¹¹⁵ In his 1958-59 Notebook Trowell criticizes Paul Tortelier for playing the *Gigue* from Bach's Sixth Suite as if in two bars of 3/4.

¹¹⁶ Squire's *Six Morceaux Mélodiques* was published both as a collection and individually while Trowell's Op. 11 was only ever sold individually. See bibliography and appendices for details.

order from the simplest to most difficult (Squire does not) suggesting a pedagogical purpose iii) Trowell favours sharp keys (four of the six are in sharp keys) Squire favours flats (four of the six are in flat keys), iv) Squire demonstrates a greater penchant for portamenti - for instance *Canzonetta* has a total of 57 slurs (not including ties) of which 39 involve a shift.¹¹⁷

An Old Time Measure Op. 54 No. 2

An Old Time Measure is dedicated to Trowell's daughter Pamela who was born in 1926. It was performed by the composer in concerts from 1938 and included in the Guildhall 1952 syllabus for Grade Eight. The work is one of Trowell's most effective pieces and was used by the composer in his own teaching. Its 3/4 metre and *grazioso dolce* create a minuet-like lilt. Characteristically it excludes the C string (except for multiple stops using open strings) and employs a significant amount of both shifting and fixed thumb position. Innovative use of the former is evident in bars 53-56 of the following excerpt:¹¹⁸

Ex. 108 *An Old Time Measure Op. 54 No. 2*, bars 51- 61

¹¹⁷ On the cello a slur is played in one bow stroke.

¹¹⁸ For cellists with small left hands, passages played conventionally in fifth and sixth positions are likely to be somewhat awkward.

25.2 Unpublished Works

Scherzo Op. 12 No. 2

Scherzo Op. 12 was written prior to the First World War, possibly as early as 1908.¹¹⁹ There are clear similarities between Trowell's work and *Scherzo* Op. 12 by Daniel van Goens (see examples below). Trowell extends the range by an octave and often adds a third note to the broken chords, thus increasing the frequency of string crossing and the general difficulty by a significant margin.

Ex. 109 *Scherzo* Op. 12 by van Goens, bars 5-8

The musical score for *Scherzo* Op. 12 by van Goens, bars 5-8, is presented in two systems. The key signature is one sharp (F#) and the time signature is 3/4. The first system shows the right hand playing a sixteenth-note pattern starting on G4, marked *p*. The left hand plays a single note on C3, marked *pp*, with the instruction *très léger*. The second system shows the right hand continuing the sixteenth-note pattern, while the left hand plays broken chords (dyads) on C3 and G3.

¹¹⁹ A *Scherzo*, possibly this work by Trowell, was performed in 1908.

Ex. 110 *Scherzo Op. 12 No. 2* by Trowell, bars 16-19

Mazurka-Caprice Op. 7 No. 3¹²⁰

The subtitle *Pour Violoncelle avec accompagnement de Pianoforte* appears in this work and in published works before 1918.¹²¹ A rhapsodic structure provides increasing challenges for the cellist as the piece progresses; the double-stopping in the final eight bars is difficult. Musical directions are given in a mixture of English, French and Italian.

Chant Nègre Op. 10

Chant Nègre was probably written prior to 1918.¹²² Marked *Andante con moto*, it contains a characterful piano part, with its emphasis on the first beat, that contrasts the cello line. Despite a flurry of activity in the cello cadenza at the end of the B section (the form is ternary) the two instruments never establish a dialogue:

¹²⁰ Appendix 9, Disc A Track 8.

¹²¹ Excluding *Morceaux Op. 4* and *Oeuvres Classiques* (See Chapter 26.1 Transcriptions and Arrangements).

¹²² The work is subtitled *Pour Violoncelle avec accompagnement de Pianoforte*. Fingerings (marked in red ink) and Schott's stamp on the manuscript both support a pre-1918 dating.

Ex. 111 *Chant Nègre* Op. 10, bars 3-6

Elégie Op. 8

This work was probably written prior to the end of the First World War.¹²³ In 3/4 and marked *Andante*, the cello line has a range of more than three octaves and requires a developed left hand technique. An *espressivo* cello solo begins in E minor and moves to remote keys before settling in E major:

¹²³ The manuscript has fingerings, in red ink, written by the composer in preparation for publication by Schott.

Ex. 112 *Elégie* Op. 8, bars 34-41

A return is an octave lower and the coda is of an extended proportion. There is no separate cello part, although there are some indications for fingering on the first page of the score.

Rondo Antico Op. 13

Rondo Antico was probably composed before the end of the First World War.¹²⁴ The work is in ternary form and resembles a minuet and trio rather than a rondo. In the key of A major (with the B section in F sharp minor) it is written for an intermediate or advanced cellist. Although mainly in the lower tenor range there are occasional excursions into fifth and seventh position.

¹²⁴ Like *Elégie* Op. 8, the title page is stamped “Schott and Co” and there are instructions for fingering (in red ink) for the cello part only. Further, French is used for a description of the instrumentation in the title.

Tarantelle Op. 14

As with Op. 13, the manuscript of *Tarantelle* Op. 14 has several features that place it within the pre-World War I period. There are several similarities between *Tarantelle* Op. 14 and *Tarantelle* Op. 29 *To Efrem Zimbalist*.¹²⁵ These include the combination of triplets (in the piano) and duplets (in the cello) in the B section. Further, the following excerpt, which occurs after a 16-bar piano solo marked *con fuoco*, is almost identical:

Ex. 113 *Tarantelle* Op. 14, bars 17-20

Ex. 114 *Tarantelle* Op. 29, bars 20-23

Celtic Rhapsody Op. 19

Celtic Rhapsody was probably written prior to the end of the First World War.¹²⁶ It has five sections as follows: *Andante* (introduction) (4/4): *Andante espressivo* (3/4): *Allegro molto ritmico* (2/4): *Andantino* (6/8): *Vivace giocoso* (2/4). All sections (except *Andantino*) are virtuosic and contain passages with some or all of the following: extreme range (towards the end of the fingerboard); advanced

¹²⁵ *Tarantelle* Op. 29 was published by Laudy in 1911.

¹²⁶ English rather than French language is used in the title for the instrumentation.

double-stopping: spiccato, thirds, sixths and tenths, pizzicato chords and rubato. The theme is marked *Andante espressivo*:

Ex. 115 *Celtic Rhapsody* Op. 19, bars 22-30

Andante espressivo

2nd Nocturne Op. 17 No. 1

2nd Nocturne Op. 17 was written during the First World War.¹²⁷ A copy or revision of this work, including a clear score and cello part, was made in 1956. As with most copying of this period no dynamic indications were transferred from the original.¹²⁸ The tonality moves from D major to D minor for the B section and then back to D major for the return of the A section. The difficulty of the cello part is equivalent to *Nocturne* Op. 16 and easily playable by the intermediate/advanced cellist.

¹²⁷ Schott publications printed prior to 1918 advertised the work.

¹²⁸ Trowell did not intend the music to be played without dynamics or the player to add his own. Rather, the task of copying was not completed before Trowell's death.

Mazurka Op. 17 No. 4

Mazurka Op. 17 was probably written between 1916 and 1918 although a planned revision of the middle section of this work was never completed.¹²⁹ Like *Mazurka-Caprice* Op. 7 No. 3, this *Vivace* is rhapsodic; the form is ABCA with a short coda. Much of the cello part for the A section is in treble clef and there is a small amount of double-stopping.

¹²⁹ The full title is *Mazurka in A Major for Violoncello and Pianoforte*. Although the language of the title suggests composition after the war, Schott publicity places the work no later than 1918.

Chapter 26 Transcriptions and Arrangements

Trowell's best-known works, other than Op. 4 *Morceaux*, are his transcriptions of the Sonata in F by Tassarini and the Sonata in E by Francoeur. While the former has only recently been republished, the Francoeur composition has been in print without interruption since 1924. Both editions were popular in England and the United States, and were recorded by Janos Starker, Gregor Piatigorsky and Pierre Fournier.¹ Issues of authenticity are raised when looking at these, and a large number of other works purportedly arranged by Trowell.² Music published by Schott and Co. include the following:

26.1 *Oeuvres Classiques Première Série*

These twelve works were all published in 1926 except for Dittersdorf's *Andante Cantabile*, which appeared in 1923. All have a cantilena quality, an idiomatic key scheme (four of them are in D major) and florid ornamentation. They are predominantly French and apart from the *Three Irish Airs*, are exclusively baroque or classical. All pieces have an alternative violin part provided.

1) François Couperin, *Le Rossignol en Amour*

Trowell retains the original key of this, the first piece in Couperin's *Quatorzième Ordre* for harpsichord.³ Multiple slides, *portato* and harmonics replace the original ornamentation. Some rolled and arpeggiated chords in the piano part are suggestive of the French style of harpsichord playing.

2) François Couperin, *Le Rossignol vainqueur*

Le Rossignol vainqueur was published by Schott in 1926 and is from the same source (and in the same key) as the previous work. Significantly the second

¹ Fournier and Starker recorded the Francoeur Sonata and Piatigorsky recorded the Tassarini.

² Many bowings, dynamics, ornaments and fingerings are added by Trowell and figured bass is realized in a manner which might today be considered heavy-handed.

³ François Couperin, *Complete Keyboard Works: Series Two*, Facsimile of 1888 editions Augener London ed., 2 vols., vol. 2 (New York: Dover Editions, 1988).

section (bar 11) bears almost no resemblance to the original. Trowell converts the original 12/8 metre to 4/4 (so that triplets and regular quavers coexist) and removes Couperin's opening anacrusis. Effectively this is a spiccato study marked *vivace* which has a very high tessitura (D more than two octaves above middle C). The speed of $\text{minim} = 116$ demands the adroit use of thumb position.

3) Jean- François Dandrieu, *L'Embarquement pour Cythère*

Published in 1926, this Andante in D major contains a piano part with constant semiquaver runs. The cello part is laden with slurred shifting which creates the effect of portamento. Some brief passages in thumb position and high on the D and G strings are of an advanced nature. Carmen Hill performed the work for a broadcast in 1936.⁴

4) Domenico Scarlatti, *Praeludium in A minor*

This *Allegro scherzando* published in 1926 is a free adaption of Domenico Scarlatti's K. 377 Keyboard Sonata in B minor. Thumb position begins in seventh position (from the note C one octave above middle C).

5) François Couperin, *Oiseaux Plaintives*

Oiseaux Plaintives appears to be a reworking of a piece by Couperin⁵ (under a different title) or an original composition by Trowell. The score was published in 1926 and is written with the cello entirely in the neck and thumb positions on the A-string. Although only 24 bars in duration it includes multiple trills, double-stopping and extensive use of upper harmonics. The use of the thumb for trills in the following *Lento espressivo* is of particular interest:

⁴ For information on Carmen Hill see Appendix 5.

⁵ Although the composer is named simply "Couperin" on the title page, Trowell probably meant François Couperin.

Ex. 116 *Oiseaux Plaintives* by Couperin, bars 9-13

6) Jean-Marie Leclair, *Fête Champêtre*

This work in B minor was published in 1926 and has the character of a Gavotte. The cello part is at an intermediate/advanced level and contains some shifting thumb position and uses only the D and A strings.

7) Ditters von Dittersdorf, *Andante Cantabile*

Andante Cantabile, which was published in 1923 and performed by Trowell in 1924 and 1925, is an arrangement of the second movement of J. C. Lauterbach's edition of Dittersdorf's String Quartet No. 3 in E flat major.⁶ Apart from a short passage of double-stopping in the last four bars, the music is faithfully transcribed. Florid melodies, which are played almost entirely on the A string, extend as far as E a tenth above middle C:

Ex. 117 *Andante Cantabile* by Von Dittersdorf, bars 15-28

⁶ Johann Christoph Lauterbach (1832-1918) included this extra G major movement in his edition of Ditters von Dittersdorf, *Quartett Es-Dur für 2 Violinen, Viola, Violoncell* (Leipzig: Peters, c. 1910).

Schubert, *Ave Maria*

This work is transposed to the key of C major and was published by Schott in 1918. Although played almost exclusively on the A string, *Ave Maria* extends no further than sixth position.

Schumann, *Evening Song (Abendlied)*

Schott published this version of Robert Schumann's *Abendlied* Op. 85 No. 12 in 1918.⁹ Trowell performed the work several times between 1906 and 1921 although probably in a different arrangement.¹⁰ That the cellist transposed the score from D flat to C major and restricted the range to one octave above middle C, suggests that it was published for the amateur or student market. A lack of fingering indications is difficult to explain.

Tessarini, *Sonata in F major*

The Sonata in F for cello and piano was published by Schott in 1923 and performed by Trowell for the first time in 1924. The work's popularity was secured by Gregor Piatigorsky when, in 1936, he recorded two movements. Recently the score was edited and republished by Jeffrey Solow.¹¹

Although attributed to Carlo Tessarini, Trowell may have composed the sonata: double-stopping in the cello part of the second movement is too idiomatic to have been written by anyone other than a cellist. Further, note the characteristic Trowell-like appoggiaturas in bars 54 and 55 of the cello part in the following excerpt:

⁹ From Robert Schumann's *12 Klavierstücke für kleine und große Kinder* Op. 85.

¹⁰ Grützmacher, Davidoff and Gaston Borsch all arranged *Abendlied* for cello and piano.

¹¹ Carlo Tessarini and Arnold Trowell, *Sonata in F* (Dayton, Ohio: Latham Music, 2010).

Ex. 119 Second Movement of Sonata in F by Tessarini-Trowell, bars 49-55

The fingering in the cello part is skilfully adapted and remarkably free of portamento, i.e. there is only one instance of the same finger being used for consecutive notes within a slur (bar 8 of the third movement). Other slurs, bowing indications, expression marks and octave doubling in the piano part were certainly added by the editor.

Francoeur, *Sonata in E Major*

This Sonata in E Major was published by Schott in 1924 and performed by Trowell in the same year. The cellist attributes the work, which was originally for violin, to François Francoeur. However it is by his brother Louis who published two set of violin Sonatas in 1715 and 1726.¹² Both composers were relatively unknown before Fritz Kreisler published his own *Sicilienne and Rigaudon* under

¹² The fact that François also published a set of violin sonatas of his own in 1720 may have led to the confusion over authorship.

the name of François Francoeur. Following the latter's example, Trowell replaced the second movement of this sonata with his own *Allegro Vivo*.¹³

This highly crafted movement is skillfully written for the cello but is stylistically more Italian than French. Apart from the last chord, the second movement is played entirely on the D and A strings. Although the tessitura is high the notes are contained within two octaves (from D sharp below middle C to D sharp a ninth above). The thumb is extensively used, almost as much as the other fingers.¹⁴

There are many *brisé* passages that figure in the almost continuous runs of semiquavers. The following passage is reminiscent of *Scherzo* Op. 12 No. 2 by Trowell and *Scherzo* Op. 12 by Daniel van Goens:

Ex. 120 *Allegro Vivo* by Trowell, bars 19-21



Ex. 121 *Scherzo* Op. 12 by Daniel van Goens, bars 52-56

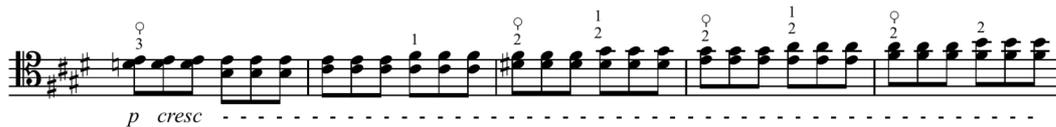
Trowell has retained the original key and sequence of the five movements, if not the exact titles. The first, third and fourth movements have been left unaltered, to

¹³ Trowell's reference to "his movement" in his diary (21 August 1956) is essentially an admission that he wrote the music.

¹⁴ Virtuoso cello music by Popper and other nineteenth-century cellists use the thumb in a similar manner.

the extent that the high register of the violin is replicated.¹⁵ However, the final *Gigue* differs significantly from the original. While most of the harmonic structure has been retained, there are several figurations that have been altered, including the addition of double-stops in thumb position:

Ex. 122 *Gigue (Allegro Vivace)*, bars 33-37



Ex. 123 *Giga* by Francoeur, bars 33-37



Traditional, *Three Irish Airs*¹⁶

Farewell to Cucullain was published in 1918 while *Irish Lullaby* and *The Foggy Dew* were both published in 1922. All the tunes for these were taken from Stanford's *Songs of Old Ireland* (although *Irish Lullaby* is titled *The Little Red Lark* by Stanford).¹⁷ While there is extensive same-finger shifting, and therefore implied portamento, in *Farewell to Cucullain* there is only a small amount in *The Foggy Dew*. The former, called *Emers Farewell to Cucullain* by Stanford, and Londonderry Air by others, had been popularized by Percy Grainger in 1911. Guildhall's Grade Four syllabus included *Irish Lullaby* and *The Foggy Dew* in the early 1950s.

¹⁵ This is unusual given that a downward transposition of at least an octave for the melody is standard practice in most cello arrangements of violin repertoire.

¹⁶ Although Trowell lists these as Op. 49 they are really transcriptions.

¹⁷ Charles Villiers Stanford, *Songs of Old Ireland* (London: Boosey & Co., 1882).

Schubert, *Serenade*

This arrangement of Schubert's *Serenade (Ständchen)* was published by Schott in 1923. Trowell has added a countermelody to the piano solos that linked the verses in Schubert's original song. Other idiomatic features are apparent, including an additional four bars of double-stopping at the conclusion of the song. In the following excerpt a second to third finger shift is prescribed over the more obvious thumb octave on D. This fingering suggests that portamento and/or *vibrato* are expected:

Ex. 124 *Serenade* by Schubert, bars 43-50

The musical score for Ex. 124 shows two staves in 3/4 time with a key signature of one sharp (F#). The upper staff is the melody, starting with a dynamic marking of *mf* and a triplet of eighth notes. The lower staff is the piano accompaniment, featuring a double-stopping on the D octave with a second-to-third finger shift. The lower staff includes dynamic markings *mf* and *con calore*.

J. S. Bach, *Three String Trios*

Three String Trios was published by Augener in 1924. Copies appear to have been widely distributed: several are still in libraries around the world today. Apart from the addition of fingerings (to the cello part only) and dynamics (to all parts) the edition is a literal transcription of the original sonatas for violin and viola da gamba.¹⁸ Trios No. 1 and 2 are scored for two violins and cello while Trio No. 3 is for violin, viola and cello.

¹⁸ Trio No. 1 in A major is a transcription of the Sonata for violin and harpsichord (BWV 1015). The upper-line of the harpsichord part is played by the second violin, and the lower by the cello. The same scoring is adopted for Trio No. 2 in B minor. This arrangement is from the third and fourth movements of Sonata No. 1 in B minor for violin and harpsichord (BWV 1014). Trio No. 3 in G minor is a transcription of the Sonata in G minor (BWV 1029) for viola da gamba and harpsichord.

26.3 Unpublished Transcriptions and Arrangements

Rameau, *Rigaudon*

Rigaudon is a reasonably literal transcription of the *première et deuxième Rigaudons* from Rameau's *Pièces de Clavecin* (1724). The transposition to D minor (from the original E) creates a more sonorous tonality for the cello.

Rameau, *Minuet in G minor*

Two minuets from Rameau's *Nouvelles Suites de Pièces de Clavecin* (c.1728) are transcribed in reverse order, e.g. the first Minuet in G major forms the B section in what is otherwise a conventional ternary scheme.¹⁹ Although some syncopations, and all repeats other than the *Da Capo* are removed by Trowell, the melody (in the original key) remains essentially unaltered for both minuets.

Porpora, *Sonata in G major*

It is unclear whether this is a reworking of a Porpora violin sonata or an original composition by Trowell in the style of the Italian composer. Trowell included the work in recitals in 1922 and 1932. The four movements adhere to the *Sonata da Chiesa* format (Adagio-Allegro-Adagio-Allegro) with extensive ornamentation in the style of Porpora's vocal and chamber music.²⁰ Double-stopping and thumb position are of similar degree of difficulty to the Tessarini and Francoeur Sonatas, arranged by the cellist.

¹⁹ Jean-Philippe Rameau and Camille Saint-Saëns (ed.), *Pièces De Clavecin* (Paris: Durand, c.1900).

²⁰ Nicola Porpora (1686–1768) was primarily an opera composer although he did write a cello sonata in F major and a cello concerto in G major. Neither of these works were used as a source by Trowell.

Haydn, *Allegro Scherzoso*

Allegro Scherzoso in D major is a salon-style character piece and is probably an original Trowell composition.²¹ Further, the ternary structure, muted pizzicato and idiomatic passagework on the A and D strings suggest the style of the *Morceaux* for cello and piano Op. 11 and Op. 15.

Paganini, *Caprice in A minor No. 24 (10 variations plus coda)*

Although Trowell adds a piano accompaniment, he remains otherwise largely faithful to Paganini's original Caprice.²² However, the second variation precedes the first, Variation Five includes trills rather than semiquaver octaves, Variation Eight replaces double-stopping with double-trilling and Variation Ten includes harmonics. *Variation Eleven* (or *Coda* as Trowell calls it) is extended by seven bars to include a cadenza-like flourish in the solo part. Other arrangements by Hans Bottermund, Janos Starker, and Andrew Lloyd Webber use the theme for new variations of their own composition.²³

Vitali, *Entrata e Allegro Vivamente in E minor*

This work is subtitled *in modo antico* and is probably Trowell's reworking of the original material, if not an entirely new composition. The *Entrata (Andante)* is an eighteenth-century-style introductory *Grave* or *Adagio*. The *Allegro vivamente* is less typical: instead of a binary structure there is a full return at bar 109 of the opening 16 bars.

Chopin, *Etude Op. 25 No. 7*

This has been transposed from the original C sharp minor to D minor. The opening solo cello passage is taken from the left hand of the piano, as is the return of the theme at the end of the score. The piano accompaniment is very sparse until

²¹ Although the title page of the manuscript has "Joseph Haydn-Trowell" in the top right-hand corner the Austrian composer's name has been crossed out.

²² Niccolò Paganini and Carl Flesch, *Caprices Opus 1* (London, Frankfurt: Peters, 1820 (19?)), pp. 43 - 45.

²³ Other arrangements include those by Gregor Piatigorsky, Luigi Silva, Richard Sturzenegger, Werner Thomas-Mifune and Robert Bockmühl.

the middle section (from bar 30), when the cello plays music from the right hand of the piano in Chopin's original.

Chopin Mazurka, Op. 67 No. 4²⁴

The original A minor is maintained for this ternary work. Until the return of the opening section, the cello melody is taken from the right hand of the original. Trowell adds some musical expressions such as *espressivo*, *colla parte* and *rit.*

Mazurka Op. 7. No. 2

Pencil markings seem to indicate that Trowell intended to publish this work.²⁵ The original key of A minor is retained and the left hand of the original piano part is transferred to the cello throughout. Directives added by Trowell include *mp*, *espress*, *suivez* and *dolce* and several notes in the cello part are to be played as harmonics. Trowell enriches the harmony of the piano part for five bars in the *scherzo*.

Mazurka Op 24. No. 1

Trowell has transposed this to A minor. Very specific bowings are given and as expected the cello plays the music from the left hand of the piano original.

Mazurka Op. 50 No. 2

This has been transposed to A major by Trowell. Although the piano score is unfinished, the cello part is complete. While Trowell adds bowings to the cello part all other indications are taken from the original.

Mazurka Op. 33 No. 3

This is a copy of Grützmacher's arrangement of Chopin's *Mazurka in D major Op. 33 No. 3*. There are some extra pencil indications for dynamics and other musical indications.

²⁴ Mazurkas Op. 67 No. 4, Op. 7 No. 2, Op. 24 No. 1, Op. 50 No. 2, Op. 33 No. 3 are all by Chopin. Trowell performed several of his own and other's arrangements of Chopin's Mazurka's from 1924 to 1928.

²⁵ Cello fingerings written in red pencil in the piano score are included for the engraver's benefit. There is no separate cello part for this, or any of the Mazurka arrangements.

26.4 Summary of Part Two

Trowell's lasting legacy as a pedagogue remains his *Etudes* and *Morceaux* (or teaching pieces) for cello. His *Technology of Violoncello Playing*, which consists of more than 80 unaccompanied works, is a step-wise and comprehensive programme for the beginner to the professional cellist. A comparison with equivalent contemporary methods and etudes shows that these qualities are uncommon. Further, Trowell's highly crafted and idiomatic style makes his accompanied miniatures valuable as supplementary teaching material.

The most significant collection is *The Technology of Violoncello Playing*. Although Books I, II and III are now out of print, and volume IV was never published, the sheer quality of these works demands our attention. For this reason a transcription of the 24 unpublished etudes comprising *Technology Book IV* is included at the end of this volume.

Trowell appears to have modeled these etudes on those by other cellists: *Technology Books I* and *II* bear a clear resemblance to Sebastian Lee's *Melodic Etudes* Op. 31 and Op. 131, *Technology Book III* is closely based on Grützmacher's *Technology* Op. 38 and *Technology Book IV* is similar to Popper's *Hohe Schule* Op. 73.

Unfortunately the original manuscripts of the *Technology* etudes are now lost and the single copy of *Technology Book IV* is incomplete. Further, existing manuscripts show Trowell's working methods frequently involved minor revisions.

Many of the accompanied pieces, including the 73 published works, exist in only a single copy. Further, 22 of the published works are arrangements of other composers' music including a dozen works by Haydn, Mozart, Rameau and Schumann. Although Schott held almost all the manuscripts for a period before returning them to the composer many of the works never appeared in print.

Given that Trowell's personal diaries, concert notices and reviews provide only a few details of his compositional methods, the main means of analyzing and dating

are the scores themselves.²⁶ Despite the fact that more than a third of the published teaching works were released in the same year, 1926, it is possible to determine a broad trend.

Of the 85 Miniatures for cello and piano examined by the author 49, or nearly two-thirds, are predominantly in triple or compound metre. For Op. 4 and Op. 5, which are still in print and contain the most elementary pieces for beginner, this is significant.²⁷

Miniatures for cello and piano written before the end of the First World War are often salon-like in quality. By contrast those published after 1918, tend to be aimed at the student rather than the amateur cellist and are frequently composed in an idiom referred to by Trowell as “style ancien.” Notwithstanding, Trowell used some of his early works including *Nocturne* Op. 16 and *Mélodie* Op. 7 for teaching students at the Guildhall School of Music and Drama as late as the 1950s.

Some of Trowell’s most successful compositions were inaccurately designated arrangements. Of these the Sonata for Cello and Piano by Francoeur, which contains a single movement written by Trowell but was otherwise written by the French composer, is the most popular. Other works, such as the unpublished Mozart arrangements for cello and piano, were probably entirely composed by Trowell.

Trowell’s pedagogical approach is intimately connected to his own cello technique, as well as his conception of the potential expressive capabilities of the instrument. While some aspects of his playing such as frequent use of portamento and up-bow staccato are dated, others are comparatively modern; Trowell rejects wrist-bowing (as recommended by Carl Fuchs and Hugo Becker) as a technique for string crossing.

²⁶ The only pre-1922 diaries extant are for the years 1917 and 1918.

²⁷ While less than half (7 of 18 pieces) of Op. 4 and Op. 5 are in triple or compound metre, young beginners are likely to find them difficult without solid prior training in rhythm and general musicianship.

Trowell's so-called "27 Studies," most of which are cast in binary form, do not fulfil Trowell's own criteria for pedagogical composition; he consciously chose ternary form, with its inherent quality of reinforcement by repetition, for most of his etudes. Overall an appreciation of formal structure, tonality and phrasing is evident in Trowell's pedagogical compositions as a tangible quality and anecdotal evidence suggests the same in his teaching practice.

Part Three Non-Pedagogical Works

Chapter 27 The Concertos

Prior to the First World War the fabric of musical life in London owed much to the cult of the virtuoso performer. Following a tradition that began in the eighteenth-century, these musicians wrote, or improvised their own cadenzas for concertos. Some were also composers and effectively marketed their own compositions from the concert stage. These included pianists Franz Liszt and Anton Rubinstein as well as violinists Nicolò Paganini, Eugene Ysaÿe, Fritz Kreisler and cellist Friedrich Grützmacher. All had been child prodigies.

Trowell, who also revealed his talents at an early age, wrote a total of nine concertos giving more than 100 performances as a concerto soloist during his professional career.¹ Inevitably Trowell's cello concertos demonstrate a profound understanding of the idiomatic possibilities of his instrument.

As a composer, Trowell was naturally attracted to the technical display and musical showmanship inherent in the form. Consequently his concertos reveal an adherence to traditional models. A programme note, almost certainly written by him, confirms this view:

This [Op. 55] is just a concerto – to put it in the lingo of Uncle Sam – and one, considering the material and its development, that perhaps could not have been written by any other than a virtuoso of the solo instrument. Modest in its nomenclature, it makes no pretence at deviation from the recognised form for such a work.

¹ Two of Trowell's concertos were written for violin and orchestra and one for flute. The first work Op. 35 in B minor was probably composed around 1908. It is a slight work and was considered as such by Trowell, who planned to reallocate its opus number to the Cello Concerto No. 2. The other violin concerto, Op. 44 in D minor, seems to exist only as an incomplete full score. The author has located only five pages of the score in the Alexander Turnbull Library. A Rhapsody for Flute and Orchestra was completed and performed in Belfast in 1931 although a planned flute concerto never eventuated.

Trowell's performance of this cello concerto received favourable reviews in the *Musical Times* and the *Manchester Guardian*. The latter noted a greater dynamism in the score than the concert programme suggests:²

Mr. Arnold Trowell, who appeared in Manchester, if our information is correct, for the first time, is a very accomplished 'cellist and a composer of musical attainments. His violoncello concerto, of which he played two movements, shows him to be one of the few who do not use modern idioms merely to be in the fashion. Even at a first hearing one feels that his harmonic sequences - which would make a pedant's hair stand on end - are not the result of a studied pose but the true expression of an emotion genuinely felt.

Trowell's concertos assimilate formal and stylistic aspects of the eighteenth-century; Op. 55 subtly incorporates these, while other pieces directly borrow thematic material. On occasion, entire phrases are taken from other composers and reworked.³ For Trowell, as well as other early twentieth-century musicians, distinctions between a transposition, an arrangement and a reworking are often unclear.

Trowell composed a total of seven cello concertos. The forces required vary only slightly, a standard symphony orchestra with full brass being the preferred ensemble. While two of the works are played without interruption, most retain a conventional separation between all three movements.⁴ Four of these, written between 1908 and 1936, are analyzed in this chapter.

27.1 Concerto No. 1 Op. 33 in D minor for Violoncello and Orchestra

Three separate movements in sonata, ternary and rondo form respectively, align the work closely with the traditional concerto of the eighteenth and nineteenth century. The following programme note, which was probably written by the composer, gives an insight into the rationale behind the work:⁵

² Anon, "Promenade Concert," *Manchester Guardian* 1910, p. 16.

³ See the analysis below of the Haydn-Trowell Concerto in D.

⁴ Concerto in E minor Op. 36 and Concerto in G minor Op. 59.

⁵ Alexander Turnbull Library, MS-Papers-8972-01 (1906-1910). An analysis from the programme for the concert on Monday 1 March 1909 was reproduced in *The Dominion* newspaper, Wellington on 17 April 1909, page 11. It reads:

To the somewhat limited number of concertos for the violoncello the present work is a distinctive addition. Written as it is to display the beauties and possibilities of the solo instrument, the purely musical interest of the work is, nevertheless, seriously cultivated and well sustained. Further the composer has succeeded in avoiding that orchestral overclouding which frequently, and with such fatal facility, results when writing for Solo Violoncello and orchestra – for though the full modern orchestra, including the harp, is here employed, the accompaniments to the solo passages are scored in a manner that invariably allows of their full intent being realised.

Schott published a piano reduction of Concerto No. 1 Op. 33 in 1909.⁶ Orchestral parts were advertised as available for hire although these are now no longer so.

In the present work, as in many modern concertos, the prolonged orchestral exordium treating of future subject matters is omitted. The chord of D minor sustained for two bars, forms the prelude to the first subject, a plaintive melody to which the interval of the augmented fourth gives character, which is announced by the solo instrument. A continuation of the melody terminates in an extended phrase of a more purely ornamental nature, and thence to a ‘fortissimo tutti’, based on the same subject. With a modulation to F major the second subject (*espressivo*) is announced – also by the solo instrument – a somewhat interesting point being that between this and the first subject the measure of contrast is but slight, since each is of the ‘cantabile’ nature and imbued with a certain melancholy. The melody, which is continued at some length, and with much variation of key tonality, is succeeded by an animated episode, in which the soloist, in fluent semiquaver figures, decorates a counter-melody for the clarinet. The sequence to this is a brilliant orchestral ‘tutti’ which merges into a charming treatment of the first subject. Here the interest is at first purely orchestral, and it is carried on at considerable length, until the solo instrument enters upon a florid variation of the same theme. A brief but vigorous orchestral interlude precedes the ‘cadenza’ which is not only of considerable dimensions but of a most elaborate and brilliant character. At the conclusion of this and with a change to the tonic major, the remainder of the movement is devoted to a full statement of the second theme and its episodes – terminated by a short and fiery ‘coda’.

The slow movement is of simple structure and of purely lyrical character. Commencing with a brief exordium, for muted strings, the solo instrument enters at the eleventh bar with a melody of romantic charm, which is outlined against a gently murmuring accompaniment. A brief orchestral interlude, in which the harp is employed with exquisite effect, leads to a more animated middle section of a capricious nature. At the conclusion of this the orchestral interlude which is based upon the introduction reappears in the key of B major, after which, through a delightful modulation, the opening theme is reasserted in its original key of B flat major. This brings to a conclusion a movement characterised throughout by beauty of idea expressed in terms of rare delicacy and refinement.

The ‘Finale’ commences with a vivacious orchestral exordium of independent material, at the conclusion of which the soloist enters with a robust dance measure – a sixteen bar strain in D minor – which is given out twice. In contrast to this is the second principal theme, an expressive melody of a ‘cantabile’ character. These themes, however, are not developed with any complexity but are merely varied through episodes. Immediately preceding the ‘Recapitulation’ an orchestral interlude occurs, evidently relating to one occurring in the first movement, the characteristic figure of which appears to have been evolved, in diminution from the first bar of the principal subject in that movement. With a brilliant ‘Coda’ the work is then brought to a conclusion.”

⁶ The first performance was on 1 March 1909 in Liverpool. Subsequent performances took place on 10 April 1910, 17 September 1910, 31 December 1910, 18 July 1911, 7 March 1912, 30 November 1912 and 9 April 1913. The work was performed a total of seven times by Trowell, and at least once by James Messeas.

The author is unaware of any orchestral scores or parts in any library including the Alexander Turnbull Library collection.

Movement One

This *Allegro ma non troppo* is in the modified sonata form commonly associated with the first movement of the standard concerto. The opening is effectively rendered by the dramatic *piano*, despite the absence of an orchestral exposition. This recalls the start of Boëllmann's *Variations Symphoniques* although the dramatic mood of the latter is replaced here by a lyricism typical of Trowell. Note the falling fifth at the start of bar 5:

Ex. 125 Concerto Op. 33, bars 1-10

The musical score for Ex. 125, Concerto Op. 33, bars 1-10, is presented in two systems. The first system shows the beginning of the piece, starting with a piano introduction. The tempo is marked 'Allegro ma non troppo' and the dynamics include 'mp espress.' and 'p'. The second system continues the piece, showing the piano introduction and the main melodic material. The score is in 2/4 time, key of B-flat major. The piano introduction features a falling fifth at the start of bar 5. The main melodic material is characterized by irregular phrase-lengths and a circular contour.

Despite the occasional irregular phrase-lengths, the first two pages are classically proportioned. At bar 42 a chromatic scale in octaves extends to the extreme end of the fingerboard.⁷

After the orchestra restates the main melodic material at Figure 3, a lilting second subject in the relative major features at Figure 6. The circular contour of the melody is characteristic:

⁷ To D more than two octaves above middle C.

Ex. 126 *Allegro ma non troppo*, bars 170-173

There is a brief development section at Figure 8 followed by several episodes before the recapitulation (orchestra only) of the first subject in F sharp minor at Figure 16. A cadence at Figure 18 allows the opening theme to be restated by the orchestra in A major, while the cello plays an ornamented passage of semiquavers, including some in sixths. A lengthy cadenza is at first based on the second subject and then, after a *poco ritenuto*, the first subject. Here the soloist performs both the melody and a deftly-written accompaniment:

Ex. 127 *Allegro ma non troppo*, bars 201-207

At Figure 21 a restatement of the second subject in D major leads to a variation of the first subject (at Figure 23 in the cello part). Further passagework, incorporating a variety of bowing techniques and some double-stopping, takes us to the conclusion in a triumphant D major.

Movement Two

This movement in B flat major is in ternary form and shifts harmonically to the tonic minor and back again. Rather surprisingly, the opening orchestral *tutti* features a melody more like the main theme of the third movement than anything in this *Andantino*. A graceful melody is introduced in the cello solo at Figure 1 with simple rising and falling semiquavers as accompaniment:

Ex. 128 *Andantino*, bars 11-19

The musical score for Ex. 128, *Andantino*, bars 11-19, is presented in two systems. The first system shows the cello solo melody in the upper staff, marked *p espressivo*, and the piano accompaniment in the lower staves, marked *sempre legato*. The piano accompaniment features arpeggiated chords in the right hand and block chords in the left hand. The second system continues the melody and accompaniment, showing the cello solo melody in the upper staff and the piano accompaniment in the lower staves.

At Figure 4 solo harp arpeggios receive chordal accompaniment from the orchestra and at Figure 5 the 'B' section, marked *Poco animato*, features woodwind solos in counterpoint to the cello melody. The harp arpeggios return at Figure 8 before the concluding statement of the 'A' theme at Figure 9.

Movement Three

Although there is no extant orchestral score, there are clues as to the intended orchestration of this movement in the piano reduction. For instance, the movement begins with two bars of timpani roll followed by an orchestral *tutti* featuring a three-bar phrase. Pizzicato strings accompany the presentation of the main theme in the solo cello at bar 21, a passage characterised by a descending chromatic idea in its first four notes:

Ex. 129 *Allegro Vivace*, bars 21-28

The musical score for Ex. 129, *Allegro Vivace*, bars 21-28, is presented in two systems. Each system contains a cello line and a piano line. The top system features a cello line with an ascending scale and an orchestral accompaniment with dynamics *ff*, *mf*, and *pizz*. The bottom system features a piano line with an ascending scale and an orchestral accompaniment.

As in the first movement, the orchestra, rather than the soloist, repeats the opening theme at Figure 3. When the cello enters with an ascending scale, the earlier chromaticism is replaced by a more diatonic motive that is repeated several times by the orchestra with eight-bar figurations provided by the soloist.

A lyrical second subject in the key of E flat major enters at Figure 6. A cadence into E flat major at Figure 9 leads to more semiquaver passages for the cello and a chromatically-altered ascending scale accompaniment in the orchestra. The subsequent *fortissimo* episode at Figure 10 is punctuated by a development of the opening theme by trombones.

The inevitable recapitulation occurs at Figure 12, including a full reiteration of the first and second subjects, the latter in the key of D major.⁸ A coda begins at Figure 19 and makes adroit use of both themes in the orchestral accompaniment: the first subject from Figure 19 and the second from Figure 21. As in the first movement, the music concludes in the tonic major.

⁸ Any thematic references to the first movement are either buried in the orchestral score and parts, which are now lost, or so disguised that they are unidentifiable.

27.2 Concerto in E minor Op. 36 for Violoncello and Orchestra⁹

Written in 1913, this Concerto in E minor was performed several times during and immediately after the First World War.¹⁰ Orchestral parts are in the Alexander Turnbull Library but there is no score of the work.¹¹ According to Trowell's own notes it is 22 minutes in duration, although a planned revision would have extended this running time to 25 minutes. The orchestral parts and the solo cello part are fully marked with dynamics and other performance indications.¹²

There are no breaks between the movements although the beginnings and ends are clearly defined by a double bar. Other multi-movement concertos to be played continuously without a break include Saint-Saëns' First Cello Concerto and d'Albert's Cello Concerto in C. Trowell frequently performed both these works and was of the opinion that the latter was not frequently heard enough in concert.¹³

The piano reduction is a clear copy that later became a working draft in preparation for a revision. As with Trowell's other concertos, the instrumentation calls for double woodwind, four horns, two trumpets, three trombones, tuba, timpani, harp and strings.

Like the Quintet Op. 45, there are five sections to be performed without a break. The first and last sections are based on an identical subject group, and the three middle sections are all based on a common thematic idea. For our purposes the overall structure will be considered ternary as follows:¹⁴

⁹ Although consistently referred to as Concerto No. 2 by Trowell, chronologically it is No. 3.

¹⁰ A programme note for the concert on Thursday 27 March 1919 (MS-Papers-8972-03) claims that the work was "composed in the summer of 1913." The first performance took place on 23 December 1914 in Bournemouth. Other performances included 23 June 1915, 3 January and 3 February 1916.

¹¹ A piano reduction in the Alexander Turnbull Library is heavily pencilled over for revision.

¹² Trowell performed the work himself so these markings may be safely assumed to be his own.

¹³ Arnold Trowell and Garnet Trowell, "Violoncellists, Past and Present," *The Strad*, vol. XVII no. 202, 1 February 1907, p. 331.

¹⁴ A Programme for the concert in March 1919 (See footnote 10 above) reads:

"In the matter of form the composer has throughout departed from the scheme usually followed by writers in this particular field of composition, the customary three movements being here replaced by a somewhat novel arrangement in the "working-out" of the principal subject matter, the whole movement being played without a break.

A *Allegro* 4/4:

B *Andante* 3/4: *Allegro con moto*: *Andante* 3/4:

A *Allegro moderato*

Unlike Trowell's First Concerto, a dramatic *piano* is followed with an heroic orchestral passage in the manner of Richard Strauss or Leon Boëllmann:

Ex. 130 Concerto Op. 36 *Allegro*, bars 1-8

The musical score for Ex. 130, Concerto Op. 36 *Allegro*, bars 1-8, is presented in two systems. The first system shows the piano introduction with a tremolo in the bass and chords in the treble. Dynamics include *p*, *mp*, *f*, and *mp*. The second system continues the piano introduction with a tremolo in the bass and chords in the treble. Dynamics include *f*, *sf*, *f*, *dim*, and *pp*. The score is in 4/4 time and D major.

Subsequently the cello plays an unaccompanied *quasi improvisando* predominantly made up of scales and passagework while at Figure 3 a rising motive provides the main thematic material of the movement:

Two main themes of a contrasted nature (E min and major) form the principal matter for the opening *Allegro* 4/4 and serve as material for the development which proceeds the slow section (*Andante* 3/4) which is soon reached. The principal subject here, in D flat major, first heard on the solo instrument, is made considerable use of as the movement proceeds, appearing in varied guise both in the Solo and the Orchestra. A new section (*con moto*).... links the first part and the later modified version, which brings the movement to a close. An orchestra "tutti" (C # min 4/4) now heralds the entrance of a solo of a bolder nature accompanied by Tremolo strings and muted horns. This links the first part and its later modified version, which brings the movement to a close. An orchestra "tutti" (C sharp minor 4/4) now heralds the entrance of the Solo, and for some time the first theme of the work (originally stated only by the orchestra) is treated by the Solo Cello, rapid passagework being much in evidence. A cadenza for the solo instrument and Oboe leads directly into a new version (C major) of the second main subject of the opening section, this time in a considerably altered guise. A brief cadenza brings a return of the principal motive of the *Andante* (this time in A flat, 3/4) soon followed by a fiery Coda in the tonic major, which brings the work to its conclusion."

Ex. 131 *Allegro*, bars 59-64

3

mf espress.

pp

mp

The orchestra develops the 'rising motive' further:

Ex. 132 *Allegro*, bars 73-77

mf

espress

Some double-stopping after Figure 4 is reminiscent of the Dvořák Concerto and Saint-Saëns' First Concerto:

Ex. 133 *Allegro*, bars 84-90

The second section *Andante nobilmente* begins with a solo cello melody in the tenor range of the instrument. This theme is widely used in the third and fourth sections of the concerto:

Ex. 134 *Andante nobilmente*, bars 127-134

At bar 161, the key moves to A major. With double-stopping and virtuosic flourishes expanding the melodic and rhythmic interest, the material is essentially a development of the *Andante nobilmente* section. A return to D flat major at bar 235 concludes this 3/4 section of the work.

The opening orchestral tutti returns at bar 249 (10 bars before Figure 12) in C sharp minor and 4/4 time. Extensive thirds and sixths in the high thumb positions are employed from bar 293 (four bars before Figure 13) in the solo cello. Thereafter, the cello introduces a new melody of a lyrical character. The emphasis on the second beat of the bar is reminiscent of the first movement of the Sonata in F Op. 30:

Ex. 135 *Allegro Moderato*, bars 301-306



Much of the subsequent solo writing, which is marked *meno mosso*, or *molto espressivo*, is melodic and legato rather than virtuosic or staccato (much like the Sonata in F). However, at Figure 15 the solo line becomes more angular and flamboyant. The cadenza at bar 363 exploits the middle and lower register of the instrument, in a style reminiscent of recitative.

At bar 394 there is a reiteration of the legato melody from the *Andante nobilmente* section. This time the key is A flat major (the dominant of the original D flat).

After Figure 18 the E major orchestral tutti returns. The cello's virtuosic thirds, sixths and octaves from Figure 19 signal the beginning of a grandiose finale marked *fortissimo*.

27.3 Concerto No. 5 Op. 68 in A minor for Cello and Orchestra

According to his diary, Trowell was working on this concerto in 1934 and completed the second movement on 7 July 1936.¹⁵ Although there is a manuscript piano reduction and solo cello part, there are no orchestral parts or score, and no known performances of the work.

There are three movements: *Allegro non troppo* in 4/4, *Andante* in 3/4 and *Allegro vivace* in 6/8. Both the piano score and the cello solo part are light in their performance directions, although the latter is fully fingered with some indications of tempo, dynamics and phrasing. According to Trowell's diary he began copying the score in 1959. It is incomplete; the third movement consists of only 60 bars, and even these are not entirely completed.

¹⁵ Alexander Turnbull Library: MS-Papers-9219-011.

The score features a substantial part for the soloist, the cello part alone runs to 16 pages. As with the Concerto in G minor Op. 59¹⁶, and in contrast to the Concertos Op. 33 and Op. 36, there is little or no thumb position double-stopping until the final movement.

The opening *Allegro non troppo* follows traditional sonata form much more closely than the first movements of earlier concertos; a full recapitulation finds the second subject returning in the prescribed tonic key. As is the case with all of Trowell's cello concertos, there is no orchestral exposition of the first subject. The orchestral *tutti* before Figure 2 is a kind of development based on the interval of the perfect fifth, which is derived from the second half of the theme. Here is the theme itself:

Ex. 136 Concerto Op. 68 *Allegro non troppo*, bars 2-5

The musical score for Ex. 136 consists of two systems. The first system is marked 'espressivo' and shows the beginning of the piece. The cello part (top staff) starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (bottom two staves) features a steady eighth-note triplet accompaniment in the left hand and a more complex rhythmic pattern in the right hand. The second system continues the same material, with the cello part moving to a half note D5 and then a quarter note E5.

A projected episode at Figure 3, which is developed in the orchestral *tutti*, is derived from material from the theme.¹⁷ A modulation to E flat major begins a sequential passage featuring dotted and off-beat rhythms before a diminished

¹⁶ For an outline of Op. 59 see Table 4 Trowell's Concertos.

¹⁷ The eight bars between Figures Three and Four are incomplete. Only the main motive in the left hand of the piano is written out.

chord marks the re-entry of the cello soloist at Figure 5. At bar 71 a cadence into G major marks the beginning of a transitional melody marked *poco meno mosso*. This leads to the second subject (essentially an augmentation of the first subject) at Figure 6:

Ex. 137 *Allegro non troppo*, bars 81-84

The musical score for Ex. 137, *Allegro non troppo*, bars 81-84, is presented in two systems. The top system shows the cello part, marked *cantabile e sostenuto*, with a melodic line in a single staff. The bottom system shows the piano accompaniment, marked *molto espressivo*, with a treble and bass staff. The bass line features a prominent inverted fifth theme, and the treble line includes triplets and chords. The key signature consists of two flats (B-flat and E-flat).

Various keys are passed through until Figure 7 when the dominant key of E major/minor is reached. At this point the thematic interest lies in an inverted form of the open fifth theme in the bass line, a feature that continues through bar 115 (Figure 8) where the inversion is corrected. The tonal centres move through various keys, including G sharp minor, and the cello solo becomes more and more virtuosic. A short episode at Figure 11 contains syncopated rhythms and chromatic shifts in the accompaniment. At Figure 12 a shift to E major initiates a cadenza-like passage in the cello that moves to F sharp minor at bar 164. At Figure 14 the second subject returns in F sharp major, although this soon leads to a recapitulation of the first subject in the home key at Figure 15. At Figure 17 the *poco meno mosso* idea recurs in E major before the second subject returns in B minor at Figure 18. This lengthy recapitulation continues through until bar 284, when a short coda brings the movement to its conclusion.

The second movement, *Andante*, begins in A minor with a 12-bar introductory woodwind solo featuring clarinets and flutes. At bar 13 a fragmented *poco più lento* melody is played by muted strings:

Ex. 138 *Andante*, bars 1-8

The musical score for Ex. 138, bars 1-8, is in 3/4 time. The first system shows the piano introduction with a dynamic marking of *p* and the tempo *Andante*. The second system continues the piano introduction with various articulations and dynamics.

The cello enters with the main theme marked *dolce espressivo* (theme A):

Ex. 139 *Andante*, bars 29-39

The musical score for Ex. 139, bars 29-39, is in 3/4 time. The first system shows the cello entry with a dynamic marking of *mp dolce espressivo*. The second system continues the cello entry with various articulations and dynamics.

Another *espressivo* theme begins at Figure 1 (theme B):

Ex. 140 *Andante*, bars 46-51

espress

At Figure 2 the cello offers an obbligato in triplets as the orchestra develops the second part of the theme A. Material from both themes A and B is developed from Figure 3, the latter in the sub-dominant B flat major. From bar 81 a flurry of sextuplets decorates the cello part before the soloist continues to develop Theme A, this time in D flat major, at Figure 4. For the first time the orchestra plays the main theme, skilfully combined with theme B:

Ex. 141 *Andante*, bars 94-98

p *f espress.*

An orchestral *tutti* involves new material as well as ideas from the first movement, including the falling interval of the fifth:

Ex. 142 *Andante*, bars 104-113¹⁸

When the cello re-enters at Figure 5, both soloist and orchestra present further development involving a rhythmically unsettled accompaniment marked *misterioso*. The second *espressivo* theme (Theme B) returns in the dominant key of C major at Figure 6, followed by a decorated version of Theme A at Figure 7. A final appearance of Theme B occurs at Figure 8 before the music comes to a conclusion.

It is difficult to determine the exact character of the third movement in the absence of a completed score; however certain features can be ascertained by the cello solo part and the first few finished pages. After eight bars introduction the key signature changes to A major and remains in this, the tonic major for the entire movement. The cello immediately introduces the main theme, a sprightly folk-like tune marked *leggero*, with a distinctive syncopation:

Ex. 143 *Allegro vivace*, bars 10-14

¹⁸ Twelve bars before Figure 5.

This is restated by the orchestra as the music settles into what seems to be a rondo pattern: each even numbered rehearsal mark in the cello part provides an episodic contrast, while the odd numbered rehearsal marks present a restatement of the theme (with some variation).

At Figure 9 (bar 105) the familiar pattern continues for 8 bars when the soloist launches into probably the only section of advanced virtuosic double-stopping in the concerto. The orchestral *tutti* at Figure 11 extends the episodic material into a full-blown development, to which the cello adds melodic or rhythmic embellishment. A ‘cadenza-like’ *animato* section from Figure 19 (bar 202) finally reaches the long-awaited restatement of the ‘folk-like’ theme at Figure 22. Again the episodes are interspersed with restatements of the theme, alternately odd-number and even-number rehearsal marks, until a *cadenza* at Figure 31, and a coda at Figure 32 take us to the concluding solo passages with orchestral accompaniment.

27.4 Haydn-Trowell *Concerto in D major for Cello and Orchestra*

Trowell performed Concerto in D major, which is based on a score attributed to Joseph Haydn, more than 30 times during his career.¹⁹ Australian cellist Lauri Kennedy also played it.²⁰ While editions by Friedrich Grützmacher and Christian Klug may have been sources for Trowell’s version, the main theme of the original of each movement is retained in outline.²¹

¹⁹ This work is based on Concerto for Cello and Strings Hob VIIb No. 4 attributed to Joseph Haydn. Advertising and programme notes for Trowell’s concerts do not always stipulate the D major Haydn-Trowell Concerto or the more familiar Concerto Hob. VIIb:2. However, Trowell performed his own concerto more frequently than the Haydn original.

²⁰ Lauri Kennedy performed the first two movements of the Haydn-Trowell Concerto for the International Celebrity Subscription Concerts at Wigmore Hall, London in 1926 (Programme from the Royal Academy of Music Apollo Museum Collections Online).

²¹ Joseph Haydn and Christian Klug, *Konzert No. 2 D-Dur* (Leipzig: Breitkopf, 19-). Joseph Haydn and Friedrich Grützmacher, *Konzert für Violoncello und Streichorchester* (Wiesbaden: Breitkopf, 19-).

Ex. 144 Concerto First Movement Haydn-Grützmacher, bars 27-36

Ex. 145 Concerto First Movement Haydn-Trowell, bars 39-46

The double exposition and return of the second subject are treated conventionally with much of the intervening episode material significantly altered.

The second movement differs from both the Klug and the Grützmacher versions:

Ex. 146 Concerto Second Movement Haydn-Grützmacher, bars 3-8

Ex. 147 Concerto Second Movement Haydn-Trowell, bars 3-8

Ex. 148 Concerto Second Movement Haydn-Klug, bars 3-7

The third movement (*Allegro*) is a rondo that Trowell has extended to include extra development and a *minore* treatment of the material. A variation based on dotted rhythms at bar 117 suggests that this version was based on the Grützmacher edition rather than that by Klug.

Ex. 149 Concerto Third Movement Haydn-Grützmacher, bars 9-20

Ex. 150 Concerto Third Movement Haydn-Trowell, bars 13-24

The musical score for Ex. 150 consists of three staves. The first staff is in bass clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It contains four measures of music with notes beamed together and slurs. Dynamics include *f* and *molto brio*, and a *cresc.* marking. The second staff is in alto clef with a key signature of two sharps and a 3/8 time signature, also containing four measures of music with slurs and dynamics. The third staff is in alto clef with a key signature of two sharps and a 3/8 time signature, containing four measures of music with slurs and a dynamic marking of *f*.

The following table details the main features of Trowell's Concertos:

Table 4: Trowell's Concertos

Concerto	Date	Name	Time Sig	Key	rel.	Cyclic?	Form	MS/Publi
Cello	c1908	Op 33	44 68 24	Dmin Bb maj D	ton subm ton	No No No	sonata ternary rondo	Schott solo & piano only
Cello	c1910	Op 55	44 34 24	Bmin Emaj B	ton subd ton	? No ?	sonata ternary Sonata	solo lost, MS parts only.
Violin	c.1911	Op 35	44 34 44	B min E maj B	ton subd ton	N N N	sonata ternary sonata	MS solo, score & parts. few mark
Cello	1913	OP. 36	44 34 44	Emin Dbmaj E	ton subm ton	Y Y Y	cyclic single mvment	MS solo, parts & pno red.
Flute	1917 revised & orchestrated 1929-30	Rhapsody	various	Amin	var.	Y	single movement son/rondo ABa'CAB(a)	MS solo, score & parts. few mark
Cello	c1930	Op 46	44 34	Bmin Dmaj B	ton rel ton	Y Y Y	cyclic ternary cyclic	MS solo, score & parts. few mark
Cello	1930-36	Op 59	34 34 22	Gmin Dmaj G	ton dom ton	N N N	sonata ternary ternary	MS solo score& parts
Cello	1934-40	Op 68	44 34 68	Amin Fmaj Amaj	ton rel Tmaj	N N ?	sonata ternary rondo?	MS solo& pno red only.
Cello	1936?	Op 72	44 34 22	Cmin Dmaj Cmaj	ton Sup Tmaj	N N N	var. ternary sonata	MS solo & pno red only.

27.5 Summary

Most of Trowell's concertos feature a conventional three-movement structure with a close adherence to sonata and ternary form.²² Across all the concertos Trowell consistently returns to a diatonic harmonic base and contrapuntal texture. However, he includes moments of non-functional harmonic colour that suggest an awareness of composers such as Debussy.²³ Trowell states:²⁴

Debussy modulates with every chord. We cannot really understand him unless we forget the older scales. Debussy's method is entirely harmonic, he has no liking for counterpoint.

Trowell's concertos are conventional in form but exhibit the composer's individual personality through certain details including i) a preference for the lyrical melody often including a falling fifth, ii) *espressivo* passages of a more fragmented or gestural outline, iii) *Allegro* finales with an element of syncopation. All seven concertos are in minor keys with a shift to the tonic major for the finale. Compound and triple metres are encountered frequently and the most common key for the second movement is the submediant.

Overall they fall into the same three stylistic periods as the chamber works depending on whether they were written before, during or after the First World War. Characteristics of the pre-war scores include conventional harmony and extreme technical demands on the soloist. Works written during the war are often thematically unified as a single continuous entity and are more freely constructed. Compositions from the 1930s tend to be neo-classical in content and form.

As with his arrangements of Francoeur and Tessarini sonatas, Trowell occasionally attributes his own concertos to eighteenth-century composers such as

²² The concertos in E minor Op. 36 and B minor Op. 46 are continuous entities that reuse material across multiple movements. Likewise, *Rhapsody* for Flute and Orchestra is in a single movement.

²³ Trowell's 1961 diary shows that while he regarded Debussy's Violin Sonata as "inconsequential and of no interest", he considered the French composer's *Martyrdom of Saint-Sebastian* as "a masterpiece."

²⁴ Notebook for 1955-56 held by Oliver Trowell.

Dittersdorf and Haydn.²⁵ Perhaps, like Kreisler, he felt a compulsion to seek the widest possible audience regardless of any ethical issues. Whatever the degree of authenticity, his arrangements reveal a high level of invention and an acute awareness of the idiomatic potential of the cello.

Chapter 28 Programmatic Orchestral Music

At 8.30pm on Saturday 4 August 1928 the BBC studios in Birmingham broadcast a performance of Arnold Trowell's *The Waters of Peneios*. That the concert also involved the cellist playing Saint Saëns' First Concerto is appropriate; Trowell replicated the muted opening and closing of the French composer's *Le Rouet d'Omphale* in his own symphonic poem.²⁶

While three of Saint-Saëns' four symphonic poems are based on Greek legend, all four of Trowell's works in the genre adopt stories from the ancient Mediterranean civilization. However, where Saint-Saëns uses fire as a symbolic and menacing narrative device, Trowell consistently uses the sea or, in one case, the river.²⁷ Occasionally more gentle visions of water, such as those found in the synopsis of Trowell's *Niobe*, are depicted.²⁸

The poem is divided into four closely interwoven parts. In sad tones the opening depicts the tragic figure of Niobe; her boundless maternal love ever welling up, culminating in an extended passage of great intensity. This is immediately followed by a tripping, playful and joyous section representing the children – gay light-hearted passages play over the entire orchestra, the glowing pride of Niobe in her offspring asserting itself intermittently, to be at length interrupted by a more sinister note anticipating the treachery of Apollo and Artemis (section three), which in turn leads down to low slow-moving sombre phrases portraying the grief and tragic fate of Niobe, the final phrases being a metamorphosis of

²⁵ The Dittersdorf concerto is, according to his 1958-59 Notebook, "founded on a fragment by Dittersdorf." In other words, it is Trowell's own original composition. For a discussion on the Francoeur and Tessarini Sonatas see Chapter 26.2 Miscellaneous Published Works.

²⁶ The programme for Trowell's performance as conductor and soloist in Bournemouth on 7 March 1912 included *Le Rouet d'Omphale*. See MS-Papers-8972-02 (1911-1915).

²⁷ Other works, including *The Waters of Peneios* and *Big Claus and Little Claus* depict rivers rather than the sea. Having experienced four days below deck off the coast of Cape Horn on his journey from Lyttelton to London, Trowell's depiction of water may have been inspired by his own experience. He only reluctantly ventured across the Irish Sea for concerts and seldom if ever crossed the English Channel during his professional career.

²⁸ Alexander Turnbull Library MS-Papers-8972-03 (1916-1919).

the opening in which a series of closely woven passages allotted to three solo violins recall her perennial tears.

Of Trowell's 18 extant works for orchestra eight are based on a text or programme with only one requiring the participation of a vocalist.²⁹ The analysis below deals with two of these completed more than a decade apart. This includes the earliest and most frequently performed of his four symphonic poems and the Suite for Orchestra, a work modeled on the ballet music of Tchaikovsky.

28.1 The Waters of Peneios Op. 43³⁰

The Waters of Peneios was first performed in 1917 in Bournemouth. Although it was never published, Novello listed the symphonic poem on the back cover of several of their editions of Trowell's chamber works.

The music represents the pursuit and drowning of Daphne as described by the composer on the first page of the score.³¹ The score calls for double woodwind (clarinets in A), four horns, two trumpets (in C), three trombones, tuba, timpani, harp and strings. At least one complete bound score (hardback) and multiple parts are stored in the Alexander Turnbull Library. There is only a loose relationship

²⁹ Trowell seldom composed vocal music, considered to be 'the bread and butter' of the British composer.

³⁰ Appendix 9, Disc B Track 5.

³¹ In the vale of Tempê where the stream of Peneios flows beneath the heights of Olympus toward the sea, the beautiful Daphné passed the days of her happy childhood. Over hill and dale she roamed, free and light as the breeze of spring. Other maidens round her spoke each of her love, but Daphné cared not to listen to the voices of man, though many a one sought her to be his wife.

One day, as she stood on the slopes of Ossa in the glow of early morning, she saw before her a glorious form. The light of the new-risen sun fell on his face with a golden splendour, and she knew that it was Phoebus Apollo. Hastily he ran towards her, and said, - "I have found thee, child of the morning. Others thou hast cast aside, but from me thou cannot escape. I have sought thee long, and now will I make thee mine." But the heart of Daphné was bold and strong; and her cheek flushed, and her eye sparkled with anger, as she said, "I know neither love nor bondage. I live free among the streams and hills; and to none will I yield my freedom."

Then the face of Apollo grew dark with anger, and he drew near to seize the maiden; but swift as the wind she flew away. Over hill and dale, over crag and river but nearer yet came Phoebus Apollo, til at last the maiden began to fail. Her head was dizzy, and her limbs trembled in utter feebleness as she drew near to the broad river which gladdens the planes of the valley, til she almost felt the breath of Apollo and her robe was almost in his grasp. Then, with a wild cry, she said, "Father Peneios, receive thy child," and she rushed into the stream, where the waters closed gently over her. She was gone; and Apollo mourned for his madness in chasing thus the fair maiden, and he said, "I have punished myself by my folly: the light of the morning is taken out of the day - I must go alone until my journey shall draw towards its end."

between the music and the programme (as there is in Trowell's *Legend of Hylas*). A concert review gives a broad outline:³²

At the beginning an archaic atmosphere is created by muted strings in a figure in 6ths upon which the solo oboe, flute and clarinet float in dreamy melody. The wooing is depicted in strenuous terms, and the flight, pursuit, and climax follow. The end is a dying away into stillness when the maid plunges into the river, and Phoebus Apollo goes away sorrowfully on his journey into the sunset.

An *Andante molto tranquillo* begins in 4/4 (D flat major) with muted strings in triplet figures suggesting the motion of the water. The falling melody, presumably representing the idyllic childhood of Daphne and heard on the flute and harp, is reminiscent of the openings of Saint-Saëns' symphonic poems *Le Rouet d'Omphale* and *La Jeunesse d'Hercule*. The latter, with its tragic Greek legend, is the most closely related.³³

Ex. 151 *The Waters of Peneios*, bars 1-7

The musical score for 'The Waters of Peneios', bars 1-7, is presented in three systems. The top system shows the flute part and the piano accompaniment. The flute part begins with a melodic phrase in the first measure, followed by a triplet figure. The piano accompaniment consists of triplet figures in the strings and sustained chords in the horns. The middle system continues the flute part and piano accompaniment. The bottom system shows the flute part and piano accompaniment. The flute part continues with a melodic phrase and a triplet figure. The piano accompaniment consists of triplet figures in the strings and sustained chords in the horns.

³² Anon, "Composer-Conductor. Belfast Philharmonic," *Belfast Telegraph* 27 November 1920, p. 4.

³³ It is possible that Trowell attended a Queen's Hall Promenade Concert performance of this work by Saint-Saëns in London on 14 August 1909.

Ex. 152 *La Jeunesse d'Hercule* Op. 50 by Saint-Saëns, bars 1-9

Andante sostenuto

pp violins con sordini

clarinets *pp*

flutes *pp*

A new section marked *con moto* begins at bar 21 and features solo oboe, supported by flutes and first violins, developing the opening theme. Shifting parallel harmonies are reminiscent of Debussy and provide an otherworldly atmosphere:

Ex. 153 *The Waters of Peneios*, bars 21-27

oboe *espr* *mf*

p

2 *dolce*

with flute 3 3 clarinet 3

pp strings *mp* *p* with muted horns

f 3 *mf*

This non-functional harmonic style is quickly abandoned however: a reiteration of the oboe theme at Figure 3 is supported by further countermelodies, this time in the celli and the first clarinet. Further, the violas and violins begin a dialogue from bar 33 and at Figure 4 the second violins initiate a flurry of contrapuntal activity

that gradually extends to the other sections of the orchestra. A countermelody, played by the flutes and violins, begins at bar 41:

Ex. 154 bars 41-46³⁴

The musical score for Ex. 154 (bars 41-46) is written in G major and 3/4 time. It consists of five staves:

- Flutes and first violins:** Features a melodic line with accents and slurs, starting with a *v* marking.
- Clarinets:** Plays a rhythmic pattern of eighth notes in triplets, marked *pp*.
- 2nd violins:** Features a melodic line with slurs and accents, marked *mf*.
- Alti (piano):** Provides harmonic support with chords and single notes, marked *p*.
- Oboe:** Plays a melodic line with slurs and accents, marked *f*.

The score includes various rhythmic figures such as triplets and sextuplets, and dynamic markings like *pp*, *mf*, *f*, and *p*. The music shows a clear progression of intensity and complexity over the six bars.

At bar 51 a G major woodwind melody, yet another transformation of the opening idea, is accompanied by *pianissimo* and *tremolo* strings. A love theme representing Phoebus Apollo is marked *con moto*, *moderato* and begins at bar 55. The music is repeated in B major at bar 63, when a fortissimo *appassionata* orchestral climax is reached:

³⁴ Five bars after Figure 4.

Ex. 155 bars 63-66³⁵

The music fades to pianissimo and at bar 75 the *tremolo* strings return for the beginning of fragmented solos in the upper melody instruments accompanied by a snare-drum roll. The latter contain Tristanesque harmonies, which perhaps bring with them a certain sense of foreboding:

Ex. 156 bars 78-80

The next section in 3/4 begins in A major at bar 89 and features a swooning quaver motive played by the strings:

³⁵ Five bars after Figure 5.

Ex. 157 bars 89-92³⁶

Subsequent woodwind solos and restless strings dominate the texture until Figure 7. Here a cadence is subverted by an abrupt shift to C major in the strings:

Ex. 158 bars 95-99

The “love” theme, first heard at bar 55, returns in A flat major at bar 103, before a change of key and time signature six bars later. A melody played by the cello and viola is accompanied by drifting quavers in the violins. The woodwind reiterates

³⁶ Eight bars before Figure 7.

Daphne's theme, at bar 113, before the music fades to *pianissimo* and the texture reduces to violins and violas alone from bar 122. At bar 130 (Figure 9) a new melody features solo cello and oboes:

Ex. 159 bars 130-138

The musical score for Example 159, bars 130-138, is presented in two systems. The first system shows the violin part with a tremolo texture starting at bar 130, marked *pp* and *espress*. The oboe and cello have a solo melody starting at bar 130, marked *mf*. The piano accompaniment starts at bar 130 with a *p* dynamic. The second system continues the violin part and the oboe/cello solo, with the piano accompaniment ending at bar 138 with a *f* dynamic marking.

Various ideas are developed further until a burst of *fortissimo* in C minor with the *tremolo* strings at bar 156 (the angry Apollo?). Fragments of previously heard ideas include the swooning motive from bar 89 and the love theme. Increasingly chromatic harmonies occur before a surge of semiquaver activity in the strings and harp at bar 194 and a triple forte *tutti* two bars later.

An *accelerando* from bar 201 suggests Daphne's flight and Apollo's pursuit. This leads to a further triple *forte* declamation from the brass and rising woodwind with *tremolo* strings at bar 205. Rapid semiquaver trills and scales in the violins, flute and oboes become a feature from bar 215 and lead to a new trombone melody at bar 227.

Descending chromatic scales from bar 235 represent the fall of Daphne into the river and take us to a tremendous climax at bar 245. This is reminiscent of the fall of the fiery Phaëton into the river Eridanus in Saint-Saëns' symphonic poem of the same name:

Ex. 160 bars 235-238³⁷

Musical score for Ex. 160, bars 235-238. The score is in two systems. The first system shows a treble clef staff with a series of chords and a bass clef staff with a similar harmonic structure. The second system shows a treble clef staff with a triplet of eighth notes and a bass clef staff with a similar harmonic structure. Dynamics include *ff* and accents.

Ex. 161 *Phaéton* Op. 39 by Saint-Saëns, Figure 13

Musical score for Ex. 161, Figure 13. The score is in two systems. The first system shows a treble clef staff with a series of chords and a bass clef staff with a similar harmonic structure. The second system shows a treble clef staff with a series of chords and a bass clef staff with a similar harmonic structure. Dynamics include *fff* and accents.

A full three-bar unaccompanied timpani *tremolo* marks the death of Daphne before strings gently float out of the texture. Further Tristanesque harmonies are heard at bar 249, this time played by muted horns and woodwind alternating with strings.

A return of the opening theme at bar 283 is heard in the key of E major. Strings are eventually joined by clarinet, timpani and solo violin before the music fades.

³⁷ Ten bars before Figure 18.

28.2 The Golden Age: Childhood (Suite for Orchestra)³⁸

The Golden Age: Childhood was written about 1930 and was almost certainly inspired by Trowell's own childhood in Wellington and his theatrical experiences in that city in the 1890s, probably using Tchaikovsky's *Casse-Noisette* as a model.³⁹

Although the work appears to have never been performed, the nature of the score suggests that it might have been written for a ballet or a student orchestra, or possibly both.⁴⁰ Trowell may have been commissioned by the Guildhall School of Music and Drama. Stylistically it has much in common with the "light" music genre of the English composers such as Eric Coates, John Foulds and Albert Ketèlbey. Some movements, such as the second, follow more closely the style of Trowell's chamber music.

While the score is in the Alexander Turnbull Library no parts are known to exist. Annotations show the six movements of the suite were to be revised. The instrumentation comprises strings, double woodwind (clarinets in A), four horns, two trumpets, three trombones, tuba, timpani, triangle, tambourine, snare-drum and harp. Trowell's music is complete but lacks most dynamics and other musical indications. Among the original material composed by Trowell several themes are direct quotes from existing tunes, chosen presumably, for their association with youth and innocence.

Movement One: Pantomime

This movement contains characteristics of the *Quadrille*, specifically the dominance of eight-bar phrases in 2/4 metre and the ABACA structure. At other times comic elements recall aspects of Rossini's operas. The first G minor chord quickly shifts to B flat major, the home key, for a cheerful *Vivace*. This resembles in style the *Danse des Mirlitons* from Tchaikovsky's *Casse-Noisette* Op. 71A:

³⁸ Score available at Sounz Centre for New Zealand Music: Wellington. URL sounz.org.nz.

³⁹ *Casse-Noisette* Op. 71a is scored for harp, celeste, strings, three flutes, two oboes, two clarinets, four horns, two trumpets, three trombones, one tuba, timpani, tambourine, triangle and timpani. This is almost identical to Trowell's Suite.

⁴⁰ Shostakovich's ballet suite *The Golden Age* Op. 22a was written in the same year, 1930.

Ex. 162 *Pantomime*, bars 4-19

Ex. 163 *Danse des Mirlitons* from *Casse-Noisette* Op. 71A Tchaikovsky, bars 1-6

Marked *maestoso*, this military-style dance is first played by the strings alone and then answered by the woodwind. The theme is repeated with a descant flute solo accompanied by the strings alone at bar 20. Up to this point eight-bar phrase lengths are strictly adhered to. However at bar 28 an irregular phrase, involving woodwind semiquaver scales and string pizzicati, breaks the symmetry.

Ex. 164 *Pantomime*, bars 28-40

The musical score for Ex. 164, *Pantomime*, bars 28-40, is presented in three systems. The first system shows the violin and lower strings. The second system includes the piano accompaniment with dynamic markings *ff feroce* and *p*, and performance instructions *tutti unison* and *3* (triplets). The third system continues the piano accompaniment with *ff* and *3* (triplets). The score is in 2/4 time and B-flat major.

The key of C minor is briefly touched at bar 45, where the staccato quaver scale passage in the lower strings provides the main interest. The phrase is broken after seven bars by violin chords, a chromatic bass line and the entry of the tambourine. Subsequently a polka-like theme is derived from the violin figure at bar 28. This B theme involves a falling cycle of fifths, off-beat pizzicato strings, a triangle solo, piercingly high flute, and staccato oboes and clarinets.

Ex. 165 *Pantomime*, bars 58-65

The musical score for Ex. 165, *Pantomime*, bars 58-65, is presented in two systems. The first system shows the piano accompaniment with a flute melody and a pizzicato string accompaniment. The second system continues the piano accompaniment with a triangle solo and a staccato oboe and clarinet melody. The score is in 2/4 time and B-flat major.

After the horns, trumpets and timpani have joined in at bar 66, the comic interjections and unstable harmony, rapid semiquaver triplets, and pizzicato violins continue to evolve in an episodic fashion.

A unison semiquaver passage at bar 93 signals the start of a return to the music of the opening, given for the first time with a full *tutti* orchestra at bar 99. The ensuing C section is a 3/4 strings-only melody involving a combination of *legato* slurring, large melodic intervals (such as the major sixth) that invite portamenti and the emphatic waltz rhythms of the lower strings.

Ex. 166 *Pantomime*, bars 107-117

After 26 bars the opening *Vivace* melody returns in its original key and orchestration. Slight variations occur in subsequent episodes before a reiteration of the first theme at bar 164 and a short *coda*.

Movement Two: Soldier-Boy

A unifying feature of this movement is the dotted quaver, semiquaver rhythm found at the start of this 4/4 *Moderato con moto* movement in B minor. Bassoons and clarinets play a wandering melody, perhaps representing the charm and innocence of childhood, which is suggestive of the *March* from Tchaikovsky's *Casse-Noisette*:

Ex. 167 *Soldier Boy*, bars 1-8

clarinets & bassoons
p
strings
p

Ex. 168 *March (Danses Caractéristique)* from *Casse-Noisette* Tchaikovsky,
bars 5-8

pp
p
pizz
w.w.

Repeated triplets in the horns and percussion suggest something darker as the harmony shifts and the orchestration thickens. There is a sense of gentle irony as the first violins and woodwind introduce, in F major at bar 37, the Baptist tune “What a friend we have in Jesus.”⁴¹

Ex. 169 *Soldier Boy*, bars 37-44

p
marcato
f
ff feroce

⁴¹ Music composed by Charles Crozat Converse (1832-1918). During the First World War this tune was sung to the words “When this bloody war is over.”

Marcato horns, trumpets and the entry of the harp head a return of the hymn theme with a countermelody played by the flutes and clarinets at bar 44. The dotted rhythm is developed further until a tonal shift to G minor occurs at bar 59, along with trills, repeated semiquavers, dotted notes and chromatic scales. The lower strings and bassoon continue to develop the dotted rhythm at bar 67, against a background of driving triplet semiquavers and crashing cymbals.

A chromatic sequence at bar 81 builds to a return of the hymn theme at bar 87. A climactic *fortissimo* in rhythmic unison interrupts this only two bars later. The ‘muffled’ snare-drum roll at bar 89, possibly representing machine gun fire, continues as the ‘innocent’ opening passage of the movement returns at bar 97. A simple cadence eight bars later concludes the movement.

Movement Three: Bed-Time Fairy Tale

This highly chromatic movement in E major is not given a tempo indication but could successfully be interpreted as an *Adagio*. It is scored for harp and muted strings throughout. Although the double bass is included, this instrument only participates in seven of the first 53 bars, and for the last 23 bars.

The relative minor is reached at bar 9 but it is only another four bars before a unison progression in parallel fifths removes the sense of key altogether. A secondary theme, which is introduced at bar 16, modulates through a series of keys before a cadence to E flat major at bar 24. From here the second of the *divisi* cellos plays a harp-like pizzicato passage before the other strings contribute duplet and triplet quaver figures.

Ex. 170 *Bed-Time Fairy Tale*, bars 22-25

A climactic unison sequence of parallel chords, which is reached at bar 29, is followed by a harp solo marked *forte*, a coloristic moment reminiscent of Debussy. The subsequent *divisi* strings move in parallel octaves containing multiple passing dissonances before a sustained chord at bar 34 made up of simultaneously sounded D major/G sharp major chord. From this an impressionistic theme based on a pentatonic motive emerges.

Ex. 171 *Bed-Time Fairy Tale*, bars 34-41

Each subsequent motive is repeated twice, beneath which the harmony shifts in parallel fourths and fifth. An E^7 chord at bar 46 finds no resolution and is followed by a long descending series of parallel octaves in the first violins. The *a*

tempo at bar 54 seems to mark a turning point in the music but soon the highly-coloured harmony returns.

Finally a dominant seventh chord is reached at bar 61: this prepares our return to E major. Here Trowell surprises us by avoiding any previous thematic connection: The metre changes to 6/8 and dotted rhythms are introduced for the first time. The new melody is reminiscent of a simple childhood song and, with double bass instead of the harp, could signal realization or reawakening, as if from a dream.

Movement Four: Hobby-Horse

The opening of this G major movement, with its folk-song inspired viola solo is reminiscent of Percy Grainger's arrangement of "Molly on the Shore." As in the Australian composer's work, the rhythmic drive of this *vivace* 6/8 movement is clearly important, despite the absence of a precise metronome marking.⁴² A feature of the *ritornello* theme, which is played by the first violins at bar 20, is the use of asymmetrical five-bar phrase lengths:

Ex. 172 *Hobby-Horse*, bars 20-29

violins, violas & celli

Balance is restored by the *tutti* at bar 37, complete with a full percussion section (again reminiscent of the Grainger score) including timpani, triangle, tambourine and cymbals. The tonic minor is reached at bar 45 as the woodwinds begin the first of several solos. A D major example at bar 57 has a quirky *hemiola* pattern:

⁴² The dotted crochet pulse is included in the score but without the metronome number.

Ex. 173 *Hobby-Horse*, bars 57-64

The musical score for Ex. 173, *Hobby-Horse*, bars 57-64, is presented in a two-system format. The top system consists of a woodwind staff and a string staff. The woodwind staff features a melodic line with grace notes, while the string staff provides a rhythmic accompaniment with grace notes. The bottom system consists of a violin staff and a string staff. The violin staff features a melodic line with grace notes, while the string staff provides a rhythmic accompaniment with grace notes. The score is in 6/8 time and G major.

After the latter is repeated the lower strings and bassoon present a chromatic descending scale that leads to a return of the opening ritornello theme at bar 85. This A major version is more fully orchestrated, with woodwind, horns and harp. The third ritornello in the home key of G major at bar 110 is given by the unusual combination of bassoon and first violin. This section is reminiscent of the *Danse Chinoise* from the aforementioned Tchaikovsky ballet score; the woodwind semiquavers threaten to obscure the melody itself. It is apparent in the final eight bars, with its hypnotic repetitions of a single bar of the theme, that this is in fact the aim.

Movement Five: Children's Dance

This *Allegretto* movement in D major is clearly a waltz in the Viennese style, and a rondo in form. Despite its short duration and the absence of the brass and percussion, there is nothing particularly child-like here: the elegant and highly ornamented first violin part being a notable feature. However, the repeated grace notes in the theme presented by the violin bring with them a certain comical effect:

Ex. 174 *Children's Dance*, bars 1-12

The musical score for Ex. 174, *Children's Dance*, bars 1-12, is written in 3/4 time and G major. It consists of three systems of music. The first system features a staff for 'first violins' and a grand staff for 'altri strings'. The second and third systems continue the musical material, with the first violins playing a melodic line and the strings providing harmonic support.

Movement Six: Finale

This *Allegro con brio* contains a mixture of new themes and those heard in previous movements. Material from the 'Soldier-Boy' and 'Bed-time Fairy Story' music is recycled here, with some tunes that, like the hymn theme, are borrowed from elsewhere. To amalgamate all this material there are a number of departures from the 2/2 time-signature and changes from the home key of G major.

Triple and quadruple stops in the violins add weight to the opening theme, immediately introduced at the start of the movement.

Ex. 175 *Finale*, bars 1-8

The musical score for Ex. 175, *Finale*, bars 1-8, is written in 2/2 time and G major. It consists of two systems of music. The first system features a grand staff for 'strings'. The second system continues the musical material, with the strings, bassoons & horns, and woodwind playing together.

A new theme, reminiscent of a Sunday-school hymn is introduced at bar 32 and immediately followed by an ornamented variation eight bars later. Another new theme at bar 48 sounds like it is from the same hymn-book, although this time it is played in A major as a wind trio with only harp accompaniment:

Ex. 176 *Finale*, bars 48-55

This latter theme in A major is passed between the woodwind and the strings before a chromatic episode from bar 64 leads to a passage of homophonic writing for horns and trombones. The moment of climax arrives with the fully orchestrated return of the opening theme at bar 92.⁴³ Presented in the dominant key, this theme acts like a cadence, although the expected resolution does not occur. Instead a solo *tremolo* F sharp sounds in the violins, joined two bars later by a tentative lower strings entry that brings about a surprise modulation to B minor and the return of the Soldier-Boy theme. The music stops almost as soon as it has started.

A postlude, starting in C minor and ending in E major calls for only solo clarinet and strings alone. A solo violin begins the *Andante* section that introduces wholly new material.

⁴³ The absence of percussion parts here may reflect the unfinished state of the score. Almost certainly they were intended.

Ex. 177 *Finale*, bars 114-122

The dream-like state of the third “Bed-Time Fairy Tale” movement is then recalled with a near-exact repetition of the strings-only theme, found in final bars of the same movement. Using the original key of E major, the music creates an otherworldly ending to this otherwise festive movement.

Ex. 178 *Finale*, bars 129-144

The following table summarizes the main features of Trowell’s symphonic works (excluding concertos):

Table 5: Trowell's Symphonic Works

Genre	Premier	No. perf	Title	Scores	Ton Centre	Form
Symphony	1911	3	Symphonie in G minor	MS score parts	G	Four movements
Overture- Fantasie	1912	1	Overture- Fantasie Aglavaine & Selysette	no score. parts - incomplete	Db/Ab	Single movement
Incidental	1915	1	Big Claus & Little Claus (Scherzo for Orchestra)	no score parts - incomplete	G	Sectional Continuous
Symph- poem	1917	17	Waters of Peneios	MS score complete parts	Db-D-E	Single movement
Symph- poem	1918	6	Niobe	MS score complete parts	C-G	Single movement
Symph- poem	1919	2	Sirens of Paros	Lost	?	Single movement
Symph- poem	1929	2	Legend of Hylas	MS score complete parts	C	Single movement
Suite	1930	0	The Golden Age: Childhood	Score only	D/E	Six movements
Ballad	?	0	Helen of Kirkconnell: Ballad for Baritone and Orchestra	Score only	B	Ballad continuous

28.3 Summary

Trowell's programmatic orchestral music is almost exclusively based on legend, and often demonstrates the same preoccupation with heroic gesture found in the music dramas of Richard Wagner and the symphonic poems of Saint-Saëns and Richard Strauss. Like the latter's *Tod und Verklarung*, Trowell's symphonic poems are largely concerned with mortality and the young composer translates Saint-Saëns' symbolic use of elemental forces, such as fire, to the ocean and river.⁴⁴

All were written in the early and middle part of his career, receiving occasional performances throughout his lifetime. They evince a dramatic tendency that may stem from his involvement in theatrical productions, including works by Wagner, in Wellington at the turn of the century.⁴⁵

The Golden Age: Childhood (Suite for Orchestra) is atypical of Trowell's orchestral works and a collaborative presentation, such as a ballet, may have been intended. While there are descriptive titles for each movement, there is no indication that any plot or narrative might link each of the movements. Although musical events in this and other works do not always relate directly to textual sources a concern for narrative is central. The influence of Tchaikovsky is apparent in the compositional style of *The Golden Age* and other programmatic orchestral works.

⁴⁴ With the exception of *The Golden Age: Childhood*, for which mortality is represented by war, all of Trowell's programme music features water as a symbolic representation of death. His interest in the ocean was not restricted to music: according to Pamela Trowell he used to regularly draw pictures of "little sailing ships on the sea."

⁴⁵ See Chapter 6.2. Trowell almost certainly attended Wagner operas in 1901 in Wellington. Even as late as the 1950s Trowell's diaries and notebooks frequently mention the German composer.

Chapter 29 Chamber Music and Cyclic form

Arnold Trowell wrote large-scale chamber works of a seriousness that matches and even surpasses his orchestral music. The most significant of these were composed during the First World War.

Although occasional instances of cyclic form occur in Trowell's concertos, the technique is only fully explored in his chamber works.⁴⁶ Trowell was familiar with Franck's *Variations Symphoniques* and Mass Op. 12, but also cites the influence of Ernest Chausson and Richard Wagner, both of whom also used cyclic processes.⁴⁷ Of the 15 chamber music scores seven compositions reuse material across multiple sections or movements.

All of the Sonatas are divided conventionally into three or four separate movements. Those written for cello and piano, or oboe and piano, display the most conventional treatment of form. Two contain several movements played continuously without a break.⁴⁸

The following analyses focus on six of the chamber works. Except for the Viola Sonata and the single-movement Quartet in F major, all were composed during the First World War.⁴⁹

29.1 Quintet for piano and strings in F minor Op. 45⁵⁰

The score, which was composed in the summer of 1914, was initially dedicated to Ernest Innes, a London art collector. However, upon publication in 1920, the honour was reassigned to Percy Clifford Aykroyd, a wealthy amateur cellist,

⁴⁶ Cyclic form, or the sharing of thematic material across separate movements, was a feature of the works of the Franco-Belgian school in the late nineteenth century of whom the main exponent was César Franck.

⁴⁷ Trowell's Notebooks for 1956-57 and 1958-59 discuss these works by Franck.

⁴⁸ The *Trio on Ancient Irish Folk Songs*, Op. 32 and the Quintet Op. 45.

⁴⁹ It is possible that the Viola Sonata, which was dedicated Lionel Tertis, was written before 1918 although this has yet to be proved.

⁵⁰ Appendix 9, Disc B, Tracks 1-4.

instrument collector and student of Trowell who, from time to time, loaned Trowell his Stradivarius cello.

The premiere by the London Philharmonic Quartet took place on 16 March 1916, followed by a performance given by the British String Quartet on 8 June in the same year. Reviews on both occasions were favourable although no subsequent performances of the work are known.

There are several stylistic similarities between the Sonata in F Op. 30 and the Quintet for piano and strings in F minor Op. 45. Both were written around the start of the First World War and both works contain elements of thematic sharing between movements.

Trowell had studied in Paul Gilson's harmony class at Brussels Conservatory and the Quintet confirms this European training.⁵¹ Although the music appears to have little or no suggestion of the style of his English contemporaries, there are some parallels between Arnold Bax's Quintet for Harp and Strings. Both are in F minor and in a multi-movement format to be played continuously without a break. Both share thematic material between the outer movements.

By 1916 Trowell had heard and played chamber music by Fauré, Debussy and Ravel. The latter's string quartet, which extensively adopts cyclic technique, was hand-copied by Trowell.⁵² There are also stylistic connections to the German and Franco-Flemish composers such as Wagner, Strauss, Brahms and Franck.

Given that the latter both wrote quintets in F minor (Brahms' Quintet Op. 34 and César Franck's Quintet for piano and strings) it is tempting to make comparisons. In these works both Franck and Brahms use themes that recur from movement to movement. Of these works, the Franck Quintet is the most similar to Trowell's.

Trowell's Quintet is nominally divided into five movements, although they are to be played continuously without a break. A single and continuous structure for a

⁵¹ According to the programme for Trowell's recital at Bechstein Hall on 18 June 1912 (Programmes MS-Papers-8972-02 (1911-1915)).

⁵² Alexander Turnbull Library: fMS-Papers-9219-055.

traditionally multi-movement work was not uncommon and Trowell used a similar scheme for his Cello Concerto in E minor Op. 36, a work composed around the same time.

The opening *Andante quasi Adagio* of the quintet immediately introduces the main theme in the first violin. This idea is found in all movements excepting the central Scherzo. It appears first as follows:

Ex. 179 *Andante quasi Adagio* from Quintet Op. 45, bars 1-2



It is first heard again, in a transposed form, in the first violin part at bars 17 and 19 and again in the piano given further modulation from bar 23. Both the theme and its descending accompaniment are treated chromatically. This harmonic stance at once establishes and undermines the home key of F minor.

The uncertainty is confirmed by the introduction of the theme transposed to C sharp minor in the piano part at bar 31. A *dolce legatissimo* theme from that instrument at bar 40 provides an easing of the harmonic tension and the hint of a modulation to A major. However, the original theme in F minor is reintroduced at bar 50.

An elegant two-bar melody and impressionistic shifts of harmony are contained in an *espressivo, dolce il canto* passage in B flat minor at bar 57. The subsequent *crescendo* and *fortissimo* climax suggest a modulation to E major but instead leads to a return of the original theme at bar 77 and bar 85 in A major and B major respectively.

The opening string unison from the second section *Allegro* utilizes a heroic style that can be traced back to Wagner and Richard Strauss:

Ex. 180 *Allegro*, bars 105-106⁵³

Likewise, the second subject of Franck's Quintet marked *dolce tenoro ma con passione* at bar 90 places the emphasis on the second beat of the bar. Many other examples of accents on the second beats occur in Trowell's Quintet.⁵⁴

At bar 111 the piano reintroduces the theme from the first section in diminution along with a march-like rhythm provided by marcato strings. *Fortissimo* strings at bar 115 begin a development of the theme that culminates in a *forte* first violin solo (*cantabile*) at bar 124. Against a background of tremolo viola and second violin, the cello at bar 128 introduces a brief countermelody. The same instrument presents a descending melodic phrase in E major at bar 148.

Ex. 181 *Allegro*, bars 147-153⁵⁵

⁵³ Ten bars before Figure 6.

⁵⁴ For instance, at bars 126, 127, 128, 130, 136, 138 and 139.

⁵⁵ Nine bars before Figure 8.

The piano repeats the descending theme at bar 170 before a passage of string triplets lead to a *fortissimo* climax at bar 197. A period of consolidation at Figure 10 (bar 206) is characterized by string trills, marked *throbbing*, and a disjointed violin melody. A fugal treatment of the dotted theme (from bar 107) is given at bar 235 as piano semiquavers build to a restatement of the descending theme, this time played in unison, at bar 262. A *più tranquillo* viola solo from Figure 13 (bar 275) leads to a subdued conclusion.

This peacefulness is shattered in Trowell's work by the immediate segue into a *Scherzo* in the key of E major at bar 322. The third and central movement of the work is in ternary form opening with a theme (played by the piano) that appears to be a simplified triple-metre version of the theme from the previous *Allegro*:

Ex. 182 *Scherzo*, bars 322-325⁵⁶

The musical score for Ex. 182, *Scherzo*, bars 322-325, is presented in a grand staff format. The key signature is E major (three sharps) and the time signature is 3/4. The tempo is marked 'Vivace sciolto assai'. The piano part begins with a descending theme in the right hand, marked 'ff pesante brillante' in the first measure and 'sf' in the second. The string part features trills and scales. The score is divided into two systems, with the first system covering bars 322-323 and the second system covering bars 324-325.

This is soon abandoned for a more playful figure accompanied by trills in the strings and scales in the piano.

A lyrical second subject marked *dolce espressivo* at bar 377 leads us to a climax at bar 407 marked *appassionata*. A theme from the first movement is reintroduced in the piano part marked *tranquillo* from bar 427 and then developed by the violins at bar 463. This leads to a recapitulation from bar 467.

The fourth movement beginning at bar 570 is marked *Adagio sostenuto* and begins in the key of C sharp minor. Several changes of key signature suggest A minor and A flat major respectively, although no particular key is fully established. The opening theme from the first movement recurs once again at bar

⁵⁶ 20 bars after Figure 15.

626 before a dominant seventh of C minor takes us into the *Allegro con brio* at bar 669.

A theme marked *Glowing* at bar 675 is derived from the Waltz tune from the Scherzo at bar 377. This is unified with a chordal structure in the string parts while, by contrast, the piano part forges ahead in semiquavers. Later, at bar 722, a furious run of semiquavers in the viola and cello parts provide a bizarre accompaniment to the same theme in the violins.

This Finale is the most complex movement of the work with several shifts of key and metre, and virtuoso writing in the piano and violin parts. The main theme resembles the first movement of Trowell's Sonata Op. 30 for cello and piano (See Example 185):

Ex. 183 *Allegro con brio*, bars 669-670⁵⁷

A passage in alternating 2/4 and 3/4 (bars 711 to 719) is of interest, even more so, a section simultaneously in 3/4 and 4/4 time at bar 752. This fugal passage in A major combines both the main themes, the lower strings and the piano once again using the theme from the first movement and developing a fugue with it:

⁵⁷ 6 bars before Figure 37.

Ex. 184 *Allegro con brio* from Quintet Op. 45, bars 752-757⁵⁸

The image shows a musical score for a quintet, specifically bars 752-757 of 'Allegro con brio' from Op. 45. It consists of two systems of music. The first system has three staves: Violin I, Violin II, and Piano. The Violin parts play a melodic line in thirds, marked 'mf' and 'nobilmente espressivo'. The Piano part plays a rhythmic accompaniment, also marked 'mf'. The second system continues the same parts, with the Piano part marked 'espr.' and 'espressivo'. The score is in G major (one sharp) and 3/4 time.

Meanwhile the violins play the “glowing” or waltz theme in thirds until at bar 773 the string parts come together. Here the piano initiates a frenetic passage marked *molto fuoco* before the strings take over at bar 787 with a unison passage marked *with fiery impetuosity*. This provides a bridge to a brief recapitulation of the “glowing” theme at bar 810 before a triplet passage begins in the piano part at bar 824. The strings interject with shifting parallel fifths and tunes from the scherzo; a partially inverted version of the main theme of the first movement is played by all the strings (marked *soaring and joyous*) at bar 846. A coda, largely made up of triplet figures, takes the movement to its conclusion.

29.2 Sonata No. 2 in F major Op. 30 for cello and piano⁵⁹

Sketches for this work may date from as early as 1906 when Trowell was still a student in Brussels although a full revision did not take place for several years, after he moved to London. Although it was never published, Novello listed the sonata on the back cover of several of their editions of Trowell’s chamber works.

⁵⁸ 1 bar after Figure 44.

⁵⁹ Score available at Sounz Centre for New Zealand Music: Wellington. URL sounz.org.nz

Of the composer's four surviving cello sonatas, only this one contains all the expected performance directions. There is a draft revision that makes substantial alterations to the third movement and minor ones to the other two movements. Trowell performed one of his own unidentified sonatas with pianist Eileen Tuckfield in July 1916 at Steinway Hall, London. Given that two annotated copies (both different from one another) exist of the Second Sonata and none of the First Sonata, the likelihood is that the former F major work was performed on this occasion.

Movement One: *Allegro con spiritoso*⁶⁰

There are two thematic ideas in the first subject group at the beginning of this 4/4 movement, the first characterized by energetic quaver figures and an emphasis on the second beat:

Ex. 185 First Movement of Sonata Op. 30, bars 1-6

Allegro con spirito

The musical score for the first six bars of the first movement of Sonata Op. 30 is presented in two systems. The first system covers bars 1-4, and the second system covers bars 5-6. The music is in 4/4 time and F major. The cello part (top staff) begins with a quarter rest, followed by eighth notes on the second and fourth beats, with accents and slurs. The piano accompaniment (bottom staff) features chords and single notes, with dynamic markings of *sf* and *f*. There are triplets in the cello line and a sextuplet in the piano line.

This rhythmic characteristic can be found in many of the works by Franco-Flemish composers of the early twentieth century as well as some English composers including Joseph Holbrooke:

⁶⁰ This movement will be included in the NZMEB syllabus for Diploma from 2012.

Ex. 186 *Phantasia-Sonate Op. 19*, by Joseph Holbrooke bars 3-6

Trowell's second idea at bar 9 is more lyrical and contains an appoggiatura on the second beat of the cello solo in bar 11:

Ex. 187 First Movement, bars 9-12

Both these themes and their accompanying piano parts are reminiscent of Alfred Hill's Sonata Movement in B minor written in 1891. Trowell may have seen or even played this work in Wellington.

Ex. 188 Sonata Movement by Alfred Hill, bars 24-29

The musical score for Ex. 188, Sonata Movement by Alfred Hill, bars 24-29, is presented in two systems. The first system shows the piano part (treble and bass clefs) and the cello part (bass clef). The piano part begins with a *dolce* marking and a *mf* dynamic. The right hand features a triplet of eighth notes, and the left hand features a triplet of eighth notes. The cello part also features a triplet of eighth notes. The second system continues the piano and cello parts, ending with a *p* dynamic marking.

After a move towards G minor, the second subject in C minor at bar 30 (Figure 2) displays a more volatile sense of tonality. Here a principal theme on the piano, which is restated by the cello at bar 36, is investigated further before a cadence to A flat major at bar 56. The second subject is offset by a countersubject played by the cello, which rises up through the range of an octave and a half:

Ex. 189 First Movement from Sonata Op. 30 by Trowell, bars 56-59

The musical score consists of two systems. The first system (bars 56-59) features a cello part in the upper staff and a piano accompaniment in the lower grand staff. The cello part begins with a melody marked *mp espr* and includes a dynamic change to *p* and *f appassionato*. The piano accompaniment is marked *pp dolce tranquillo* and features triplet patterns in both hands. The second system (bars 60-63) continues the cello melody and piano accompaniment, with the piano part marked *mf cresc* and featuring triplet patterns in both hands.

As part of the development, a new theme played *sotto voce* by the piano at bar 70 is not really elaborated upon. Rather, impressionistic parallel chords are the focus at this point. Functionally they provide a more airy contrast to the largely conventional harmony of the cello's second theme in A flat major at bar 86 (Figure 5). This melody is restated in E minor at bar 90. Arpeggio chords at bar 102 provide a textural change and opportunity for the cellists to practise bariolage technique.

A closing theme at Figure 6 was initially intended as a piano solo.⁶¹ Given the *cantilena* style of the tune, it is not surprising the Trowell chose to transfer it to the cello. The melody bears no relation to previous themes although the B sharp appoggiatura in bar 121 is characteristic:

⁶¹ The first draft of the sonata (pages 11 and 12) shows that the melody was originally played by the piano. See Alexander Turnbull Library: fMS-Papers-9219-004.

Ex. 190 First Movement, bars 119-122

A subsequent piano passage marked *marcatissimo e risoluto* at bar 133 articulates the start of a new phase of the development. Instead a repeat of the closing theme is given at bar 137 (Figure 7), this time in E minor. Further development of the first and second subject at Figure 8 (bar 155) allows for the difficult modulation back to the home key of F major for the recapitulation at Figure 9. A coda marked *più mosso* at bar 218 takes the music to a climax.

Movement Two: *Andante quasi Adagio*

This movement in the subdominant minor (C sharp or alternatively D flat) is in a simple ternary form. The opening eight bars, which encompass a striking modulation from F minor to C sharp minor contain sparsely textured chords, with an ambiguous harmonic centre. These were added after the movement was completed.

Ex. 191 Second Movement, bars 1-8

The first theme, including the semitone A sharp appoggiatura, shares some features with the opening phrase of the Alfred Hill Sonata Movement for cello and piano:

Ex. 192 Second Movement (cello), bars 9-12

Ex. 193 Sonata Movement by Alfred Hill, bars 1-3

Trowell's second theme in C minor at bar 53 (Figure 3) is also similar and rhythmically identical to the first subject of the first movement of the cellist's own sonata:

Ex. 194 Second Movement, bars 53-58

The opening chords of the movement return at bar 75 providing a subtle harmonic modification and forming a bridge to the return of the first theme in the piano at bar 83 (Figure 5).

Movement Three: *Allegro*

As with the previous movements, revisions here focus on the removal of dotted rhythms. Although the main thematic material is left intact, the opening bars are entirely altered:

Ex. 195 Third Movement, bars 1-5 (version one)

Ex. 196 Third Movement, bars 1-4 (version 2)

Allegro

mf scherzando

This 6/8 finale is a scherzo containing three ideas, all legato melodies that use an iambic rhythm throughout. The first subject in F major (bar 5 or Figure 1) was added when the work was revised, probably after the First World War:

Ex. 197 First Subject, bars 4-8 (Figure 1)

legato

After the presentation of the second subject at bar 61 (Figure 4) the development, which begins in F minor (tonic minor), moves to D flat major. A climactic passage based the same iambic rhythm is probably derived from the second theme of the first subject:

Ex. 198 Third Movement, bars 26-36

Ex. 199 Third Movement, bars 150-155

The return of the second subject at bar 179 (Figure 10) is treated conventionally before a coda at bar 209, which is based on the same rhythm from the exposition:

Ex. 200 Third Movement, bars 225-228

29.3 Quartet in G major Op. 25

The Quartet in G major Op. 25 was the most frequently performed of Trowell's chamber works during his lifetime and is the only 'serious' work to remain in print today.⁶² First performed in 1916, the score's four self-contained movements loosely follow a traditional structure, including a sonata form first movement followed by a scherzo, a slow movement and finale. Cyclic processes link the first and fourth movements and the influence of Debussy and Ravel can be heard in harmonic shifts and occasional whole-tone scales throughout. Several details, including specific rhythmic and melodic patterns, link the score with other music written by Trowell during this period.

Movement One: *Allegro moderato*

This movement is in sonata form and retains the harmonic role of the second subject. Less traditional are the musical indications, a mixture of English and

⁶² Although the original Novello edition is now out of print a new edition was published by Kevin Mayhew in 1996 and is still available today.

Italian including *sciolamente* (freely), with decided rhythm, with warmth and glowing.⁶³

The opening first-violin-melody is pentatonic until bar 4 when it is modified with chromaticism. By contrast, Arnold Bax's Quartet in G, which was published five years after the New Zealander's work, retains a modal quality throughout:⁶⁴

Ex. 201 *Allegro Moderato* (violin 1), bars 1-4

Allegro moderato
sciolamente (freely)

mf dolce espressivo *f* 3

Ex. 202 Third Movement (violin 2) from String Quartet in G by Arnold Bax, bars 2-10

p cantabile

In Trowell's quartet a semiquaver figure, at bar 24, fills the role of the contrasting second subject, although the formal modulation does not occur until Figure 2 (bar 34). This theme in the subdominant is marked *glowing* and is a further variation of the opening.

A transitory passage from bar 27 features impressionistic harmonies and the passing of the theme from the upper to the lower strings:

⁶³ The term *Glowing* is also found in the Quintet Op. 45.

⁶⁴ Arnold Bax, *String Quartet in G Major* (London: Murdoch, 1921). Both Trowell and Bax use a mixture of English and Italian musical directions and traditional forms.

Ex. 203 *Allegro Moderato*, bars 27-32

Second movement *Allegretto con moto*

Like the *Scherzo* in the Quintet Op. 45, this *Allegretto con moto* is in ternary form with the 'A' section containing two thematic ideas, the first of which introduces a modally-tinged melody punctuated by pizzicato and staccato quaver rhythms:

Ex. 204 *Allegretto con Moto*, bars 1-6

The second *espressivo* theme at Figure 14 (bar 25) is based on a turn and features cross-rhythms and *hemiola* played in thirds by the violins:

Ex. 205 *Allegretto con Moto*, bars 25-28

The 'B' section at bar 31 begins with a modulation to E major and is marked *tranquillo legatissimo*. A contrapuntal section involves a new motive marked *with warm expression* and played by the first violin at Figure 15 (bar 35). This leads to further development of the first theme at bar 38 and a shift to A flat major and then a *scioltamente* transition at Figure 16 (bar 55) which suggests the key of A major. At Figure 18 string effects such as *spiccato* (bar 73) and *vibrato* (bar 85) are indicated. The return of the A section at bar 91 leads to a coda at bar 132 (Figure 23).

Third Movement *Andante quasi Adagio*

Like the previous *Allegretto* this 4/4 E flat major movement is ternary in form. Notable features include the predominance of *appoggiatura* ornaments although significantly these are absent for the viola solo that dominates the eight-bar introduction. Here the tonal ambiguity suggests the Phrygian mode:

Ex. 206 *Andante quasi Adagio*, bars 1-6

Andante quasi Adagio

violins
pp espress. sostenuto

solo viola
mp espress. sostenuto

cello
pp sostenuto

3

3

p

A *nobilmente* theme in the home key is presented by the first violin at Figure 24 (bar 13) and then repeated in the subdominant (A flat major) at bar 33 (Figure 26). A harmonic shift to G sharp minor (the subdominant minor) occurs for the start of a new theme at the start of the ‘B’ section at bar 43. The absence of a raised leading note gives this viola solo a modal character:

Ex. 207 *Andante quasi Adagio*, bars 43-46

solo

mp molto espress., legatissimo

mf

3

3

3

A comparison with the opening theme of Trowell’s Sonata for Cello Op. 30 reveals certain similarities (see Example 185).

The B theme is repeated by the violins, with *tremolo* cello accompaniment, before another melody in F sharp major is introduced at bar 56 (Figure 28). A short development leads to a return of the A section at bar 74 (Figure 30). However, after only four bars, further development occurs. This involves a fragmented version of the introductory modal theme and a shift to A flat major at bar 90

(Figure 32). A brief coda (only five bars) begins at bar 97.

Fourth Movement *Finale*

This $2/2$ *Allegro Assai* is a substantially proportioned movement in modified sonata form. It begins with a nine-bar introduction containing alternating D and E flat chords over a dominant pedal. The *energico con fuoco* unisons provide a dramatic contrast to the surrounding material.

The playful first subject at Figure 31 features alternating slurred and staccato quavers that create a suitably joyous mood for this finale. This provides most of the material for the entire movement:

Ex. 208 *Finale*, bars 10-15

The musical score for Ex. 208, bars 10-15, is presented in two systems. The first system shows the piano part (p) and the violin part (mf) in 2/2 time. The piano part is marked 'p scherzando' and features a rhythmic pattern of eighth notes with slurs and staccato marks. The violin part is marked 'mf scherzando' and features a rhythmic pattern of eighth notes with slurs and staccato marks, including triplet markings. The second system continues the piano and violin parts, with the piano part marked 'p scherzando' and the violin part marked 'mf scherzando'. The score ends with a forte 'f' dynamic marking.

A contrasting theme at bar 28 (Figure 35) is marked *dolce espressivo*. Although this proves only a brief respite from the staccato quavers, it allows Trowell to recall the appoggiatura motive from the first and third movements:

Ex. 209 *Finale*, bars 28-31

The musical score for Ex. 209, bars 28-31, is presented in two systems. The first system (bars 28-29) features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is marked *mf dolce espress.* and the piano accompaniment is marked *altri piano*. The second system (bars 30-31) continues the melodic line with various ornaments and dynamics, including *mf* and *mf dolce espress.* The piano accompaniment provides harmonic support with chords and moving lines.

While structurally important, the *espressivo* second subject at Figure 38 (bar 60) is only of passing importance.⁶⁵ Its impressionist harmony recalls material from previous movements and continues the development of the staccato rhythms of the first subject.

The development, which begins at bar 73 (Figure 39) uses material from the eight-bar introduction with a high degree of chromaticism. The harmony settles to E flat major at Figure 41 (bar 93). This ‘C’ or second development section presents an augmented variation of the first theme of the first movement:

Ex. 210 *Finale*, bars 93-98

The musical score for Ex. 210, bars 93-98, is presented in two systems. The first system (bars 93-94) features a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The melody is marked *mp espress. cantabile* and the piano accompaniment is marked *mf*. The second system (bars 95-98) continues the melodic line with various ornaments and dynamics, including *mf* and *mf dolce espress.* The piano accompaniment provides harmonic support with chords and moving lines.

⁶⁵ As with the third movement *Adagio* the harmonic modulation here to the second subject (B flat minor) is unexpected.

Further development involves material from the introduction as well as the first subject. The following passage incorporates both these with the ‘C’ theme, i.e. the first subject of the first movement:⁶⁶

Ex. 211 *Finale*, bars 123-126

A shift to G minor begins a relatively smooth modulation to G major for the recapitulation at bar 137 (Figure 45) and a return of the second subject in B minor at bar 188 (Figure 50). A *maestoso* coda from bar 202 (Figure 51) uses material from the first subject.

29.4 Trio No 2 in F minor

The Alexander Turnbull Library has a manuscript draft, or sketch, of this work as well as clean performance parts for the violin and cello. As the finished score is now lost, only a sketchy pencil manuscript is available to render the piano part.

⁶⁶ Likewise in his Sonata for Viola and Piano Op. 21, Trowell returns to the first subject of the first movement several times in later movements.

As there are no written references, such as Trowell's diary or concert programmes (there were no performances), it is difficult to date this work. However, assuming that it was composed after Op. 32, and taking into account stylistic features, it was probably written immediately before the end of the First World War.

There are four movements - *Allegro Moderato: Scherzo (Allegro Molto)*; *Andante: Allegro Molto*. The outer movements are in sonata form while the inner ones are ternary. All movements share thematic material in a cyclic manner: the second subject of the first movement occurs in various guises throughout the whole work. Only Trowell's Viola Sonata Op. 21 is thematically unified to such a degree.

The first subject of the *Allegro Moderato* is stated forcefully, and without introduction in unison. Note the familiar accents on the second beats of bars 9 and 10:

Ex. 212 *Allegro Moderato* from Trio No. 2, bars 1-11

Allegro moderato

The musical notation shows two staves of music. The top staff begins with a treble clef, a key signature of two flats (E-flat major), and a common time signature (C). The tempo marking 'Allegro moderato' is placed above the staff. The first measure starts with a forte dynamic 'f'. The melody consists of eighth and quarter notes with accents on the second beats of bars 9 and 10. The bottom staff continues the melody with similar rhythmic patterns and accents.

A modulation to E minor at bar 41 (Figure 2) initiates a virtuosic flurry of semiquavers in the piano part before an accompanying passage, consisting of thirds played by the strings, continues to bar 58. From this point the piano quavers make a transitional link to the second subject, played in A flat major by the strings at Figure 3. The theme is a key one for the work as a whole, recurring in all four movements:

Ex. 213 *Allegro Moderato*, bars 62-70

The theme is repeated in A flat minor before a shift to E minor at bar 82 (Figure 4). Here pizzicato strings accompany the second subject, which is played by the piano. The violin repeats the motive in E flat major at bar 90 (Figure 5) thus setting off the development section.

The first climax comes at bar 102 (Figure 6), when accented quavers in the strings outline the new key of F sharp minor, and the piano provides rapid semiquaver figurations in contrary motion. At bar 110 (Figure 7) C sharp minor is reached. Here the cello plays triplet quavers against the first subject played by the violin. The interest shifts to the piano at bar 114 and another climax is reached four bars later. Here the strings, marked *con forza*, play a unison E natural that dominates the music for the next 11 bars. Interchanges with the piano result in an enharmonic shift: C sharp tonality moves to D flat at bar 130 (Figure 8). Here the cello reiterates the beginning of the first subject in its lowest register on the C string. While the violin plays sustained semibreves, the piano provides short answering phrases to the cello melody.

Subsequently the enharmonic shift is reversed so that C sharp minor is reached. A further modulation to B minor occurs at Figure 9. Here Trowell neatly combines the first subject, played by the piano, with the second played by the strings:

Ex. 214 *Allegro Moderato*, bars 146-149

9 [violin and cello]

mf espress.

[piano]

Triplets continue in the piano until bar 152 when the strings develop the first subject and the piano reverts to semiquaver flourishes. At bar 159 the piano takes up the development of the first subject, this time in *stretto*, as the music leads directly toward the recapitulation at bar 163 (Figure 10). A coda at bar 238 begins with syncopated piano chords, marked *crescendo*, against *tremolo* strings and progresses to a *stringendo* at bar 248.

The *Scherzo* begins with four bars of unaccompanied string quavers played *spiccato*. The piano enters with a light-hearted theme played in octaves:

Ex. 215 *Scherzo*, bars 4-13

Scherzo Allegro molto

The musical score for Ex. 215, *Scherzo*, bars 4-13, is presented in three systems. The first system (bars 4-6) shows a piano (pp) bass line with a steady eighth-note pattern and a piano (mp) treble line with a melodic line. The second system (bars 7-9) continues the patterns. The third system (bars 10-13) shows a change in the bass line pattern and the treble line's melodic development.

This is repeated until bar 27 (Figure 1) when a modulation begins to take shape. During this phase a *dolce* melody in the strings is set against chromatically shifting piano quavers. A move to A major at bar 43 is marked *scherzando* and features lilting appoggiatura quavers in the strings. This passage is repeated in G major at bar 51 before a hemiola pattern in F major, marked *crescendo*, builds tension at bar 57. An A major tonality is established at bar 61 which becomes the dominant for theme B, introduced at bar 77. This is an augmented version of the second subject of the first movement:

Ex. 216 *Scherzo*, bars 77-84

This theme is repeated in E major and then developed; a crescendo at bar 93 leads to a *fortissimo* declaration in G major before the hemiola rhythms return at bar 105. The theme of the A section re-appears at bar 113, although the final return does not take place until bar 133. A coda from bar 193 concludes the movement.

The *Andante* in C minor begins with theme 'A', played by the cello, against dotted rhythm accompaniment from the piano:

Ex. 217 *Andante*, bars 1-8

The theme is repeated with the violin at bar 9 and then again after a modulation to E flat minor at bar 17. At bar 21 (Figure 1) the second subject of the first movement is presented unadulterated in G flat major. Subsequently the 'A' theme, played in unison by the strings, returns in E flat minor at bar 29. A shift to G flat major from bar 34 is chromatically sidestepped in favour of C major at bar 43. Here a march-like tune is declaimed in unison by the strings before a shift to E minor at bar 53 (Figure 3). Surprisingly, this harmony is reinforced for several bars and then abandoned for the return of the A section which is in the home key of C minor at bar 63. A coda from bar 71 concludes the movement.

The final *Allegro molto* is in sonata form and begins with the main theme played *fortissimo* and in unison:

Ex. 218 *Allegro Molto*, bars 1-8

The musical score for Ex. 218, *Allegro Molto*, bars 1-8, is presented in two staves. The key signature is C minor (three flats) and the time signature is 3/4. The tempo is marked *Allegro molto* and the dynamic is *ff*. The first staff begins with a quarter note G2, followed by eighth notes A2, B2, and C3, then a dotted quarter note B2, and a quarter note A2. The second staff begins with a quarter note G2, followed by eighth notes A2, B2, and C3, then a dotted quarter note B2, and a quarter note A2. The music continues with various rhythmic patterns and articulations, including accents and slurs.

At bar 9 (Figure 1) the strings play the theme in a quasi-contrapuntal fashion, against triplet figurations in the piano. A move to D flat major at bar 23 (Figure 2) sets string trills against *marcato* piano chords. This tonality is reinforced with string semiquavers, in the enharmonic equivalent C sharp from bar 31.

The violin plays a *cantabile* second subject in D flat major at bar 39 (Figure 3):

Ex. 219 *Allegro molto*, bars 39-46

At bar 47 unison strings repeat the theme, this time with triplet accompaniment, before a shift to the tonic (C sharp) minor at bar 55. While the piano triplets continue, a further modulation is made for a return of the first subject, played by the piano in C minor, at bar 63 (Figure 4). A countermelody in the strings is taken up by all instruments before a *forte* climax at bar 71 from which point the harmony moves to E major at bar 75 (Figure 5). Further *tremolo* strings and *marcato* piano lead the harmony to A minor and a climax with accented and unaccompanied triplet crotchets in the strings at bar 99.

A unexpected return of the second subject of the first movement in D minor is marked *subito piano*, and occurs at bar 103 (Figure 6) over an A pedal note in the piano. The latter continues for 20 bars, as the music searches for resolution.

At bar 123, the piano dissipates the tension with a series of rising crotchets. These lead to a fugal exchange between the strings using a motive based on the first subject. After only eight bars the recapitulation begins at bar 137 (Figure 7). As expected the second subject returns at bar 175 (Figure 10) in the tonic major. A crescendo at bar 191 (Figure 11) builds four bars later to *fortissimo* for the start of the coda. Here the music effectively moves, via the dominant, to F minor for the final return of the first subject.

29.5 Sonata for Viola and Piano Op. 21

This work is undated but was probably written about 1920 when Trowell was a member of the Chamber Music Players with Albert Sammons, William Murdoch and Lionel Tertis. The latter is clearly stated as the dedicatee, although it is uncertain whether he played or performed the work.⁶⁷ The stamp “Schott and Co.” on the manuscript confirms that Trowell rated the composition highly enough to seek but not gain publication. The work is significant for its use of cyclic processes: only the Trio in F minor has an equally pervasive use of a single theme.

The first movement is in sonata form, while the other two are in ternary form. The structure is similar to Op. 30 although the recycling of musical material here is far more extensive: almost all themes are derived from the opening bar of the work. Further, the tonal relationship of the first and second movements (C minor to A major) is not smoothed by any intermediary steps. Unlike the Sonata Op. 30 there is no use of compound or triple time. The first subject is as follows:

Ex. 220 *Allegro Moderato*, 1-6

Allegro Moderato

The musical score for Ex. 220, *Allegro Moderato*, measures 1-6, is presented in two systems. The first system shows the Viola part (top staff) and the Piano part (bottom staff). The Viola part begins with a melodic line marked *mf espress.* and includes a triplet of eighth notes. The Piano part features a rhythmic accompaniment of eighth notes, marked *p* and *legato*, with several triplets. The second system continues the Viola part, marked *f*, and the Piano part, marked *mp* and *sostenuto*. The score concludes with a dynamic shift to *f* and *sostenuto* in the final measures.

⁶⁷ John White's biography of Tertis lists the Sonata. A copy of the manuscript, notice of performance, letter or some public form must exist, either in the papers of Tertis or elsewhere.

The piano plays the theme at bar 7 (Figure 1) against an active countermelody in the viola before a lightening of the texture produces another melody in A flat major (Figure 2):

Ex. 221 *Allegro Moderato*, bars 17-20

The musical score for Ex. 221, *Allegro Moderato*, bars 17-20, is presented in two systems. The key signature is G minor (one flat) and the time signature is 3/4. The first system includes a piano part marked *mf espressivo*. The piano part features a melodic line in the right hand and a bass line with triplets. The second system continues the piano part with more complex rhythmic patterns and triplets.

The opening theme is played again by the piano at bar 23 against double-stops in the viola, followed by a *quasi improvisando* passage and a *Poco animato* section at bar 29 (Figure 3). The latter features piano triplets at the upper end of the keyboard and constantly fluctuating dynamics.

The second subject in G minor is introduced by the viola at Figure 4:

Ex. 222 *Allegro Moderato*, bars 43-47

The subsequent development, which focuses mainly on the second subject, begins at bar 61 (Figure 5). However, at bar 91, the first subject is played in the left hand of the piano against constantly flowing triplet quavers. At bar 104 the second subject is again heard in the piano, this time against *bariolage* chords in the viola. A climax is reached at bar 119 (Figure 8) in a *fortissimo* passage reminiscent of the ‘Straussian’ first movement of Sonata in F Op. 30. Staccato triplets return in the piano at bar 125 as the momentum builds once again for a *fortissimo* at bar 133 (Figure 9). Virtuoso semiquaver runs set off an investigation of the first subject by the viola at bar 137. A *diminuendo* aids in the rapid dissipation of energy before the recapitulation at bar 150 (Figure 10). This truncated section briefly touches on the second subject before a coda begins at bar 190 (Figure 14).

The *Andante quasi Adagio* in A major begins with an eight-bar introduction before the first ‘A’ theme is introduced:

Ex. 223 *Andante quasi Adagio*, bars 9-16

The musical score for Ex. 223, *Andante quasi Adagio*, bars 9-16, is presented in two systems. The first system (bars 9-12) features a piano accompaniment in the left hand, marked *pp*, and a violin line in the right hand, marked *mp molto espress.*. The second system (bars 13-16) continues the piece, with the piano part marked *p* and the violin part maintaining its expressive character.

Several themes are presented in the 'B' section from bar 37 (Figure 3). The first two, in A flat major and F minor respectively, are closely related. The third theme, at bar 61, is in C sharp minor and is a reiteration of the first subject of the first movement. It is repeated at bar 67 before a transition at bar 72, marked *poco rubato*, provides momentum for the return of the 'A' theme at bar 84 (Figure 6). A coda from bar 92 (Figure 7) concludes the movement.

The *Vivace Scherzoso* finale begins with a four-bar introduction before the first theme is introduced:

Ex. 224 *Finale*, bars 5-8

The musical score for Ex. 224, *Finale*, bars 5-8, is presented in two systems. The first system (bars 5-6) features a piano accompaniment in the left hand, marked *mf scherzando*, and a violin line in the right hand, also marked *mf scherzando*. The second system (bars 7-8) continues the piece, with the piano part marked *p* and the violin part maintaining its scherzando character.

A contrasting *espressivo* theme, heard at bar 13 (Figure 1), is set against staccato quavers in the piano. After these have been taken up by the viola, a variation of

the theme is played by the soloist at bar 21. The subsequent working out involves the contrast of the staccato quavers with the *espressivo* themes.

At bar 61 (Figure 4) a *leggiero* version of the first staccato theme is treated fugally by the piano and then the viola, before a *forte* climax is reached at bar 77. Further development is interrupted by a startling return of the first subject of the first movement, played in E major by the piano.⁶⁸ Here the two themes are craftily combined:

Ex. 225 *Vivace Scherzoso*, bars 90-93

The musical score for Ex. 225, *Vivace Scherzoso*, bars 90-93, is presented in a three-staff format. The top staff is for the violin, marked *espr.* and *mf*. The middle staff is for the piano, marked *p dolce tranquillo* and *mf*. The bottom staff is for the bass clef. The score shows a complex interplay of staccato quavers and expressive themes, with various dynamics and articulations indicated.

At bar 119 (Figure 6) the *scherzando* theme returns in preparation for the formal return of the opening section at bar 128. A coda from bar 156 concludes the movement.

29.6 String Quartet in F major: *Allegro moderato*

A pencil manuscript of this, the first movement, was finished in November 1936. Apart from a few bars of the second movement, the rest of the work was never completed. At 350 bars in length and about 14 minutes duration, the *Allegro Moderato* is one of Trowell's most substantial movements.

The main theme of this sonata-form work is almost identical to the *Andante nobilmente* melody heard in the second and fourth sections of Trowell's Concerto for Cello Op 36. Here, it is marked *dolce espressivo* and played by the first violin:

⁶⁸ This music is repeated by the viola at bar 103, and again eight bars later.

Ex. 226 *Allegro Moderato*, bars 1-8

The theme is repeated by the viola at bar 15 (Figure 1), with countermelodies provided by the violins. A dotted quaver motive is introduced briefly at bar 27 before a shift to B flat major at bar 33 (Figure 2). Here the first of two new themes from the second subject group, both marked *dolce espressivo*, is heard. At bar 41 the second *dolce* theme played by the first violin appears in G minor and features several double appoggiaturas:

Ex. 227 *Allegro Moderato*, bars 41-48

At bar 49 (Figure 4) the opening theme returns before a development of the second subject group begins at bar 65 (Figure 5). The dominant C tonality is reinforced for several bars before the implied return to the home key is averted at bar 85 (Figure 6): instead the opening theme returns in A flat major. A modified

E major version of the dotted quaver motive includes a semiquaver arpeggio derived from the opening theme at Figure 7:

Ex. 228 *Allegro Moderato*, bars 93-96

After a shift to G sharp minor at bar 101 (Figure 8) a fugal development of the motive begins at bar 107. Various modulations occur, including a shift from E flat minor to E minor at bar 116. The second *dolce* theme from the second subject group returns in F sharp minor at bar 124 (Figure 10). Subsequently the music returns to E minor before the first bar of the first subject is developed at bar 140 (Figure 11).

An unexpected modulation to D flat major at bar 158 (Figure 12) is temporary and the opening theme undergoes an enharmonic shift to reach F sharp major at bar 172 (Figure 13). Here the second violin and the viola, playing in thirds, set off a pattern of chromatically shifting quaver runs that transform into triplets at bar 178. The key of C sharp minor is only briefly entertained (bar 182 or Figure 14) before the *appassionata* and *marcato* violins set off a series of diminished chords at bar 190 (Figure 15). The ensuing *marcato* and *stringendo* section features sextuplet semiquavers in the first violin and *sforzando* double-stops in the viola.

The climax at bar 205 (Figure 16) presents a transformation of the opening theme, first in A minor and then in F minor. An exchange between the first violin and the cello at 213 (Figure 17) uses fragments of the second subject group, set against repeated triplets, again in the second violin and viola. Chromatic shifts

occur before the key of A major is tentatively established at bar 224 (Figure 18). Six bars later an abrupt return to the home key of F major marks the beginning of the recapitulation (bar 230 or Figure 19).

As expected the music modulates for the return of second subject group at bar 262 (Figure 22). However, instead of F major and G minor, the themes are heard in A major and A minor respectively. As a consequence the ensuing working-out is more extensive than might have been expected. At bar 286 (Figure 24) the key of D minor is reached and fragments of both the first and second subject are heard. A return to the relative major is postponed by further development at the *tranquillo* section (bar 296 or Figure 25), but finally arrives at bar 308. Here an ornamented version of the opening theme, played by the second violin, is complemented by arpeggio flourishes (likewise reminiscent of the opening) in the first violin.

The coda begins at bar 312 (Figure 27) and is also based on material from the first subject. At bar 332 (Figure 29) the home key emphasized before a *più animato* flourish from bar 338 concludes the movement.

The following tables summarize the main features of Trowell's chamber music:

Table 6: Trowell's Chamber Music (excluding duos)

	Date	Name	Time	Key	Relative	Cyclic?	Form	MS/Publi
Quartet	c.1910	E b min	C C 34 24	E b min A b maj E b maj E b maj	ton subdom ton ton	? ? ? ?	Son/ter ternary ternary Son/ter	only 2nd violon part survives.
Quartet	c.1911	Qtet in A Op. 44.	C C 34 24	A mja C # min A maj A maj	ton med ton ton	No No No No	binary ternary ternary Sonata	MS? copied Robert Scott
Quintet	1914	Op. 45	C 44 34 C C	F min F min E maj C # min F maj	ton ton lead submed ton	Yes Yes Yes Yes Yes	through through through through through	Publ. Novello 1918
Quartet	c.1915	G maj Op. 24	44 68 44 22	G maj G min E b maj G maj	ton ton submed ton	Y N Y N	Sonata ternary ternary Son/Rond	Published Schott 1916
Trio	1916	Irish Op. 32	44 34 34 34 44 68 44	D maj A maj F maj D maj F min F maj D maj	ton subdom med ton med med ton	No No No No No No No	through through through through through through through	Published Novello 1918 Original Gtet version lost.
Quartet	c.1916	3 Noct Op. 48	68 ### 68	C # min C min D b maj	ton lead ton	N N N	ternary ternary ternary	MS parts
Trio	1918	F min	C 34 C C	F min F maj C min F	ton ton dom ton	Y Y Y Y	Sonata ternary ternary Sonata	Performance copies-string. piano-sketch /draft only.
Cello Qt	c.1935	Tarantel Andante	68 44	A minor F # minor	ton submed	N N	ternary ternary	pencil short score
Quartet	1936	Alleg mod	34	F maj	ton	?	Sonata	pencil score
Trio	c.1941	G min	C 34 22	G min E maj G	ton submed ton	Y N Y	Sonata tern/arch Sonata	pencil MS. 3rd mvmt incomplete

Table 7: Duos with pianoforte

	Date	Name	Time	Key	Rel.	Cyclic	Form	MS/Publ
Cello	c.1908	Op.23	?	?	?	?	?	lost
Cello	c.1913	Op. 30	44	F maj	ton	No	sonata	multiple versions MS "Schott"
			44	C # min	subme	No	ternary	
			68	F maj	ton	No	sonata	
Violin	c.1917	Op. 24	44	G maj	ton	Yes	through	Novello 1918
			24	E b maj	subme	Yes	through	
			34	G maj	ton	Yes	sonata	
Viola	c.1920	Op. 21	44	E b maj	ton	Y	Sonata	MS solo & parts.
			24	A may	tri	Y	ternary	
			22	E b maj	ton	Y	ter/cyclic	
Cello	1929-34	A min	22	A min	ton	y	sonata	2x MS score & parts.
			44	Db maj	med	y	ternary	
			44	A	ton	y	sonata	
Violin	c.1935	Op 27	44	A min	ton	N	sonata	MS solo score& parts
			44	E maj	dom	N	ternary	
			34	A min	ton	N	ternary	
			22	A	ton	N	sonata	
Cello	1946	G min	44	G min	ton	N	Sonata	MS solo& pno 2xcopies.
			34	A maj	sup ton	N	ternary	
			22	G	ton	N	sonata	
Oboe	c.1950	D maj	34	D maj	ton	N	sonata	MS solo & pno no marks.
			68	B b maj	subme	N	binary	
			24	D maj	ton	N	ternary	

29.7 Summary of Part Three

The most fertile period for new chamber compositions was around the time of the First World War. Although there appears to have been no new works in this genre written in the 1920s, bursts of activity continued until about 1950 when the cello quartets were written.⁶⁹ These latter works do not fit into any category: they were not written for concert performance or pedagogical purposes.

One of the most significant features of Trowell's chamber music is the recycling of themes; six works share material across two movements while four share music across all movements. Although thematic material usually reappears only within a single work, at least one theme is found in multiple works. Trowell's commentaries, including his concert programmes, notes or diaries, do not mention the practice.

Trowell studied primarily in Belgium and was influenced by the Franco-Flemish school of composition. The influence of Saint-Saëns is pervasive in his concertos and symphonic poems. However, echoes of Franck, Ravel, Debussy and Ernest Chausson are evident in his music as well. Further Trowell's exposure to German romanticism in the works of Strauss, Wagner and even fellow-New Zealander Alfred Hill is equally apparent.

Although two of Trowell's chamber works have several movements linked as a continuous whole, his preference is for a conventional three-or-four-movement work incorporating sonata, rondo and ternary form. While tonal relationships and modulations within and between movements are at times distant, all chamber works have at least two movements in the home key.

⁶⁹ Two works, *Tarantella* and *Elégie* are extant. *Tarantella* is a substantial one-movement work in ternary form, which was probably planned as a movement from a larger "suite." *Elégie* is in F sharp minor and is also ternary.

Chapter 30 Conclusion

A colonial education may not suggest an auspicious preparation for an international musical career, but Arnold Trowell's circumstances were advantageous and unusually rich. His musical environment, both at home, at school and in the wider Wellington music and theatre scene, was more than favourable and financial support was provided by a substantial cross-section of the people in the community.

Trowell received no more than a handful of cello lessons from any specialist in New Zealand and, upon his arrival in Europe, was to some extent self-taught. Further, having won the Premier Prix at the Brussels Conservatoire, he was required to discontinue his lessons at that institution after only nine months; this at the age of 18 and with only the same number of months of formal tuition. That he subsequently fulfilled expectations and achieved some critical success demonstrated valuable traits of determination and talent. Once in London, he established a reputation for himself, initially as a supporting artist, and then as a soloist in his own right.

Trowell's continuing identification with New Zealand was used as publicity in the United Kingdom to strategic advantage. Ironically however, his proposal for a homecoming tour was rejected because he lacked an international "name of standing."

Trowell's performances of the Bach Suites from 1912 to 1914, as well as his collaborations with The Chamber Music Players in the early 1920s, enabled him to emerge as a respected interpretative artist. That he subsequently avoided performing or teaching Bach may have been inevitable; the presence of Pablo Casals was initially inspiring but ultimately stifling. However, the Bach Suites did instill in Trowell a predilection for the unaccompanied etude, which found an outlet in his composition. It is here that he discovered his niche.

Trowell was at his most eloquent writing miniatures for cello and piano and etudes for solo cello, both genres closely associated with pedagogy. The

miniatures, or *Morceaux*, demonstrate the youthful qualities of humour, directness and perhaps even naivety, all essential elements in their success. Although several of these works were written in an Edwardian salon style, they nevertheless proved to be a highly effective pedagogical resource and have been included in the teaching repertoire of others with success. While arrangements by Trowell pose some problems for the scholar and editor, works such as the Francoeur-Trowell Sonata have proved remarkably enduring.

The 24 etudes that comprise *Technology Book IV* are Trowell's most significant contribution to the solo cello literature. Although based on similar works by Sebastian Lee, Friedrich Grützmacher and David Popper, Trowell's works contain many original features. The four volumes, of which three are out of print and one is yet to be published, constitute his most significant achievement; there are few etudes of their kind that combine compositional flair, clarity and a suitably idiomatic technical language. Further, their progressive ordering, brevity and well-defined pedagogical goals are assets not always found in contemporary equivalents.

Trowell was successful in preparing his students for the professional worlds of the orchestral performer and teacher; several graduates found employment with the BBC Symphony, London Symphony Orchestra, City of Birmingham Orchestra, Liverpool Philharmonic, Guildhall School of Music and Drama and the Royal Northern College of Music to name a few. Although we know little about his style of teaching information from his students suggests a holistic yet rigorous approach to musicianship and technique.

The Strad published a short appraisal of Trowell's career on his death in 1966. The cellist was, according to the anonymous author, "chiefly associated with the pedagogic field" and in recital was "remarkable for his skilful execution." Little mention is given to his compositions.

Prior to 1924 Trowell the composer had some success in the fields of symphonic and chamber music, *The Waters of Peneios* being particularly well received. The Quintet for piano and strings Op. 45 and the String Quartet Op. 25 demonstrate

exceptional craftsmanship while the *Trio on Irish Folk Tunes* Op. 32 was a major prizewinner in 1917.

After 1926, Trowell's family commitments placed restrictions on his concert activities and he had neither the time nor the inclination to further his career as a composer. Like many musicians he sought his livelihood in teaching and continued in this role until only a few years before his death.

While natural modesty contributed something to Trowell's obscurity as a composer, in reality, a range of factors was involved. He actively promoted his own music, even as late as 1959, but his increasingly conventional compositional techniques undermined his acceptance as a serious composer.

A consistent feature of Trowell's career during his lifetime, particularly before 1939, was the accolades he received as a performer. Although he was lauded as virtuoso at a time when lesser musicians were committing their interpretations to wax and shellac, we have no recordings of Trowell and must rely on written accounts of his playing. While early press coverage tends to emphasize his light, sometimes violin-like tone, this appears to be as much a consequence of repertoire choice as actual technique.

After 1930 Trowell began to collect increasingly large numbers of quotations, sayings and philosophical ramblings. Some of these were simple motivational aids directed at himself as a performer and composer, while others had a less tangible purpose. Like many musicians before him, Trowell, with a career spanning two world wars, had lived through an era of unprecedented technological and cultural change. A makeshift epigraph, in the form of a nostalgic hand-written note probably written by the cellist, at once reveals the exuberance of his youth (echoed in his orchestral suite *The Golden Age*) and affirms the power of tradition:¹

I believe that humanity lived more gracefully, more abundantly and more deeply appreciative of what the arts meant for human uplift during the period before 1914 than it could during and after the ravages of two world cataclysms -----The giants in a Golden

¹ From an undated manuscript sighted by the author in January 2007 at Coquet Lodge, Brabourne.

Age of music have for the most part gone to their deserved rest—the few who remain will be reminded sooner or later--- if I have any one regret it is that in our present mechanical age, the growing generations of musicians may never be able to experience that indescribable, intangible something that made the profession of musician so beautiful and satisfying in my time and age.

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² This select list does not include the major works from the symphonic, chamber music or cello repertoires. Cello methods and studies listed in the Appendices may not be included here.

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Appendices

Appendix One: Complete Works by Arnold Trowell

The following list of works by Arnold Trowell follows the composer's own numbering scheme, one that appears to have been made in a retrospective, and fairly inconsistent fashion. Although the order is not chronological there is a very loose pattern: Opus' 3-30 consists largely of instrumental solos and duos, Opus' 32-45 of chamber music and Opus' 46-73 of concertos, etudes and other miscellaneous works. The majority of those works with an opus number were published. In several instances the date of the first performance is given. Occasionally the same opus number is given to two different works while several orchestral scores have no number at all.

Op. 3 No. 1 CHANSONETTE for Violoncello and Piano (Schott 1922)

No. 2 LE RAPPEL DES OISEAUX ETUDE-CAPRICE for 'Cello and Piano (Schott 1922)

Op. 4 DOUZE MORCEAUX FACILES to *W. E. Whitehouse* pour Violoncelle et Piano (Schott 1921)³

Book 1: Mélodie

Idylle

Chanson Sans Paroles

Book 2: Menuet

Gavotte (en sol)

Petite Marche

Book 3: Arioso

Valsette

Méditation

³ All four volumes of Op. 4 are currently in print (2011).

Book 4: Humoresque

Chanson Villageoise

Arlequin

Op. 5 SIX PIECES *in the first position* for Violoncello and Pianoforte (Schott 1920)**Book 1:** Arietta

Chanson sans paroles (in G)

Gavotte (in C)

Book 2: Lullaby (Berceuse) in F

Columbine

Chanson de Printemps

Op. 6 SIX PIECES *to Ernest Symes* for two Violins and Piano (Schott)

1. Minuetto in A
2. Nocturne in F
3. Badinage in D
4. Repos d'Amour in A
5. Humoresque in D

Op. 7 TROIS PIÈCES⁴

1. Melodie en Ré (Schott 1917) for Violoncello (or Violin) and Pianoforte
2. Berceuse for Violoncello (or Violin) and Pianoforte
3. Mazurka-Caprice pour Violoncelle avec accompagnement de Pianoforte

Op. 8 ELÉGIE pour Violoncelle avec accompagnement de Pianoforte**Op. 10** SOMMEIL D'ENFANT *to Moira Huey* for Violoncello and Pianoforte (Schott and Co 1926)**Op. 10** CHANT NÈGRE pour Violoncelle avec accompagnement de Pianoforte

⁴ The British Library confirms that Op 7. Nos. 2 and 3 were never published.

Op. 11 SIX MORCEAUX (STYLE ANCIEN) for Violoncello and Pianoforte

1. Air (Schott 1922)
2. Roundelay to *H. P. Ambler* (Schott 1918)
3. Menuet (in G) (Schott 1922)
4. Bourrée to *Jean Gerardy* (Schott 1922)
5. Sarabande (Schott 1922)
6. Gigue-Scherzo to *Emil Sachse* (Schott 1922)

Op. 12 RÊVERIE DU SOIR to my friend *Miss Constance Cash* for Violoncello (or violin) with pianoforte accompaniment (Bunz and Co. 1907)

Op. 12 SCHERZO to my dear parents pour Violoncelle avec accompagnement de Pianoforte

Op. 13 RONDO ANTICO pour Violoncelle avec accompagnement de Pianoforte

Op. 14 No. 1 TARANTELLE pour Violoncelle avec accompagnement de Pianoforte

Op. 15 SIX MORCEAUX (STYLE ANCIEN 2ND SERIES) for Violoncello and Pianoforte

1. Siciliano
2. Gavotte (en Ré) (Schott 1923)
3. Pavane (on an old French Air) to *Frances Barnard* (Schott 1923)⁵
4. Courante⁶
5. Pastorale to *Kathleen Walsh* (Schott 1923)⁷
6. Rigaudon to *Margaret Napier* (Schott 1926)

Op. 16 NOCTURNE to *Boris Hambourg* pour Violoncello avec accompagnement de Pianoforte (Schott 1909)

⁵ Frances Barnard studied with Trowell in 1917.

⁶ The British Library confirms Op.15 No. 4 was never published.

⁷ The published edition is titled "2nd Suite."

Op. 17 QUATRE MORCEAUX for Violoncello and Pianoforte

1. 2nd Nocturne en Ré
2. Mignonnette
3. Capriccio
4. Mazurka en La

Op. 18 TROIS MORCEAUX pour Piano (Laudy 1908)

1. Capriccio (first performance February 1908 by Ruth Troward)
2. Nocturne *to Miss Gladys Gorton*⁸
3. Valse-Scherzo *to Garnet Carrington*

Op. 19 CELTIC RHAPSODY Pour Violoncello avec accompagnement de Pianoforte**Op. 20** SIX MORCEAUX (1RE SÉRIE) *to Kathleen Beauchamp* pour Violoncelle avec accompagnement de Pianoforte (Schott 1908)

1. Berceuse
2. Mazurka
3. Sérénade
4. Elégie
5. Barcarolle
6. Caprice

Op. 21 SONATA in E flat major *to Lionel Tertis* for Viola and Piano (stamped by Schott)**Op. 22** DOUZE MORCEAUX FACILES (2ME SÉRIE) pour Violoncelle avec accompagnement de Pianoforte (Schott 1909)⁹

1. Gondoliera
2. Menuet
3. Souvenir
4. Valse
5. Chanson Triste
6. Tarantelle

⁸ The Laudy and Co. publication misspells Trowell (Tromell) on the cover page.

⁹ Twelve pieces include both the Op. 22 and Op. 20 *Morceaux*.

Op. 34 NOCTURNE *to my dear sister Dolly* pour Violon avec accompagnement de Pianoforte¹³

Op. 35 CONCERTO in B minor à *Mischa Elman* pour Violon avec accompagnement d'Orchestre (first performance in Bournemouth in 1913)

Op. 36 2ND CONCERTO for Violoncello and Orchestra in E minor

Op. 36 OVERTURE-FANTASIE: AGLAVAIN AND SELYETTE *après Maeterlinck*¹⁴
(first performance Thursday 7 March 1912)

Op. 37 LAMENTO *a mon cher ami Rodolphe Bottermund* pour Violon avec accompagnement de Pianoforte (Maison Beethoven 1907)

Op. 39 SYMPHONIE POUR ORCHESTRE in G minor

Op. 43 THE WATER OF PENELOIS (Symphonic Poem) for Orchestra

Op. 44 CONCERTO in D minor for Violin and Orchestra¹⁵

Op. 45 QUINTET in F minor *to Ernest Innes* (Novello 1920)

Op. 46 CONCERTO (No. 3) in B minor for Violoncello and Orchestra¹⁶

¹³ The Alexander Turnbull Library has a piano score but this does not include the solo part, which may be lost.

¹⁴ There is no score for this work. Several parts, including those for cello and harp, are missing.

¹⁵ This work seems to exist only as an incomplete full score (5 pages) in the Alexander Turnbull Library. It does not appear to have been published by Novello even though it is listed on the back of their published chamber music scores.

¹⁶ The score is titled Concerto (No. 3) in B minor. A piano reduction is included.

Op. 46 SIX MORCEAUX (3RD SERIES) pour Violoncelle avec accompagnement de
Pianoforte

1. Nocturne (or Cantabile?)
2. Mazurka
3. Rêverie
4. Valse
5. Feuilleton d'Album
6. Capriccio

Op. 47 TROIS MORCEAUX pour Piano

1. Minuetto
2. Mazurka in F minor *à mon mère*
3. Meditation.¹⁷

Op. 48 THREE NOCTURNES for String Quartet (first performance 22 June 1916)

1. Dryads
2. Sea Sprites
3. Aphrodite

Op. 49 TROIS AIRS IRLANDAIS for Violoncello (or Violin) and Pianoforte (Schott
c.1918)

1. The Londonderry Air
2. Irish Lullaby¹⁸
3. The Foggy Dew

Op. 50 TWO SONGS *To Madame Blanche Marchesi* (Laudy 1912)

1. Nacht liegt auf dem fremden Wegen
2. Mädchen mit dem rothen Mundchen

¹⁷ No. 3 *Meditation* exists in an arrangement for organ solo by A. W. Pollitt (Schott and Co. 1910).

¹⁸ This is "The Little Red Lark" from Stanford's "Songs of Old Ireland" which was also used by Trowell in his Trio Op 32.

Op. 51 SIX MORCEAUX (4^{ME} SÉRIE) pour Violoncelle et Pianoforte¹⁹

1. Feuille d'Album
2. Scène d'Amour²⁰
3. Rêverie
4. Valse-Bluette
5. Souvenir triste
6. Tarantelle

Op. 52 1. Chanson sans Paroles pour Violoncelle et Pianoforte (Schott 1910)

2. Valse- Scherzo pour Violoncelle et Pianoforte (Schott 1910)
3. Caprice ancien *to Kathleen Moorehouse* pour Violoncelle et Pianoforte (Schott 1923)
4. Cradle Song (Andantino in A) pour Violoncelle et Pianoforte

Op. 53 TECHNOLOGY OF VIOLONCELLO PLAYING: Three vols. *To Herbert Walenn* (Schott 1922, 1925).²¹**Op. 54** 1. DAY DREAMS for Violoncello and Piano (Schott 1926)

2. AN OLD TIME MEASURE *to Pamela* for Violoncello and Piano (Schott 1926)

Op. 55 CONCERTO NO. 2 in B minor for Violoncello and Orchestra**Op. 56** THREE PIECES pour Violon et Pianoforte (Schott 1910)

1. Passé Lointain *to Mischa Elman*
2. Valse-Bluette
3. Minuetto Rococo

Op. 57 VALSE PEU DANSANTE (in A) pour Violon et Pianoforte²²

¹⁹ The manuscript in the Alexander Turnbull Library (in thick black ink) looks to be pre-World War I. Pencil notes on the first page indicate ideas for revision. Diaries show that revisions were made in February and March 1957.

²⁰ The MS is titled *Scène Dansante*.

²¹ Book One 1922; Books Two and Three 1925.

²² Work played by Anton Maskoff in 1910 (See Chapter 8.6 Vocalists). A copy inscribed "Dorothy Bridson" is held at the Alexander Turnbull Library. See Chapter 9.3 Musical Fellowship).

Op. 59 CONCERTO NO. 4 in G minor for Violoncello and Orchestra

Op. 65 1. *Mémoire to Walter Hatton* pour Violoncelle et Piano (Laudy 1912)

2. *Pezzo Capriccioso* pour Violoncelle et Piano (Laudy 1912)²³

Op. 68 CONCERTO NO. 5 in A minor for Violoncello and Orchestra

Op. 73 CONCERTO NO. 6 IN C minor for Violoncello and orchestra

Other Orchestral works

NIOBE Symphonic Poem (first performance in Harrogate 1918)

THE SIRENS OF PAROS Symphonic Poem (first performance in Bournemouth in 1919)²⁴

THE LEGEND OF HYLAS Symphonic Poem (composed prior to 1929)

BIG CLAUS AND LITTLE CLAUS: *Scherzo for Orchestra* (composed prior to 1915)²⁵

RHAPSODY for Flute and Orchestra (composed between 1928- 1929 and first performance Sunday 8 March 1931)²⁶

THE GOLDEN AGE: CHILDHOOD (composed 1929 – 1930)

HELEN OF KIRCONNELL Ballad for Baritone and orchestra

²³ This work exists in title only: it appears to have never been published and no manuscript is extant.

²⁴ There is no surviving copy of the score or any parts of this work.

²⁵ Parts are incomplete.

²⁶ The Alexander Turnbull Library has a piano reduction of this work as well as orchestral score and parts.

Other works for Voice and Piano

DONALD THE BLACK for Baritone and Piano

Other Quartets and Trios

STRING QUARTET in Eb minor “Op. 32” (first performance Manchester 1911)²⁷

STRING QUARTET in F - 1st movement (completed November 1936)²⁸

STRING QUARTET in D Major (first performance London 1917)²⁹

AIR for string quartet from “Suite in Old Forms”

TARANTELLA for four cellos³⁰

ELÉGIE (ANDANTE) for four cellos

STRING QUARTET Op. 44 in A major³¹

TRIO in F minor for violin, piano and cello (No 2)³²

TRIO in G minor for violin, piano and cello (c. 1942)³³

CAPRICE for cello and strings

²⁷ The Alexander Turnbull Library has only the 2nd violin part of this work in four movements.

²⁸ A full pencil-written score of the first movement (Allegro Moderato) and parts by Robert Scott are in the Alexander Turnbull Library. There are only sketches for second and third movements.

²⁹ This work may be lost.

³⁰ Score available at Sounz Centre for New Zealand Music: Wellington. URL sounz.org.nz

³¹ This work is in the Alexander Turnbull Library in parts only. Robert Scott made a score of this.

³² The Alexander Turnbull Library has a manuscript draft/sketch and clear performance copies of violin and cello parts.

³³ This work was left unfinished and completed by Robert Scott in 1990.

Other Duo Sonatas and solos

- DUET for two cellos in two movements (composed prior to 1955)³⁴
- HUNGARIAN CRADLE SONG for cello and piano (first performance Saturday
5 April 1930)
- SONATA (No. 3?) in B minor for cello and piano (incomplete)
- SONATA (No. 4?) in A minor for cello and piano
- SONATA No. 5 in G minor in three movements for cello and piano
(composed in 1946)
- SCHERZO NO. 2 in A for cello and piano (first performance 24 June 1914)
- NOCTURNE NO. 3 in D flat for cello and piano³⁵
- NOCTURNE NO. 4 in B for cello and piano³⁶
- VALESE-REFLET in G flat for cello and piano³⁷
- CAPRICE NÈGRE for cello and piano
- NEGRO SERENADE³⁸
- NEGRO FOLK SONG
- WITCH'S FLIGHT for cello and piano. Composed in the early 1940s
- ENTRATA E ALLEGRO VIVAMENTE in E minor for cello and piano³⁹
- CHANSON CRÉOLE for cello and piano
- RHAPSODIE CELTIQUE (rough pencil copy only)
- HYMN TO SAINT CECELIA⁴⁰
- SONATA in D minor for violin and piano (1904)
- SONATA for violin and piano D major 3rd movement (composed 1950)
- SONATA in D for oboe and piano (composed during the 1950s)
- CAPRICE AND NOVELETTE for violin and piano

³⁴ Score available at Sounz Centre for New Zealand Music: Wellington. URL sounz.org.nz

³⁵ This is possibly Op. 46 No. 1.

³⁶ This also, is possibly Op. 46 No. 1.

³⁷ Thick ink suggests the work was written prior to the First World War.

³⁸ Although no score of this work survives, it is mentioned in Trowell's 1918 diary.

³⁹ Probably the same work as the Vitali *Entrata e Allegro Vivamente* (see Chapter 26.3).

⁴⁰ This work is in the folder of sketches MS-Papers-9219-017. Judging by the handwriting it appears to be an early work.

Unpublished studies and unaccompanied works

TWENTY-SEVEN STUDIES for solo cello⁴¹

TWENTY-FOUR studies for solo cello⁴²

SIX SONATAS for unaccompanied violin (composed in the 1950s)⁴³

TWO EASY EXERCISES in Double-stops

Published Transcriptions for cello and piano⁴⁴

1. Schubert *Ave Maria*
2. Schumann *Evening Song* (Schott 1918)
3. Schumann *Cradle Song*⁴⁵
4. Mozart *Larghetto*
5. Handel *Aria and Rondo Giocoso*
6. Handel *Violin sonata in E* (transposed to D)⁴⁶
7. Grazioli *Lacrymosa*
8. Brahms *Waltz in A flat* (Op. 39) transposed to A (Schott 1923)
9. Francoeur *Sonata in E* (Schott 1924)
10. Tessarini *Sonata in F* (Schott 1923)
11. Schubert *Serenade* (Schott 1923)
12. Schubert *Ballet from Rosamunde*
13. Dittersdorf *Andante Cantabile* (Schott 1923)

⁴¹ These were originally conceived as six suites (36 movements in total).

⁴² This was probably intended as volume 4 of “Technology of Violoncello Playing.”

⁴³ As with the “Twenty-Seven Studies” several movements were not completed.

⁴⁴ 1918-1924: Schott.

⁴⁵ On the title page Schumann’s opus number is given as Op. 124 No. 6.

⁴⁶ This work, which was never published, is a version of Handel’s Sonata HWV 364a for violin and continuo.

OEUVRES CLASSIQUES: *Première Série* (Schott 1926)⁴⁷

1. Couperin *Le Rossignol en Amour*
2. Couperin *Le Rossignol Vainqueur*
3. Dandrieu *L'Embarquement pour Cythere*⁴⁸
4. Scarlatti *Preludium*
5. Couperin *Oiseaux Plaintives*
6. Nardini *Cavatina*
7. Leclair *Fete Champêtre*
8. Grazioli *Lacrymosa*

Other published transcriptions

SIX MINUETS by Mozart (Schott 1925)⁴⁹

CELLO CONCERTO in D by Trowell-Haydn Augener 1924

CONCERTO for cello and Orchestra by Lalo (Augener 1924)⁵⁰

CONCERTO in A by Mozart for cello and piano Augener 1926⁵¹

THREE STRING TRIOS by J.S. Bach (Augener 1924)

1. Trio in A major (BWV 1015)
2. Trio in B minor (BWV 1014)
3. Trio in G minor (BWV 1029)

Other unpublished transcriptions

TRIO SONATA in C minor by J. S. Bach

TRIO SONATA in D major by J. S. Bach

CELLO CONCERTO in D by Dittersdorf⁵²

Other transcriptions (piano)

Piano music by J. D. Davis.

⁴⁷ These works were published in arrangements for violin (or cello) and piano.

⁴⁸ The Alexander Turnbull Library has the published edition and the manuscript.

⁴⁹ These pieces arranged for Violin (or cello) and piano.

⁵⁰ This is an edition, rather than an arrangement, for cello and piano.

⁵¹ This is an arrangement of Concerto for Clarinet and Orchestra K. 622. The cover of the Augener score states that orchestral parts could be hired "from the publishers."

⁵² This is almost certainly an original work by Trowell.

Other unpublished transcriptions/ arrangements for cello and piano

- J. S. Bach *Bourée* (violin or cello)
 J. S. Bach *Sonata III* in E minor (BWV 1034)⁵³
 J. S. Bach *Sonata No. III* in D (BWV 1016)
 J.S. Bach *Sonata No. VI* in G major (BWV 1019)
 Benda *Capriccietto* in A major
 Beethoven *Cavatina* Adagio molto espressivo in E flat major
 Chopin *Fantaisie Polonaise*
 Chopin *Etude Op. 25 No. 7*
 Chopin *Mazurka* Op. 50 No. 2
 Chopin *Mazurka* Op. 6 No. 3 in D minor
 Chopin *Mazurka* Op. 67 No. 4 in A minor
 Chopin *Mazurka* Op. Post in A minor
 Chopin *Mazurka* Op. 7 No. 2 in A minor
 Chopin *Mazurka* Op. 24 No. 1 in A minor
 Chopin *Mazurka* in D major
 Dittersdorf *Scherzo* in A major⁵⁴
 Dvořák *Indian Ballad* in A minor
 Geminiani *Pastorale (Allegro con moto)* in G⁵⁵
 Graziolo *Andante Cantabile* in B b major
 Grieg *Shepherd's Boy* in A minor
 Haydn *Minuetto* in A major
 Joseph Haydn *Allegro Scherzoso*
 Lully *Gigue* in E minor
 Mendelssohn *Auf Flügeln des Gesanges (On Wings of Song)* in D⁵⁶
 W.A. Mozart *Aria* in G major
 W.A. Mozart *Rondo* in A major
 W.A. Mozart *Andante Cantabile* in F major⁵⁷
 W.A. Mozart *Andante* in E flat major

⁵³ Only two pages of the score of this work survive.

⁵⁴ This *Allegro vivace (leggiero)* is in 2/4 metre. The Alexander Turnbull Library has a manuscript score and sketch only.

⁵⁵ The Alexander Turnbull Library has a manuscript score and complete cello and violin parts.

⁵⁶ The Alexander Turnbull Library has a manuscript score and cello part.

⁵⁷ The Alexander Turnbull Library has a manuscript score (complete) as well as cello and violin parts.

- W.A. Mozart *Scherzo* in A major
 W.A. Mozart *Larghetto* in D major
 W.A. Mozart *Larghetto from the Quintet in A major* in D major⁵⁸
 W.A. Mozart *Allegro Giocoso* in D major⁵⁹
 W.A. Mozart *Andantino* in D major⁶⁰
 W.A. Mozart *Minuet No. 7 (d'après un fragment de Mozart)* in A major⁶¹
 Norman O'Neill *Berceuse Op. 33 No. 1* in G
 Paganini *Caprice in A minor No. 24 (10 variations plus coda)*⁶²
 Porpora *Sonata in G major*⁶³
 Pugnani *Adagio from Sonata in A major*
 Rameau *Minuet in G minor*
 Rameau *Rigaudon* in D⁶⁴
 Reissager *Minuet* in G major
 Rimsky-Korsakoff *Chanson Indoue (from Sadko)* in D major
 Scarlatti *Toccata* in G major
 Schubert *Moment Musical*
 Steibelt *Waltz* in D major
 Tartini *Variations on a theme of Corelli* in D major *Allegro Moderato*.⁶⁵
 Valentini *Sonata in E major*⁶⁶
 Veracini *Allegro Spiritoso* in A major⁶⁷
 Locatelli *Sonata No. 2 in D major*

⁵⁸ Ibid..

⁵⁹ Ibid..

⁶⁰ Ibid..

⁶¹ Although the score shows that this was conceived firstly as a work for cello, the Alexander Turnbull Library has a score and violin part only. This work was performed by Trowell in 1922.

⁶² The Alexander Turnbull Library has a score and sketch only.

⁶³ The cello part appears to be in early hand – possibly pre-First World War.

⁶⁴ This is also an early script. Some printed inserts suggest the score is based on a published arrangement not by Trowell.

⁶⁵ The Alexander Turnbull Library has a manuscript score only.

⁶⁶ Printed (published) sections are interspersed with hand-written music. This is probably not Trowell's own arrangement.

⁶⁷ The violin part is fingered by Garnet Trowell and stamped "Schott and Co."

Other works that are only partially complete or in sketch form

SIX MORCEAUX for cello and piano⁶⁸

1. Melodia
2. Dance of the Gnomes
3. Reverie
4. Valse
5. Minuetto
6. Revels

SIX MORCEAUX for cello and piano⁶⁹

1. Romance in A major
2. Polonaise in A minor
3. Ballade in C minor
4. Allegro Vivamente in G major
5. Andante in C minor
6. Allegro Vivace in A major

CONCERTO for Flute and Orchestra

ANDALUSIAN SÉRÉNADE

⁶⁸ These six pieces, for which an ink copy of the cello part is complete, are for the beginner or intermediate cellist. There are also sketches for *Valse*, *Revels*, *Dance of the Gnomes* and *Melodia*.

⁶⁹ The cello part is complete but only sketches of the score survive.

Appendix Two: Cello Etudes at the start of the twentieth century

Definitions

Oxford defines *Étude* as “a composition intended as a basis for the improvement of the performer’s technique.”¹ Virtuosity is defined in the same volume as “a performance of exceptional technical accomplishment.”² For the purposes of this study virtuosity and “technical accomplishment” are deemed to include general musicianship rather than just facility.

Published collections of etudes in this appendix exclude compilations and arrangements (i.e. books containing works by multiple composers). This leaves out important and influential collections by Alfredo Piatti, Josef Merk and Percy Such. Some pieces for cello solo, such as Piatti’s *Caprices Opus 25*, are also considered concert repertoire.

The term ‘melodic etudes’ or ‘melodische etüden’ was initially coined by Sebastian Lee in the cello literature but is also commonly used in the violin and piano repertoire.³ The term is used here for works with two or more of the following features a) three or more different kinds of note values (e.g. a combination of quavers, crotchets and minims or semiquavers, quavers and crotchets), b) mostly stepwise pitches c) predominantly legato slurs and phrases.

Etudes written in the nineteenth century that continued to be played in the twentieth century include Sebastian Lee’s *Melodische etüden* Op.31 (two volumes), Joseph Werner’s Op. 52 (3 volumes), J. J. F Dotzauer and Klingenberg’s *113 Etudes* (4 volumes), Adrien François Servais’ *Sei Capricci per Violoncello*, Op. 11, F. A. Kummer’s *Violoncellschule* Op. 60, Auguste Joseph Franchomme’s *12 Capricen*, Op. 7 and *Twelve Etudes* Op. 35, Alfredo Piatti’s *12*

¹ *Oxford Dictionary of English*, p. 280.

² *Oxford Dictionary of Music*, p. 927.

³ See Stephen Heller’s *25 Melodische Etuden für Klavier* Op. 25 and *Études Mélodiques pour Violon* Op. 36 by Jacques Férérol Mazas.

Capricci Op. 25 and Friedrich W. L. Grützmacher's *Technology of Cello Playing* Op. 38 (2 volumes), Joseph Merk *Twenty Studies* Op. 11, Carl Schroeder *Eight Etudes* Op. 46, *Studies in thumb position* Op. 45, *Eight Caprices* and *Practischer Lehrgang des Violoncellspiels* (3 Volumes). All except the Schroeder etudes are still in use today.⁴

Studies published after 1900, but not discussed below include Sigmund Bürger's *Technische Studien für das Violoncello* Op. 4, Cornelis Liegeois' *Étude Complete du Violoncelle*, Arturo Cuccoli's *10 Studi Technici* (Zanibon Padova 1926) as well as his *24 Studi Melodici* (Zanibon Padova 19-?), Robert Henriques' *24 Melodische –Studien und Stücke für Anfänger* (Hansen Copenhagen 1920), Guillaume Hesse's *12 Études d'Artistes* (Amati Music Chicago 2000) and Ernst Toch's *Two Etudes for Violoncello Solo* (Schott 1930).

Popper's Hohe Schule des Violoncellspiels Op. 73⁵

Originally published in four volumes, this work is today the most widely used of this genre: no other collection of etudes comes close to its popularity. A significant feature of the collection is the sheer invention and masterful composition technique.⁶ Considering the work's pedagogical significance it is surprising that the studies have not been ordered in a progressive manner i.e. from least to most difficult.

Popper tackles, in no particular order, scales in multiple keys, arpeggios and broken chords, left-hand velocity, ornaments such as trills, multiple stopping, various bow techniques including staccato and spiccato. There are few dynamics and phrasing is contained in the various bowings offered. Use of the thumb is highly advanced and concerns multiple saddle positions as well as octaves and tenths. Although there is some treatment of polyphonic style, there is no serious multiple-string bowing such as bariolage.

⁴ Some of Carl Schroeder's etudes are still in print. See Schroeder, Alwin. *170 Foundation Studies for Violoncello*. New York: Carl Fischer, 1916.

⁵ David Popper, *Hohe Schule Des Violoncellspiels Opus 73*, 4 vols. (Leipzig: Friedrich Hofmeister, 1901-1905).

⁶ The most recent and authoritative edition by Martin Rummel retains the sequencing but offers some revised fingerings and bowings.

Klengel's Tägliche Übungen (Daily Exercises)⁷

These exercises resemble “drills” rather than etudes, and are in the abbreviated manner of the Feuillard/Ševčík exercises. They contain many scales and arpeggios and are in three volumes covering the i) Left Hand, ii) Bowing, and iii) Thumb Position, respectively. Books One and Three include a large amount of double-stopping. Written instructions rather than symbols are given, referring to which part of the bow is required.⁸ Book III includes advanced and tertiary level double-stopping (including tenths) but remains within the range of three sharps to three flats.

Studies by Trowell's Contemporaries

R. V. Tabb's Position Studies Op. 5 and 6

Book 1 (Op. 5) concerns first and second position while Book 2 deals with the third position.⁹ Tabb's claim that previous methods neglected the second and third positions in favour of the first and the fourth positions is a reference to his predecessor Alfredo Piatti's method.¹⁰

Joseph Malkin's Dix Etudes

Joseph Malkin's *Dix études pour violoncelle* are not melodic studies and are only loosely sequenced in order of difficulty.¹¹ The focus is on the demands of left hand rather than bow techniques and overall, these are more difficult than Trowell's Technology Book Four. All except Study Seven involve the use of the thumb of the left hand (studies Five and Ten are all in shifting thumb position).

⁷ Julius Klengel, *Täglich Übungen*, 3 vols. (Leipzig : Breitkopf & Hartel, 1909-1911).

⁸ For example U. H. or *Untere Hälfte* means the lower half of the bow.

⁹ R. V. Tabb, *Position Studies for Violoncello Book 1. Op. 5*, 2 vols., vol. 1 (London: Augener, 1911).

¹⁰ See Preface to Book 2.

¹¹ Joseph Malkin, *Dix Etudes* (Leipzig: Willhelm Hansen, 1912).

Four of the studies involve rapid trilling and every piece has a metronome marking. These markings place the studies at a level of difficulty well beyond all but the virtuoso soloist.

Malkin's Twenty-Four Progressive Etudes

Malkin's studies are suitable for an advanced student rather than a tertiary or professional cellist, and provide a over-riding technical goal for each etude.¹² The first six studies focus on legato string crossing and shifting while studies Seven to Nine concern martelé bowing. Ornaments and phrasing take precedence in Studies 10-13 before the issue of combined slurred and separate bowings are tackled (Studies 14-16) and subsequently more advanced bowing techniques. The clever sequencing of keys provides left-hand challenges commensurate with the bowing.

Victor Lefebvre's 12 Études pour l'Exercice du Pouce, Op. 2¹³

Lefebvre sustains a progression through all the keys and follows the eighteenth and early nineteenth-century practice of providing a second cello part. A transposing thumb position is required throughout this two-volume work, for which only a modest bowing technique is required.

W.H. Squire's Twelve Easy Exercises for Cello¹⁴

Stainer and Bell published this volume in London prior to 1915. The subtitle, *in progressive keys for the cello*, indicates Squire's schematic introduction of up to three sharps and flats. Shifting is restricted to the first four positions and no more than eight notes are slurred to a bow. The only deviations from the legato style are occasional staccato and détaché passages.

¹² Malkin, *Twenty-Four Progressive Etudes in All Tonalities*. Titles in the book give the teaching point (e.g. slow changes of position) in a similar manner to Sebastian Lee's Op. 31 *Melodic Etudes*.

¹³ Victor Lefebvre, *Douze Études Pour L'exercice Du Pouce Sur Le Violoncelle*, Op. 2, 2 vols. (Paris: Costallat 19--).

¹⁴ W. H. Squire, *Twelve Easy Exercises for Cello* (London: Stainer & Bell, c.1911).

Joseph Schofield's Twenty-Two Technique Studies

J. R. Lafleur and Son published two volumes, containing 10 and 12 etudes respectively, in London in 1920. Although the author was unable to locate the latter book, *The Strad* noted that “the ten Etudes are not quite as difficult as the twelve; if conquered they will add considerably to bow and fingers. In his scales Mr. Schofield advances by semitones from C. They are in thirds, sixths, octaves, tenths, in double notes, in harmonics, and are models.”¹⁵

It is notable that all of the Ten Etudes, excepting No. 8 which is a velocity study, contain double-stops and that the harmonics in Study 4 are artificial rather than natural. Only Studies 5 and 8 contain no thumb position. As there are no tenths in this book it is presumed that these are in the set of 12 Etudes.

*Alfred Earnshaw's Seventeen Studies Books 1 and 2*¹⁶

The two volumes collectively titled *Seventeen Studies* were published by Joseph Williams in 1916. The preface is written by William Whitehouse and mentions his desire to see studies by “British” composers. He states that Earnshaw “is one of the first, if not *the* first Englishman to produce serious studies of an important and advanced character.”

Book One involves shifting through the first six positions, in keys up to four sharps and two flats. Studies Four, Eight and Nine require a highly developed bow technique and contain string-crossings within slurred bows of up to 16 semiquavers.¹⁷ Study Five concerns broken chords and Study Six develops the ability to rapidly vary bow speed.

¹⁵ "Music in Dublin," *The Strad*, vol. XXXI no. 368 December 1920, p. 269.

¹⁶ Alfred Earnshaw, *Seventeen Violoncello Studies*, 2 vols. (London: Joseph Williams Limited, 1916).

¹⁷ Study Four is subtitled *For Right Wrist*.

The Book Two studies are advanced for the left hand but less so than Malkin's with only limited use of thumb position. However they are more 'melodic' in style and cover a wide range of techniques including left hand pizzicato, spiccato, staccato and double-stopping. As with the Malkin studies, there is little attempt in Book Two to sequence the pieces in order of difficulty.

W. E. Whitehouse's Half-Minute Violoncello Studies¹⁸

These 'drills' or exercises are in the manner of Ševčík/Feuillard Op. 2 studies and range from beginner to highly advanced level.¹⁹ While Ševčík/Feuillard Op. 2 concerns bowing, Whitehouse's studies also involve shifting, vibrato, thumb position, pizzicato and harmonics.

F. W. Hünnerfürst's 24 Violoncello Studies²⁰

These studies were published in Germany about 1920 and are virtuosic etudes with carefully annotated metronome markings. There is a progressive element that covers various bow and left hand techniques including double-stopping, thumb position, staccato, spiccato and some musical devices such as recitative and form. The influence of Sebastian Lee and Popper is evident.

Ludwig Lebell's Opus 22 and Opus 23

Ludwig Lebell's *Twenty-Five Etudes* Opus 22 consists of two volumes, concerning the first four positions and the first six positions, respectively.²¹ Published in 1923, Book One contains twelve studies that progress through the

¹⁸ W. E. Whitehouse, *Half-Minute Violoncello Studies* (London: Joseph Williams, 1916).

¹⁹ Feuillard and Ševčík, *School of Bowing Techniques* Op. 2. vol. 3. Feuillard adapted the violin exercises of Ottokar Joseph Ševčík for cello.

²⁰ F. W. Hünnerfürst, *24 Cello-Etuden*, 2 vols., vol. 1 (Braunschweig: Henry Litloff, c. 1920).

²¹ Ludwig Lebell, *The Technique of the Lower Positions for Violoncello* Op. 22, 2 vols., vol. 1 (London: Schott, 1923). Although the British Library catalogue lists Book Two, it is possible that this was never published.

positions of the left hand beginning with half-position. Lebell declares the books serious intent with an Andantino and Allegro in the key of E flat minor with excursions into four and five sharps. The left-hand is restricted to one position while the bowing contains legato slurs of 6 to 16 notes. Apart from the change to second position and the introduction of *brisé* technique, Study Four is almost identical. Studies Five and Six contain the first instances of varied bow strokes and of shifting, the latter developed in Studies Seven and Eight. The remaining four pieces are concerned with legato bowing.

Because Lebell's *Forty-Two Studies* Opus 23 was published in London in 1925, in the same city and the same year as the last volume of Trowell's *Technology*, they provide a useful comparison.²² All of Lebell's etudes are in first position or rather, half, first and lower second (or extended first) positions. Studies with patterns of repeated bowings of unequal lengths (for instance, a down bow with notes of a combined total of three beats and up bow of one beat) are common. The bowing techniques are wide-ranging and of a complexity not usually found in studies with such a restricted left hand compass.

Louis R. Feuillard's Etudes du Jeune Violoncelliste

Published in France in 1929, these 60 studies range from a beginner level to that of an advanced cellist.²³ Each study is allocated a technical problem in the manner of Sebastian Lee's Opus 31 and Malkin's *Twenty-Four Progressive Etudes*. The brevity of each etude is in keeping with Feuillard's other pedagogical works.

Paul Bazelaire's La Technique de Violoncelle

Four volumes were published as follow:²⁴

- 1) *Gammes et Arpèges* [Scales and Arpeggios]
- 2) *Exercice Journalier* [Daily Exercises]
- 3) *Douze Études de Vélacité* [Twelve Studies of Velocity]

²² ———, *42 Studies in the First and Half Positions*, Op.23, 2vols. (London: Joseph Williams Ltd, 1926).

²³ Feuillard, *Études Du Jeune Violoncelliste: 60 Études Progressives Pour La Main Gauche Et L'archet*. Etudes 49 to 57 involve relatively advanced thumb position.

²⁴ Paul Bazelaire, *La Technique de Violoncelle*, Four vols., vol. 2 (Paris: Alphonse Leduc, 1924).

4) *Dix Études Transcendantes (pour le travail des doubles cordes)* [Ten Transcendental Etudes for double-stopping].

Exercice Journalier is in the form of a single eight-page study entirely in semiquavers slurred in groups of twelve and covering four-and-a-half-octaves.

Douze Études de Vitesse covers progressively, i) arpeggios, ii) non-harmonic tones [passing notes], iii) mordants, iv) trills, v) combined ornaments, vi) beats vii) rhythm, viii) chromaticism, ix) substitution [same-note shifting], x) broken chords [rolled chords], xi) surextension [overextension], xii) tremolo.

Dix Études Transcendantes focuses on double-stops progressively, in i) thirds, ii) sixths, iii) octaves and fifths, iv) fourths and fifths, v) octaves and tenths, vi) arpeggios, vii) independence of the strings, viii) shifting, ix) counterpoint, x) various techniques combined.

Appendix Three: Bow Techniques

The difference between Belgian and German bowing technique is discussed by E. van der Straeten in his *Technics of Violoncello Playing*.²⁵ On page 47 martelé or hammered bowing is discussed:

Many German Violoncellists execute the hammered bow entirely from the wrist, holding the arm perfectly quiet. It is, however, not advisable to adopt this manner, as it is far more tiring, and will never sound as crisp as when executed from the forearm.

Regarding Staccato the same author continues (page 51):

There are two distinct schools in staccato playing as in the hammered bow, viz., the German, and the Belgian and French schools. The former declares that no staccato will be perfect which is not played entirely by a lateral movement from the wrist accompanied by a pressure from the index, the same way in which they [the Germans] execute the hammered bow, which is the foundation of the staccato. Servais and de Swert executed the staccato from the forearm as I have explained it before, and so did Franchomme and Vaslin, and with them all other Belgian and French masters.

Study No. 2 from volume one of Trowell's *Technology* is to be played détaché with instructions to play from the nut to the middle of the bow, from the middle to the point of the bow and for the whole bow.

Van der Straeten analyzes Trowell's *Caprice Op. 20* for its bowing techniques and its usefulness as a teaching study for sautillé or spiccato.²⁶ The same techniques are, according to van der Straeten, used in Dotzauer's studies and Popper's *Papillon* and *Am Springbrunnen (Spinning Song)*. Trowell performed these latter two works in radio broadcasts.

²⁵ Straeten, *The Technics of Violoncello Playing*.

²⁶ See Chapter 25 Original Music for Cello and Piano.

Appendix Four: Other Cellists and Cellist/Composers²⁷

Iwan D'Archambeau

D'Archambeau studied with Edouard Jacobs from 1901 to 1902 and then Hugo Becker from 1902 to 1903. Trowell heard the Belgian perform in Frankfurt in 1903 and considered him "one of the finest of living violoncellists."²⁸ In November 1949 D'Archambeau performed the entire cycle of Bach's Cello Suites in two concerts in Cambridge, Massachusetts.

Harold Beck

Originally from Wanganui, Harold Beck studied with George Ellwood in Wellington and later at the Sydney Conservatorium. Along with his brother, violinist Haydn Beck, he performed a recital in 1916 in Wellington.²⁹ Beck founded the Laurian Club (1932-1942) in Christchurch and was a conductor for early radio broadcasts from the mid-1920s. In 1937, after his marriage to violinist Irene Morris dissolved, he moved to Australia, where his brother was already established. Notices for at least a dozen of his broadcasts and concerts between 1939 and 1945 can be found in Melbourne newspapers. Beck became Principal Cellist of Sydney Symphony Orchestra from 1938-39, the Melbourne Symphony Orchestra from 1940-48, and the Hallé Orchestra from 1949. He played the Delius Concerto with the latter in the 1953-54 season and soon afterwards left Manchester to take up the position of Principal Cello of the London Symphony Orchestra.³⁰ He toured for the National Broadcasting Service of New Zealand in 1956 and 1959.

²⁷ This is a selective list of cellists who composed, studied with Edouard Jacobs and/or Hugo Becker, or had a British or New Zealand connection. Well-known cellists for whom biographies are currently available (Felix Salmond, Casals and Guilhermina Suggia etc) have been excluded.

²⁸ "Violoncellists, Past and Present," *The Strad* vol. XVII No. 203, March 1907, p. 378.

²⁹ "Advertisement," *New Zealand Truth*, 12 February 1916, p. 2.

³⁰ Michael Kennedy, *The Hallé Tradition: A Century of Music* (Manchester: Manchester University Press, 1960), p. 352.

Maud Bell

Maud Bell was born in London and studied in Berlin with Marix Loevensohn and in Brussels with Oscar Brückner. She gave at least one concert in London in 1908.³¹ “The clever young violoncellist” also performed in London in 1910.³² She made a tour of South Africa, U.S.A., Canada, Australia, New Zealand, China and Malaysia with bass William Heughan from 1928 to 1931.³³ A return visit to New Zealand occurred in 1929. A programme from her concert tour states that her repertoire included Trowell’s *Nocturne*.³⁴

Thomas Canivez

Thomas Canivez studied with Edouard Jacobs at the Brussels Conservatoire and graduated premier prix in 1899. He was a member of the Dutch String Quartet and in 1918 performed Debussy’s cello sonata in Amsterdam. Hendrik Andriessen’s Cello Sonata (1926) is dedicated to Canivez who taught Swiss cellist and composer Leopold van der Pals.

Joseph Disclez

Joseph Disclez studied with Edouard Jacobs at the Brussels Conservatoire and gained the premier prix there in 1906. Originally from Southern Belgium, he relocated to Germany where he became a member of the Münchner Triovereinigung from 1914. Disclez was principal cellist at the Munich Opera under Bruno Walter during the First World War. He performed the cello solo in Strauss’ Don Quixote in Munich with Thomas Beecham and also recorded Beethoven’s Clarinet Trio with the Raucheisen-Trio in 1928.

Emile Doehaerd

Emile Doehaerd was originally from Antwerp and studied with Edouard Jacobs at the Brussels Conservatoire. After he graduated premier prix avec distinction in

³¹ According to concertprogrammes.org.uk

³² "Violinists at Home and Abroad," *The Strad*, vol. XXI no. 243, 1 July 1910, p. 83.

³³ The South Island part of the New Zealand tour lasted from late June to early August 1928.

³⁴ Programme inscribed in pencil 9-6-28 D’virke [Dannevirke].

1897 he continued with Hugo Becker in Frankfurt. Doehaerd performed regularly in London and was on the Ibbs and Tillett register from 1915 to 1930.

Alfred Earnshaw

Alfred Earnshaw was a pupil of William Whitehouse. According to Trowell he became Sub-professor of Cello at the Royal Academy in London in 1896.³⁵ He published *Seventeen studies for cello* in 1916 as well as a number of pieces for beginner and intermediate cello, including his *Elements of Violoncello Technique* in 1919.³⁶

George Ellwood

George Ellwood (the younger brother of violinist Harry and pianist Polly) was born in New Zealand in 1897.³⁷ George studied with R. C. Zimmermann in Wellington and then in Germany and Belgium (c. 1910-1913) with Jean Gérardy. After returning to New Zealand in 1913 he traveled again to Germany in the following year. Soon after he fled to England and was stranded in Edinburgh and then London before returning to New Zealand in 1915.³⁸ George lived for a time in Christchurch and Wellington but returned once again to Europe about 1920. In the 1930s he moved to South Africa and became Director and Conductor of the Durban Broadcasting Service. George Ellwood changed his name to Gregor Bartonyi and was murdered in 1941.

John Foulds

John Foulds was born in Britain in 1880 and died in 1939. He composed a diverse range of orchestral music and was a cellist in the Hallé orchestra under Hans Richter. His works for cello include: *Lento e Scherzetto* for cello and orchestra, Op. 12, *Cello Concerto in G major*, Op.17, *Sonata for Cello and Piano*, Op. 6, *Two Concert Pieces for Cello and Piano*, Op. 25 and *Keltic Lament*, Op. 29.

³⁵ Arnold Trowell and Garnet Trowell, "Violoncellists, Past and Present," *The Strad*, vol. XVIII no. 207, 1 July 1907, p. 93.

³⁶ Alfred Earnshaw, *Elements of Cello Technique* (London: Joseph Williams, 1919).

³⁷ From about 1920 the three siblings performed in Wellington as The Ellwood Trio.

³⁸ "Battle in Progress," *Evening Post*, 20 August 1914, p. 7.

Carl Fuchs

Carl Fuchs was born in Offenbach, Germany in 1865 and died in Manchester in 1951. He was Principal Cellist with the Hallé Orchestra from 1887 to 1914 and during the same period a member of the Brodsky String Quartet. He taught at the Royal Manchester College of Music from 1893 to 1942 and counted amongst his students New Zealand cellist Molly Henderson.³⁹

Bessie Griffiths

Australian-born Bessie Griffiths toured Australia and New Zealand with Elsa Stralia in 1925.⁴⁰ According to *NZ Truth* she played on a cello loaned by Princess Louise.⁴¹ She may have been a student of Trowell.

Boris Hambourg

Boris Hambourg was born in 1884 in Russia. He studied with Herbert Walenn in London and Hugo Becker in Frankfurt and toured New Zealand with his brother Mark in 1903. Thus a friendship with Arnold Trowell was established, one that continued in London until Hambourg migrated to Toronto permanently in 1913. He performed a number of Trowell's works in London including *Nocturne* Op. 16 for which he is the dedicatee. He married Wellingtonian Maria Bauchop.⁴²

Ivor James

Ivor James was born in London in 1882 and died there in 1963. He became a student of William Whitehouse and taught alongside Whitehouse at the Royal College of Music from 1919. He was a member of the English String Quartet along with Frank Bridge and founded the Cambridge Summer School in 1929. James was married to cellist Helen Just.

³⁹ Fuchs' tenure at the RMCM was broken by his internment in Germany during the First World War.

⁴⁰ "The Deadhead's Diary," *New Zealand Truth*, 9 May 1925, p. 15.

⁴¹ "The Deadhead's Diary," *New Zealand Truth*, 11 April 1925, p. 12.

⁴² Trowell may have introduced Boris to Maria Bauchop. The latter was visiting London in 1913. "Women in Print," *Evening Post*, 13 April 1912, p. 7.

Daisy Jean

Daisy Jean was a Belgian cellist, harpist and refugee who immigrated to the USA during the First World War. She recorded Trowell's *Nocturne* Op. 16 in America in 1917 for Victor and made her official American debut in New York's Aeolian Hall 19 January 1921.⁴³ *Presto*, the trade weekly magazine, mentions her regularly in the 1920s, at one point calling her the greatest woman cellist of all time.⁴⁴ In 1927 she appeared in concert playing the cello and the harp and singing.⁴⁵ For the Boston Celebrity Series in the 1928-29 season she appeared both as a cellist and a soprano.⁴⁶

Dezső Kordy

Dezső Kordy was born in Hungary in 1881 but moved with his family to London in 1893. He studied at the Royal Academy of Music with Ernst de Munck and then in Brussels with Edouard Jacobs.⁴⁷ Kordy gave concerts in Great Britain, France, Hungary and Belgium and was on the *Ibbs and Tillett* books between 1908 and 1912. He was teaching in London between 1910 and 1920.⁴⁸ Kordy published several works for cello including *Étude du Concert (à mon cher ami Boris Hambourg)* and *Romance sans Paroles (à mon cher ami Arnold Földesy)*.⁴⁹

Emil Krall

Emil Krall is the author of *Vier Stücke* Op. 5 and *The Art of Tone-Production on the Cello*.⁵⁰ He performed in London from 1907 to 1910 and advertised for private cello students in the same city in 1913.⁵¹ The following year he and Felix Salmond advertised for students at the "Academy of Violoncello-playing."⁵² He

⁴³ Henry C. Lahee, *Annals of American Music* (Boston: Marshall Jones, 1922), p. 186.

⁴⁴ "Ampico Broadcasting Series," *Presto: The American Music Trade Weekly*, 20 January 1923, p. 6. MBSI Musical Box Society (<http://www.mbsi.org/presto/>).

⁴⁵ *New York Times*, 3 February 1927, p. 18.

⁴⁶ From "Programmes held by Aaron Richmond." See website www.celebrityseries.org

⁴⁷ According to Van der Straeten.

⁴⁸ "Advertisement," *The Strad*, vol. XXI no. 241, 1 May 1910, p. 38. "Music in Brighton," p. 286. Kordy was on military service from 1917-1919 "Violinists and Home and Abroad," *The Strad*, vol. XXX no. 354, 1 October 1919, p. 145.

⁴⁹ Both these advanced works (published by Schott) are listed in Schroeder, *Handbook of Cello Playing*.

⁵⁰ Published by The Strad Library, London: Lavender Publications, 1913.

⁵¹ *The Strad*, vol. XXIV no. 280, 1 August 1913, p. 136.

⁵² *The Strad*, vol. XXV no. 307, 1 November 1914, p. 238.

published *Future of Musicians; A Plea for Organization* in 1914.

Ludwig Lebell

Ludwig Lebell was born in 1872 in Austria. He was a student of David Popper in Budapest and made his London debut in 1896. He subsequently toured England and taught at Trinity College, London⁵³ and then the Royal College of Music. He published several character pieces for children in the early 1920s (Joseph Williams, Augener and Schott), some of which are of a very high quality. Lebell played chamber music with Ernst von Dohnányi, Cyril Scott and others. Lebell, who died in 1968 in “straightened circumstances,” can be heard on “History of the cello.”⁵⁴

Jacques van Lier

Jacques van Lier was born in The Hague in 1875 and died in 1951 in England. He became principal cello of the Berlin Philharmonic under Nikisch in 1896 and toured Europe and America with violinist Hugo Heerman. Van Lier lived in England after the beginning of the First World War and played in a trio with Mathilde Verne and Daniel Melsa in the 1920s. He published *Moderne Violoncelltechnik der linken und rechten Hand* and *Violoncell-bogentechnik, frei bearbeitet nach Castoris violin-bogentechnik* and many arrangements for cello and piano.

Marix Loevensohn

Marix Loevensohn was a student of Edouard Jacobs at the Brussels Conservatoire. He taught at the Royal Conservatoire in Brussels and was Principal Cellist with the Concertgebouw Orchestra under Willem Mengelberg. Trowell heard Loevensohn on several occasions in Brussels and disliked his playing.⁵⁵

⁵³ W. H. Squire, *And Master of None* (London: H. Jenkins 1937).

⁵⁴ Potter, "The Recorded Cello Volume II." in *The British Tradition* (London: Pearl, 1992).

⁵⁵ Trowell, "Music in Brussels."

Joseph Malkin

Joseph Malkin was born in Russia in 1879 and died in the United States in 1969. He studied at the Paris Conservatoire c.1902 and published *Dix Études pour Violoncelle* in 1912. During the First World War he was living in England and is listed on the *Ibbs and Tillett* register for the 1914-15 season. Afterwards he immigrated to the United States where he formed a trio with his brothers and published *24 Progressive Études* as well as an edition of the Bach Cello Suites (1919). He was principal cello with the Berlin Philharmonic, the Boston and Chicago Symphonies and then joined the New York Philharmonic, retiring in 1949.

Vera Mitchell

Vera Mitchell was born (c.1900) in Christchurch and studied cello there with R. C. Zimmermann. In 1914 she went to England and studied at the London College of Music. After gaining her ALCM she returned to New Zealand in 1918. While in London her original cello, which was “smashed to atoms in an air raid by German Zeppelins”, was replaced by the British Government.⁵⁶ From 1921 to 1923 she studied in Brussels, Belgium with Jacques Gaillard, himself a student of Edouard Jacobs (Trowell’s teacher). In 1923 she was, according to her biography, appointed to a professorship of cello at the “Polytechnic School of Music in London.” In 1925 she gave at least two recitals in New Zealand with pianist Frank Hutchens and performed Saint-Saëns’ Second Concerto with the Christchurch Orchestral Society.⁵⁷

John Moore

John Moore was born in London in 1898 and studied with Jacques van Lier and Herbert Walenn. From 1923 he was a member of the Queen’s Hall Orchestra, and subsequently the London Philharmonic Orchestra and London Symphony Orchestra. He was an external examiner for Arnold Trowell’s students at the

⁵⁶ From a biography of Mitchell given in the programme of a Christchurch concert, held in the Macmillan Brown Library, University of Canterbury.

⁵⁷ Philip Jane, "An Historical Survey of the Establishment of an Orchestral Tradition in Christchurch to 1939" (Dissertation, Canterbury, 2009), p. 168.

Guildhall in the 1950s.⁵⁸ Moore was a member of the Stratton and Aeolian String Quartets and published *Allegro Appassionata*, *Elegy* and *Poème d'amour* for cello and piano.

May Mukle

May Mukle was born in England in 1880. Several New Zealand newspapers reported her visit to Australia in 1903.⁵⁹ In 1933 she founded the Mainly Music club in London and was a member of the Marjorie Hayward Quartet.

Bertie Patterson Parker

Bertie Patterson Parker was a student of William Whitehouse. He performed with the London Symphony Orchestra as soloist in the Raff Cello Concerto in 1909 and in Strauss's *Don Quixote* in 1914. Parker was Principal Cello with the Royal Philharmonic for the 1911-1912 concert season. He is also represented on recordings of the period.

Georg Pitsch

Georg Pitsch was a student of Edouard Jacobs at the Brussels Conservatoire and gained the premier prix avec distinction in 1904. During the First World War he lived and worked in London and gave solo recitals as well as appearing alongside Blanche Marchesi. He was on the Ibbs and Tillett register for the 1914-1915 season. Pitsch performed with Kathleen Long, pianist in London in 1930 and transcribed and published Ravel's Pavane for cello and piano. He also recorded D'Indy's arrangement of Vivaldi's Sonata in E minor No. 5 in the 1920s.

Jean Schwiller

Jean Schwiller was a Russian cellist who studied with Hugo Becker. He made his London debut in January 1907. His repertoire included Lalo's Concerto in D minor and the Böellmann *Variations Symphonique*.

⁵⁸ Moore was an examiner for Oliver Brookes' Diploma Recital in 1953. See Appendix 5.

⁵⁹ "The Concert Platform," *The Star*, 28 April 1903, p. 4.

Cedric Sharpe

Cedric Sharpe was born in Maida Vale, England in 1891. He studied with W. H. Squire at the Royal College of Music in London. Sharpe was cellist in the Philharmonic Quartet and took over from Trowell in Tertis' Chamber Music Players at the start of 1923. He was Professor of Cello at the Royal Academy of Music for nearly 50 years and Principal Cello of the London Philharmonic. He published a cello tutor and *The Principal Cello Book*, the latter being a set of solo excerpts from the orchestral repertoire. Sharpe published many other arrangements and recorded light music on 78s. His few original compositions for cello and piano include *Valse Capricieuse*, *5 Little Songs*, *Élégie*, *Caprice-Etude* and *Gavotte*.

Joseph Schofield

Joseph Schofield was born in Leeds in 1885 (or 1886) and won a scholarship to the Guildhall School of Music in London in 1899. He performed concerts in London from 1906 (including the Bach Suite in C) to 1916.⁶⁰ In 1913 he was appointed Professor of Cello at Leinster School of Music in Dublin. Schofield became Professor of Cello at The Royal Academy in Dublin in 1921.⁶¹ The BBC broadcast his solo recitals in Dublin from the late 1920s to 1936. He published studies for the cello and other music for cello and piano.⁶² Schofield recorded on the Marathon label. The date of his death is unknown.

Emile Simon

Emile (Emil) Simon was a student of Edouard Jacobs.⁶³ Trowell reviewed Simon's Brussels concert for *The Strad* in 1905. Simon gave a recital at Steinway Hall with Julius du Mont in London in 1910 and was a member of the Philadelphia Orchestra from c. 1907-1914.

⁶⁰ According to *Musical Times* and concertprogrammes.org.uk

⁶¹ "Music in Dublin," *The Strad*, vol. XXXI no. 370, 1 February 1921, p. 345.

⁶² See Appendix 2 Cello Etudes.

⁶³ "Violinists at Home and Abroad," vol. XXI no. 243 July 1910, p. 84.

William Henry Squire

William Henry Squire was born in 1871 in England and died in London in 1963. He studied with Edward Howell at the Royal Academy of Music and later had lessons with Alfredo Piatti. He taught at the Royal College and the Guildhall in London until 1917. Squire wrote numerous 'salon' and student pieces including Op. 15 *Twelve Easy Exercises for Cello*.⁶⁴

R. V. Tabb

R. V. Tabb studied at the Royal Academy of Music from 1898 to 1901, presumably with Alfredo Piatti. In 1902 his recital at Bechstein Hall with Maud Tabb (mezzo-soprano) and Alice Tabb (piano) gained a favourable review in the *Musical Times*. He published several books of cello studies and student pieces and contributed eleven studies to the first volume of the Piatti cello method.⁶⁵ He was a member of the London Symphony Orchestra and taught privately in London in 1921.⁶⁶

J. E. R. Teague

Little is known about John Edward Robert Teague although he is mentioned playing cello solos in concerts in Cheltenham, Gloucester between 1890 and 1910 and in Abergavenny, Worcester and Aberavon in the same period.⁶⁷ Teague's *Idylle* for cello and piano was published in 1917 and his *Six Studies for Violoncello* Op. 20 was published (possibly posthumously) in 1948.

Timothy Toomey

Son of a luthier of the same name, Timothy Toomey studied at the Royal College of Music between 1911 and 1915 and was teaching cello in London in 1922.⁶⁸ He composed a quartet⁶⁹ and exchanged correspondence with Trowell in 1948.⁷⁰

⁶⁴Squire, *Twelve Easy Exercises for Cello*.

⁶⁵ See bibliography for publications.

⁶⁶ "Advertisements," *The Strad*, vol. XXXII no. 374, 1 June 1921, p. 62.

⁶⁷ *Musical Times* on JSTOR website.

⁶⁸ "Advertisements," *The Strad*, vol. XXXIII no. 388, 1 August 1922, p. 158.

⁶⁹ "Books Received," *Musical Times*, March 1927, p. 236.

Clyde Twelvetrees

Clyde Twelvetrees was born in 1875 in London and died in Dublin in 1956. He studied in Leipzig and Paris and was a founding member of Henry Wood's Queen's Hall Orchestra. Subsequently he taught cello at the Royal Irish Academy in Dublin (1902 to 1922) but went to Manchester to become principal cellist of the Hallé Orchestra under Hamilton Harty from 1922. During the same period he taught cello at the Royal Manchester College of Music. In 1938 he returned to Dublin and began teaching at Royal Irish Academy in Dublin. In 1950 he was still the principal cello teacher there.⁷¹ Bosworth published Twelvetrees' Lament for cello and piano in 1929.

Herbert Walenn

Herbert Walenn was born in London in 1870 and died in 1953. He was a pupil of Edward Howell and Hugo Becker and a member of the Kruse Quartet. He was a Professor at the Royal Academy of Music. Walenn was an early advocate of the study of the cello by young children.⁷² In 1919 Walenn founded the London Violoncello School.⁷³ He taught Zara Nelsova (Sarah Nelson) and Jacqueline du Pré. Trowell's Opus 3 *Chansonnette* and *Le Rappel Des Oiseaux* are both dedicated to Walenn.

Charles Warwick-Evans

Born in London in 1885, C. Warwick-Evans (as he was known) studied with Herbert Walenn at the Hampstead Conservatoire.⁷⁴ He became a student of W. E. Whitehouse at the Royal Academy of Music, and then Principal Cellist of The Queen's Hall Orchestra and the Thomas Beecham Orchestra. He gave the world

⁷⁰ A letter from Toomey to Arnold Trowell (dated 21 January 1948) refers to the latter's Op. 33 Concerto. Alexander Turnbull Library: fMS-Papers-9219-057.

⁷¹ Fleischmann, ed., *Music in Ireland: A Symposium*, p. 121.

⁷² "An Interview with Herbert Walenn, F.R.A.M.," *The Strad*, July 1910, p. 94.

⁷³ "Advertisements," *The Strad*, vol. XXX no. 369, 1 January 1920, p. 254. The five cello teachers of the London Violoncello School included Mary Bridson, sister of violinist Dorothy Bridson. See Chapter 9.3 "Musical Fellowship."

⁷⁴ "C. Warwick Evans," *The Strad*, vol XXIII no. 274, 1 February 1913, p. 370.

premiere of Debussy's Sonata for cello and piano in 1916 in London. As a member of the London String Quartet, Evans made at least a dozen recordings for Columbia at the end of (and immediately after) the First World War. He recorded Trowell's *Nocturne* Op. 16, as well as several other cello works with pianist Ellen Tuckfield.⁷⁵ Warwick Evans taught at the Practical School of Music and later at Royal Academy of Music.⁷⁶ In 1917 he made recordings of chamber music by Schumann, Mendelssohn, Tchaikovsky, Saint-Saëns and Beethoven with Marjorie Hayward, Mark Hambourg, Herbert Kinze and Frank Bridge. C. Warwick-Evans died in 1974.

Arthur Williams

Welsh cellist Arthur Williams performed a solo recital in London in 1917 and one in the same city on 24 June 1918, the latter concert being reviewed in the *New Age*.⁷⁷ He is said to have played without an endpin.⁷⁸ According to Colin Hampton, Williams was interned in Germany for most of the First World War and came home "a broken man."⁷⁹ He continued to perform until at least 1925.⁸⁰

Herbert Withers

Herbert Withers was born in 1880 in London. He studied under William Whitehouse and then Hugo Becker in Frankfurt before his debut in London in 1897. Withers was a member of the Kruse Quartet and the Arthur Catterall Quartet, and taught at the Royal Academy of Music. He published several works of his own and edited *Schott's Selected Series: 50 Graded Violoncello Pieces*, a work that included Trowell's *Rigaudon* Op. 15.

⁷⁵ Tuckfield married Australian pianist William Murdoch.

⁷⁶ *The Strad*, vol XXIV no. 278, 1 June 1913, p. 76.

⁷⁷ William Atheling, "Music," *New Age*, 25 July 1918, p. 205.

⁷⁸ White, *Lionel Tertis: The First Great Virtuoso of the Viola*, p. 40.

⁷⁹ Colin Hampton, *A Cellist's Life* (San Anselmo, California String Letter Publications, 2000), p. 4.

⁸⁰ Williams is listed on the register for *Ibbs and Tillett* from 1919 to 1925.

Appendix Five: Trowell's Students

Marcus Adeney

Marcus Adeney was a celebrated Canadian cellist and teacher who was born in England in 1900 but became a naturalized Canadian in 1904. Adeney studied with Arnold Trowell from 1924-25 and was a cellist with the Toronto Symphony Orchestra from 1928 to 1944. Adeney's book *Tomorrow's Cellist* is a valuable contribution to the pedagogical literature. He died in 1998.

Kathleen Beauchamp (Katherine Mansfield)

Kathleen Beauchamp (Katherine Mansfield) studied formally with Thomas Luigi Trowell in Wellington, "Professor Hahn" at Queen's College London and also at the Royal Academy of Music.¹ Lessons with Thomas (Arnold) Trowell were probably intermittent. In 1908 Kathleen quit the cello for a career as an author and became famous worldwide as a pioneer short stories writer. She is widely regarded as New Zealand's greatest writer.

Emile Bibobi

Belgium-born Emile Bibobi was a professional guitarist who lived in Wimbledon, London and studied cello with Trowell at the Guildhall. Bibobi broadcast for the BBC as a guitar soloist from 1957 and composed various scores for film and solo guitar. He and his wife moved to New Zealand in 1967. As well as concertizing and teaching in Auckland, Emile played the cello in *Azimek*.² He died in Auckland in 1994.

J. Howard Bliss

J. Howard Bliss was born in 1894 into a wealthy family. He was the brother of composer Arthur Bliss and a student of Trowell's from 1918 until 1923.³ He

¹ John Middleton Murry and Ruth Elvish Mantz, *The Life of Katherine Mansfield* (London: 1933), p. 201. Professor Hahn may be William Charles Hann (1863-1925) who studied with Piatti.

² The final musical production at North Shore Teacher's College which included Harry Ellwood on violin.

³ These dates, based on Trowell's diaries and letters, are approximate.

became a professional cellist and played the Dvořák Concerto in Cambridge in 1921.⁴ Bliss also performed as a concerto soloist with Henry Wood at Queen's Hall for his Promenade Concerts in 1926.⁵ He was active throughout the 1920s presenting several solo recitals at Aeolian Hall in London and was listed on the *Ibbs and Tillett* books for 1929-1930. In 1916 Trowell dedicated his Op. 25 Quartet to Bliss. *The Gramophone* favourably reviews a 1925 recording made by Bliss of music by Handel and Bach.⁶ Likewise reviews of several other recordings including Bach's Sonata in D.⁷ Although Bliss was still performing as late as 1941 he did not appear often in public. Rather, he collected art and literature including Thomas Hardy manuscripts.⁸ Bliss died in the 1970s.⁹

Oliver Brookes

Oliver Brookes was born in Birmingham in 1922. He studied cello with Arnold Trowell after the Second World War.¹⁰ Brookes was a member of the Element String Quartet from 1955.¹¹ A broadcast for the BBC on Sunday 27 January 1957 included the solo cellist playing Beethoven and Saint-Saëns.¹² He was also an early-music specialist who played cello and gamba with the Jubilate Players in the 1960s.¹³ In November 1964 he performed the Dvořák Cello Concerto with the Birmingham Philharmonic Orchestra.¹⁴ Brookes worked with David Munrow and others in the 1970s. He lives in Sutton-on-Coldfield near Birmingham (2008) and has an entry in *Who's Who in Music* (1962).

⁴ *Musical Times*, July 1920, p. 488.

⁵ "Promenade Concerts," *The Times*, 16 July 1926, p. 12.

⁶ Alec Robertson, "Vocalion: Recent Issues," *The Gramophone*, September 1925, p. 41.

<http://www.gramophone.net/Issue/Page/September%201925/41>

⁷ *Musical Times*, April 1926, p. 326.

⁸ Phillip Mallett, *Thomas Hardy: Texts and Contexts* (New York: Palgrave, 2002), p. 183.

⁹ In the Alexander Turnbull Library (MS-papers 8972-11, compiled by Oliver Trowell) there are three letters, one from J. Howard Bliss to Trowell and two from Gertrude Bliss to Robert Scott.

¹⁰ Oliver Brookes completed his Guidhall Diploma in 1953.

¹¹ The other members were Ernest Element, Kenneth Page and Dorothy Hemming.

¹² According to his diary Trowell listened to this broadcast.

¹³ www.concertprogrammes.org.uk.

¹⁴ C.J. Tipping, "Oxfam Concert," *King Edward's Chronicle*, May 1965.

Marjorie Brown

Marjorie Brown was an English cellist and the daughter of conductor E. Godfrey Brown. Her performance of the Trowell-Haydn Concerto in Belfast in 1931 was broadcast on the BBC. Likewise, her rendition of Strauss' *Don Quixote* conducted by her father on 13 May 1933 in Belfast.¹⁵ She also performed as soloist with the Cork Symphony Orchestra in 1941.¹⁶

Harry Dugarde

Harry Dugarde was born in Liverpool and studied with Trowell from 1923 to 1925. He was a member of the London Symphony Orchestra from 1927 to 1961 and chairman of the orchestra from 1949 to 1960. According to Maurice Pearton, "He [Dugarde] steered the orchestra through drastic postwar changes, aiming to restore to the LSO its original function of serving the art of music, rather than that of the film studio."¹⁷ Dugarde died in June 1968.¹⁸

Allen Ford

Allen Ford was a student at the Guildhall in the 1926-28, winning a Gold Medal in 1928. The BBC broadcast Ford performing Trowell's *Morceaux* in 1928.¹⁹ He was a member of the Royal Philharmonic Orchestra from 1950 to 1951 and took over some of Arnold Trowell's students at the Guildhall School of Music in 1956. He also began editing Trowell's *Twenty-Seven Studies* for solo cello.²⁰ Ford was married to the soprano Gwen Catley.

¹⁵ "Music in Belfast," *Musical Times*, July 1933, p. 649.

¹⁶ www.concertprogrammes.org.uk.

¹⁷ Maurice Pearton, *The LSO at 70: A History of the Orchestra* (London: Victor Gollancz Ltd, 1974), p. 159.

¹⁸ *Musical Times*, August 1968, p. 757.

¹⁹ "Broadcasts," *The Times*, 9 May 1928. Ford played *Foggy Dew*, *Roundelay* and *Irish Lullaby*. The broadcast was reported in *La Vanguardia* in Spain.

²⁰ Ford abandoned the project before the editing was complete. Correspondence from the late 1960s between Ford and Oliver Trowell is held at the Alexander Turnbull Library (MS-papers 8972-11).

Dulcie Haigh-Marshall (nee Rapaport)

Dulcie Haigh-Marshall was a student at the Royal Academy of music in 1935.²¹ She studied with Trowell in 1941 and taught many students including Anna Shuttleworth. The Dulce Haigh Marshall Trust gives grants for financial help to string players resident in Devon.

Gwyneth George

Gwyneth George was a Welsh cellist who was a student at the Guildhall before and during the Second World War. She later studied with Enrico Mainardi and Paul Tortelier. George performed as a soloist in London in 1952, 1959 and 1971. She collaborated with Sidney Crooke (piano) in the 1940s in Oxford and with the Fogell Ensemble in 1959.²² Her recollections of Arnold Trowell were published in *Adam International Review*.²³ A distinguished artist with the BBC, she gave the London and New York premieres of *Five Nocturnes and Cadences* by Allun Hoddinott. George's recordings include the Rachmaninov, Shostakovich and Skalkottas cello sonatas. George was still living in London in 2007.

Luke Gertler

Luke Gertler is the son of artist Mark Gertler and studied at the Guildhall in the mid 1950s.²⁴ He currently lives in London.

Eudora Henry

Eudora Henry attended Wellington Girls High School 1913-14 (Dux in 1914). She was a cellist in the King's Theatre Orchestra in the mid 1920s and in the Wellington Symphony Orchestra in 1928. Henry conducted the orchestra and taught cello at Wellington Girls High School from 1933 to 1958. Along with her

²¹ *Musical Times*, March 1935, p. 256.

²² concertprogrammes.org.uk.

²³ Miron Grindea, "Only One K.M.?", *Adam International Review* 1972.

²⁴ Mark Gertler was a friend of Katherine Mansfield and Guilhermina Suggia. The latter evidently inspired his admission that "the cello is my favourite instrument and Bach my favourite composer." John Woodeson, *Mark Gertler: Biography of a Painter 1891 – 1939* (London: Sidgwick and Jackson, 1972), p. 262.

sister Frances, she had a music studio on Lambton Quay. Henry visited with Arnold Trowell in London in 1936 and corresponded regularly with him until a month before he died.²⁵ She donated letters and scores to the Alexander Turnbull Library.

John Howard

John Howard was a student at the Guildhall in 1951 and studied with Trowell for 3 ½ years. He became a member of the BBC Welsh Orchestra.

Carmen Leighton (née Hill)

Leighton was a student at the Guildhall from 1932 and won the Libotton Prize and the Gold Medal in 1939. She took part in concerts in Belfast, Manchester and other centres. A broadcast of the Tchaikovsky *Rococo Variations* gained favourable reviews.²⁶ A broadcast of a concert with harp was heard as far away as Singapore in 1935.²⁷ She was heard in a broadcast in New Zealand the following year playing Trowell's *Nocturne* Op. 16 and his arrangement of *Londonderry Air*.²⁸ According to a postcard sent to Arnold Trowell in 1955, she took up a theatrical career.²⁹ Leighton was still in contact with Trowell in 1966.

Megan Lloyd (nee Thomas)

Megan Lloyd was a Welsh cellist who began studies with Trowell in 1934. Prior to this she studied at the Royal Academy of Music with Cedric Sharpe.³⁰ She played in the first concert of the Boyd Neel Orchestra in 1932.³¹ Lloyd married

²⁵ Eudora Henry may have had only a few lessons with Trowell in London in 1936. However Trowell provided her with bowings and fingerings of standard repertoire by post to New Zealand.

²⁶ Concert review in *Belfast Newsletter* 5 December 1932, p. 5 (Alexander Turnbull Library MS-Papers-9219-033.)

²⁷ "Broadcasting," *Straits Times*, 10 February 1935, p. 11. See National Library of Singapore website.

²⁸ "Radio Programmes," *Evening Post*, 5 September 1936, p. 7.

²⁹ Collection of Oliver Trowell.

³⁰ She won the Piatti Prize there in 1933.

³¹ Boyd Neel, *The Story of an Orchestra* (London: Vox Mundi, 1950), p. 7.

Mansel Thomas, Director of Music for the BBC in Cardiff. She played Trowell's *Nocturne* Op. 16 for a broadcast (with Thomas) in October 1935.³²

Kathleen Moorhouse

Kathleen Moorhouse studied at the Royal Manchester College of Music from 1916 and then with Trowell from the early 1920s.³³ She performed with the celebrated Brodsky Quartet in 1917-18 and later with the Hirsch String Quartet.³⁴ Moorhouse played several of Trowell's compositions in broadcasts for the BBC.³⁵ In 1935 she was cello teacher at the Manchester School for Girls.³⁶ Prior to 1944 she became Professor of Cello at the Royal Northern College of Music.³⁷ She was performing as late as 1951 and died in 1952.³⁸ Moorhouse features in Trowell's 1944 diary.

David Norrington

David Norrington was a private student of Trowell in the 1950s. He helped to promote Trowell's music by organizing concerts in Oxford in the 1970s. Norrington died in 1983.

Winifred Parsons

Winifred Parsons studied with G. E. Howard and Claude Harrison in Perth, Australia and gave numerous concerts in the same city from 1894 to 1908. She then relocated to London where she studied with Arnold Trowell until at least 1911. She resided with the Trowells at both Carlton Hill and Springfield Road. It is probable that she is related to William Frederick Parsons who was a violinist and a contributor to the 1903 Trowell Trust Fund in Wellington, New Zealand.

³² "Broadcasting," *Radio Times*, 12 October 1934, p. 126.

³³ Michael Kennedy, *The History of the Royal Manchester College of Music, 1893-1972* (Manchester: Manchester University Press, 1971). Moorhouse was a member of the Bradford Permanent Orchestra in 1919 when Trowell performed as soloist (See Alexander Turnbull Library MS-Papers-8972-03). Trowell's own diaries show that he was teaching Moorhouse in 1923.

³⁴ www.concertprogrammes.org.uk. Leonard Hirsch later worked with Arnold Trowell as leader of the BBC Empire Orchestra in the late 1930s.

³⁵ "Broadcasting," *Radio Times*, 27 November 1937, p. 45.

³⁶ Archives http://www.mhsgarchive.org/article_337.php.

³⁷ She was made an honorary fellow there in 1944.

³⁸ She is listed with Ibbs and Tillet from 1924 to 1930 and then again in 1941 to 1951.

Kathleen Riddick

Kathleen Riddick was born in 1907 into a musical family. According to Russell Palmer she began to study cello at the age of ten at the Guildhall with Arnold Trowell.³⁹ Institutional records show that she was studying there in 1926. Riddick shifted her emphasis from cello to conducting early in her career and in 1932 formed the Surrey Philharmonic Orchestra. In 1938 she founded the London Women's String Orchestra later renamed the Kathleen Riddick String Orchestra. Riddick formed the Surrey Philharmonic Orchestra and in 1943 conducted the BBC Symphony Orchestra in Bedford. From 1958 she conducted the Leatherhead orchestra in Surrey. Riddick died in 1973.

Hilary Robinson

Hilary Robinson was a cello student of Trowell's at the Royal College of Music in London from 1937 to 1939 and was still in contact with Trowell in 1941. However, by this time he had transferred to the cello class of Ivor James. He was a member of the Boyd Neel Orchestra in 1950 and gave a recital in London in 1956, which was favourably reviewed.⁴⁰ A further London recital took place in Wigmore Hall in 1960.⁴¹ He played in the Royal Philharmonic Orchestra in 1960 and performed solo at Wigmore Hall in 1965.⁴² He was Principal Cellist with the City of Birmingham Symphony Orchestra after Oliver Vella relinquished the post in the late 1960s. Robinson was cello soloist with the CBSO from 1968 to 1970, including the recording of Massenet's "Le dernier sommeil de la vierge" (*The Last Sleep of the Virgin*).⁴³ He was married to oboist Elizabeth Robinson and fathered Joe Robinson, a respected clarinetist in South Africa.

³⁹ Russell Palmer, *British Music* (London: Skelton Robinson, 1947).

⁴⁰ *The Times*, 26 November 1956, p. 3.

⁴¹ *The Times*, 31 December 1960, p. 2.

⁴² *Musical Times*, November 1965, p. 913.

⁴³ From the Oratorio *La Vierge* (1880). Jules Massenet, "Le Cid (Ballet Music) Scènes Pittoresques," *EMI Classics* 5 75871 2 (c.1885).

Leslie Rogers

Rogers was a student of Trowell at the Guildhall in 1930. He played with the Royal Liverpool Philharmonic Orchestra under Malcolm Sargent and Charles Groves and then with the London Philharmonic under Walter Legge and was a conscientious objector who was jailed during the war.

Kamtorn Snidvongse

Kamtorn Snidvongse was a student at the Guildhall from 1954 until after Trowell retired. He returned to his native Thailand in 1956 where he became a lecturer at the Chulalongkorn University in Bangkok. He remained in contact with Trowell until 1959 and was given an honorary fellowship from Trinity College London in 1981.⁴⁴ Snidvongse died in 2000.

Pauline Taylor

Taylor was born in Birmingham in 1897 and died in 1981. Along with pianist Enid Lewis she was a member of the Dorian Trio and played concerts in England and Wales from 1928. She broadcast for the BBC from 1929 to 1937.⁴⁵ Cello studies with Trowell began privately in 1930.

Other Students

The full list of Trowell's students is not known. Kenneth M. Bourn,⁴⁶ Winifred Parsons, Enid M. Upward and Dorothy White⁴⁷ were all Australian. Olive Darke⁴⁸ and Delia Fuchs⁴⁹ are relatives of prominent British music professionals.

⁴⁴*The Times*, 28 April 1981, p. 16.

⁴⁵*The Times*, 22 January 1929, p. 18, *The Times*, 24 August 1937, p. 15.

⁴⁶ Kenneth Murison Bourn was a student at the Guildhall in 1926. He became a noted Australian conductor and sought to commission Trowell to write a work for string orchestra in 1937.

⁴⁷ White also played the piano. "Three Australian Musicians," *The Times*, 30 June 1960, p. 6.

⁴⁸ Olive Darke is the daughter-in-law of composer Harold Darke.

⁴⁹ Delia Fuchs is the niece of cellist Carl Fuchs.

Appendix Six Obituary

Excerpt from *The Strad* (January 1967)⁵⁰

Obituary

Arnold Trowell

A link with the past was severed on Saturday, November 26, when the veteran cellist, Arnold Trowell, died in his eightieth year. He was born in Wellington, New Zealand, on June 25, 1887 and was taught music by his father. Jean Gérardy, visiting the country, was so impressed by his talent that he gave him cello lessons. He went to Europe in 1903, studying with Hugo Becker in Frankfurt am Main and subsequently at the Brussels Conservatoire. In 1906 he made his public debut in that city, coming to London, where he made his home, the following year.

His recitals, with the ambitious programmes, and his concerto appearances, all remarkable for his skilful execution, were immediately impressive. His reputation as a soloist was further widened by his tours, as supporting artist to famous singers, including Melba and John McCormack. He owned a fine Montagnana cello, dated 1710, and beauty of tone was a feature of his performances.

Keenly interested in composition, he produced some attractive works for orchestra and chamber ensembles, continuing these activities until late in life. His name, however, is chiefly associated with the pedagogic field, which has benefited greatly through his admirable teaching pieces, studies and transcriptions. Most of all, his long, brilliantly successful professorship at the G.S.M. and, for a shorter time, at the R.C.M., established a tradition which will not soon be forgotten.

⁵⁰ "Obituary," *The Strad*, vol. LXXVII no. 921, 1 January 1967, p. 351.

Appendix Seven: 24 Etudes for solo cello⁵¹

I.

Allegro Moderato

1
p

4

7

10
mf *cresc* *cresc*

13
f *dim* *p*

16

19
poco cresc

22
mf cresc *f*

25

28
p *mp*

31
harm

34
harm

III

⁵¹ The author has prepared this edition from the single manuscript copy in the Alexander Turnbull Library. Because the composer's own bowings and fingerings are infrequent, the author, in an attempt to produce a practical edition, has added his own. Musical indications by the composer are in black while those added by the author are in grey.

37

40 *cresc*

42 *mf*

44 *p*

46

49 *mp* 0

52 *f* 3 1 1 1

55 *mf* ♀ ♀

58

60

62 *mf*

65 *mp* *cresc* 1 ♀

68 *mf* 1 4 4

71

74

77

80 *f* *poco rit.*

83 *tempo 1*

86 *p*

89 *cresc*

92 *mf* *cresc*

95 *f*

97 *f*

101 *f*

104 *mp*

107 *f*

110 *dim* *pizz* *p*

II.

Andante

3
0

5 *p*
pizz

9 3
0

13 *pizz* *pizz* *arco*

17 *espr.*
mp *tr*

20 *tr* *mf*

24 *espr.*

29 *mp*

33 *mf*

38 *espr.*

42 *espr.*
p

46 *p*

50 *pizz* *arco* *pizz*

54 *mf* II III *p*

58 V *mf* φ 1 3 0 φ 1 3 0

63 *mf* φ 1

67 *dim* *mp*

70 *p*

34 *mp* *tr* *tr* *tr*

37 *tr* *tr* *tr* *tr*

40 *tr* *tr* *tr* *p*

43 *V*

46 *ten* 2 3 2 3 2 *mf*

49 2 3 2 3 1 *f* III

52 1 3 1 2 3 1 4 *f*

55 *mp* 1 2 2

58 1 2 *p* *V* 1

60 *pizz* 4 2

Allegro Vivace

IV.

This musical score is for a piece titled "Allegro Vivace IV." It is written for a single melodic line, likely for a cello or double bass, as indicated by the bass clef. The score is divided into measures, with measure numbers 3, 4, 7, 10, 13, 16, 19, 22, 25, 28, 31, 33, and 35 marked at the beginning of their respective lines. The key signature is one sharp (F#), and the time signature is 3/4. The piece features a variety of dynamics, including *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte), *dim* (diminuendo), and *cresc* (crescendo). Fingerings are indicated by numbers 0, 2, 3, and 4 above the notes. The score includes several slurs and phrasing marks. At measure 33, the clef changes to a treble clef for two measures before returning to the bass clef at measure 35. The piece concludes with a final cadence in the bass clef.

37 *p*

40 *f*

43 *poco rit*

46 *mf* *mp*

49

52 *cresc.*

55 *mp* *f*

58 *dim.*

61 *mp*

64 *f*

67 *mp* *cresc.*

70 *mf*

72 *mp*

75 *p* *cresc.* *Pizz.*

II

Detailed description: This page of a musical score for guitar contains measures 37 through 75. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. It features two staves: a bass staff (bottom) and a treble staff (top). The music is characterized by complex rhythmic patterns, including triplets, sextuplets, and sixteenth-note runs. Dynamics range from piano (*p*) to fortissimo (*f*), with intermediate markings like mezzo-forte (*mf*) and mezzo-piano (*mp*). Performance instructions include *poco rit* (slightly slower), *cresc.* (crescendo), and *dim.* (diminuendo). The piece concludes with a *Pizz.* (pizzicato) instruction and a double bar line with a repeat sign (II).

V.

Allegro

f *detaché*

4

7

10

13

16

19

22

25

28

31

34

37

mf

mp

p

cresc

40

mf cantabile sostenuto

47

f appassionato e tenuto

54

a piacere
mp *rall*

59

f

62

65

68

mf

70

73

mp

76

78

f

Moderato

VI.

The musical score consists of ten staves of music, primarily in the bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The piece is marked 'Moderato'. The notation includes various musical elements such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. The score is divided into measures, with measure numbers 5, 9, 13, 17, 20, 23, 26, 29, 32, 35, and 38 clearly marked. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). A *cresc.* (crescendo) marking is present between measures 29 and 32. There are also some fermatas and repeat signs. The piece concludes with a final cadence in measure 38.

41

44

47

50

53

56

59

62

65

68

71

73

75

p

mf

cresc

poco rit - - - - *a tempo*

mp

f

pp

Pizz

VII.

Allegro

Musical score for VII. *Allegro*. The score consists of 12 staves of music, primarily in 3/4 time. The key signature has one flat (B-flat). The music features a series of eighth-note patterns, often in groups of three (triplets), with dynamic markings ranging from *mp* (mezzo-piano) to *f* (forte).

The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, and 49 indicated. The music includes various articulations such as slurs and accents, and dynamic markings like *mp*, *p*, *cresc*, *mf*, and *f*.

The notation includes treble and bass clefs, and the music concludes with a final cadence in the 49th measure.

VIII.

Allegro vivo

P at the point

4

mp

7

mf *p*

10

mf

13

mp *mf*

16

p

19

f

22

mp

25

mf

28

31

34 *pp* *p*

37 *mf*

40

43 *f*

46 *p* *Point*

49 *mf*

52 *p*

55 *mf*

58 *p* II

61 *mf*

64 *mp* *dim*

66 *p* *3V* *Pizz* *pp*

Andantino grazioso

IX.

Musical score for IX. *Andantino grazioso*. The score is written in bass clef for the first 31 measures and treble clef for the final 4 measures. The key signature is one sharp (F#). The tempo is *Andantino grazioso*. The score includes various dynamics: *mp*, *mf*, *f*, *p*, and *pp*. Trills (*tr*) are marked throughout. Fingerings (2, 0) and ornaments (o) are indicated. The piece concludes with a repeat sign.

37 ³ ² ¹ *mf*

40

43 ⁴ ² ⁴ ² *f* *dim.*

46 *poco rall.* *tr a tempo* *mp*

49 *tr*

52 *tr* *0* *0*

55 *tr* *cresc.* *0* *1* *4*

58 *f* *3* *1*

61 *p* *f*

64 *mf*

67 *tr* *tr* *mp*

70 *Meno Mosso* *Pizz*

Detailed description: This is a musical score for guitar, spanning measures 37 to 70. The score is written in a single system with a treble clef and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions include dynamics such as *mf*, *f*, *dim.*, *poco rall.*, *mp*, *cresc.*, and *Meno Mosso*. Trills (*tr*) are used throughout, with some marked with fingerings like *0*, *1*, and *4*. A *Pizz* (pizzicato) instruction is present at the end of measure 70. The score is divided into systems of five lines each, with measure numbers 37, 40, 43, 46, 49, 52, 55, 58, 61, 64, 67, and 70 marking the beginning of each system.

37 *mf* *3 restez*

40

43 *f* III II

45 *p* *cresc* *tr*

48 *f* *p* *tr*

51 *tr* *tr* *tr* *tr*

54 *tr* *tr* *tr* *tr*

57 *tr* *tr* *tr* *tr*

60 *p*

63 *f* *dim*

66 *p*

69 *mf*

72 *rall.* *Pizz*

XI.

Allegro non troppo

p

mp

p cresc ----- *mf*

p *mf*

mp *mf*

mp *f*

34 *mf*

37

40 *mp*

43 *mf*

46 *p cresc.*

49 *f restez ten*

52 *ten*

55 *dim II p*

58 *mf*

61 *mp cresc.*

64 *f*

67 *p*

70

73

76

79 *mp* *∇ point*

82

85 *mf*

88 *f*

91 *p* *mp* *cresc*

94 *mf* *mp*

97 *dim* *8^{va}* *pizz*

XII.

Moderato grazioso

Musical score for XII, *Moderato grazioso*. The score is written in 6/8 time and consists of ten staves of music. The key signature has one flat (B-flat). The piece begins with a *p* (piano) dynamic and features several trills (*tr*) and slurs. The dynamics range from *p* to *f* (forte). The score includes various musical notations such as trills, slurs, and fingerings. The piece concludes with a *dim* (diminuendo) marking and a dotted line.

Staff 1: *p*, *tr*, *tr*, *tr*
 Staff 4: *tr*, *mp*
 Staff 7: *p*, *tr*, *mp*, *restez* ♩ 2 3
 Staff 10: *tr*, 3, *tr*, 3, *tr*, 3
 Staff 13: *mf*, 3, 0, 0, 1, 1, 1, 1, *tr*, 2, *tr*, 1
 Staff 16: *tr*, 2, *tr*, 1, 0, 2, 3, 3, 0, 2, 3, 3
 Staff 19: 2, 3, 4, 3, 1, 2, 3, 4, 3, 1, *f*
 Staff 22: *dim*
 Staff 25: *mp*, 2, 4, 3, 1, 4
 Staff 28: *tr*, 2, *tr*, 2, *tr*, 2, *tr*, 2
 Staff 31: 1, 3, 0, 1

34 *f* *tr* 1 *tr* 0 4 *tr* 0 4

37 *p* *tr* 2 ♩ 2 3

40 *tr* 2 3 *tr* 3 *tr* 3

43 *mp* 3 0 0 ♩ 1 ♩ 1 1 1 4 *mf*

46 1 2 2

49 *f* *tr*

52 *tr* *mp*

55 1 V

58 ♩ 3 V

61 2 1 1 1

64 2 1 ♩ 1 ♩ *f*

67 *dim*

70 *mp*

73 *mf*

76 *p*

79 *mf*

82 *mf*

85 *f*

88 *p*

91 *mf*

94 *mp* *IV* *dim* *p*

XIII.

Moderato

Musical score for XIII. Moderato, bass clef, 2/4 time signature. The score consists of nine staves of music with various dynamics and fingering.

Staff 1: *mf*

Staff 2: *p*

Staff 3: *mf*, *p*

Staff 4: *mf*, *p*, *mf*

Staff 5: *mp*

Staff 6: *mf*, *p*, *ten*

Staff 7: *mp*

Staff 8: *mf*

Staff 9: *f*

The score includes various musical notations such as slurs, accents, and dynamic markings. Fingering numbers (1-4) and breath marks (circles) are present throughout the piece.

31 *mp*

34 *cresc*

37 *mf*

40 *f*

43 *p*

46 *mp*

49 *p cresc*

52 *mf*

55 *dim*

58 *rall -* *Pizz* *p*

Detailed description of the musical score: The score is written for a bass clef instrument in a key with two sharps (D major or F# minor). It consists of ten staves of music, numbered 31 to 58.
 - Staff 31: *mp*, eighth-note chords with slurs.
 - Staff 34: *cresc*, eighth-note chords with slurs.
 - Staff 37: *mf*, eighth-note chords with slurs and fingerings (1, 2, 3, 0, 1, 2).
 - Staff 40: *f*, eighth-note chords with slurs and fingerings (3, 1, 0, 2, 2, 1, 2, 2).
 - Staff 43: *p*, eighth-note chords with slurs and fingerings (0, 3, 0, 3, 2, 1, 1, 3, 0, 3, 2, 1, 4, 2, 2).
 - Staff 46: *mp*, eighth-note chords with slurs and fingerings (4, 4, 4).
 - Staff 49: *p cresc*, eighth-note chords with slurs and fingerings (2, 2).
 - Staff 52: *mf*, eighth-note chords with slurs and fingerings (2, 2, 4, 2).
 - Staff 55: *dim*, eighth-note chords with slurs.
 - Staff 58: *rall -*, *Pizz*, *p*. Features triplets, slurs, and fingerings (3, 3, 1, 0, 2, 0, 1, 0, 2). Ends with a double bar line.

44 *mf*

50 *mp* *f*

55 *dim* *p*

59 *f*

63

67 *mf* *f maestoso*

71 *mf* *dolce*

74 *mp* *mf* *p* *cresc*

78 *mf*

82 *mp* *mf*

86 *pizz*

II -----

XV.

moderato

The score consists of eight staves of music, each starting with a measure number. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music is characterized by rapid sixteenth-note passages, often grouped in pairs or fours, with various fingerings indicated above the notes. Dynamics range from piano (*p*) to fortissimo (*f*).

Staff 1: Measure 1. Dynamics: *p*. Fingerings: 2, 4, 3, 4, 4, 0, 4, 4, 4, 1, 3, 4, 3.

Staff 2: Measure 4. Fingerings: 4, 4, 4, 4, 1, 3, 4, 1, 2, 1, 4, 2, 0, 3, 0, 4, 4, 0.

Staff 3: Measure 7. Dynamics: *mf*. Fingerings: 0, 4, 0, 1, 1, 3, 2, 2, 4, 0, 0, 4, 0.

Staff 4: Measure 10. Dynamics: *p cresc*. Fingerings: 1, 3, 4, 4, 2, 1, 1.

Staff 5: Measure 13. Dynamics: *mp*, *p*. Fingerings: 1, 2, 1, 4, 4, 3, 2, 3.

Staff 6: Measure 16. Dynamics: *mp*, *mf*. Fingerings: 3, 2.

Staff 7: Measure 18. Dynamics: *mp*, *p*. Fingerings: 2, 1, 2, 0, 2, 0.

Staff 8: Measure 21. Dynamics: *mf*, *cresc*. Fingerings: 3, 1.

Staff 9: Measure 24. Dynamics: *f*. Fingerings: 3, 2, 3, 4, 1, 4, 1, 4, 1.

26 *p cresc* ----- *mf*

29 *f*

32 *f*

36 *p*

39 *f*

42 *mf*

45 *mp*

48 *mf dim* -----

50 *p* ----- *mp*

53 *p* ----- *Pizz*

XVI.

Allegro con brio

The musical score consists of ten staves of music, primarily in bass clef with a key signature of one sharp (F#). The tempo is marked *Allegro con brio*. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The dynamics range from *mf* (mezzo-forte) to *f* (forte) and *dim* (diminuendo). There are also markings for *mp* (mezzo-piano) and *p* (piano). The score is divided into measures, with measure numbers 4, 6, 8, 11, 13, 16, 18, 20, 22, 24, and 26 clearly marked. Some measures contain complex rhythmic patterns, including triplets and sixteenth notes. The piece concludes with a *mp cresc* (mezzo-piano crescendo) marking at the end of the final staff.

28 *f*

III

31

34 *dim*

37 *p*

40

44

48 *f*

51 *dim*

VI III

54 *dim* ----- I II *p*

57 *mp* ----- *f*

61 *rall.* -----

64 *a tempo*
mf ----- 2

68 ----- *mp*

71 ----- *cresc.* ----- III

74 ----- III II *f* -----

77 ----- *mp* ----- *f* ----- III II

81 ----- *dim* ----- *Pizz* ----- *mf* -----

49

p

53

f *mp*

58

65

f II III

71

mf

78

p cresc

83

87

f

92

III

96 *poco rit. - - - a tempo*

100

104 *mf*

108

112 *p*

116 *mf*

120 *f*

124 *f*

128

132 *ten ten*

XVIII.

Andante espressivo

Musical score for XVIII, *Andante espressivo*. The score is written in bass clef with a 3/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The piece consists of ten staves of music, numbered 1 through 30.

The first staff (measures 1-4) begins with a piano (*p*) dynamic. The second staff (measures 5-8) features a mezzo-piano (*mp*) dynamic. The third staff (measures 9-11) includes fingering numbers (4, 2, 1, 4, 3) and a piano (*p*) dynamic. The fourth staff (measures 12-14) has fingering numbers (4, 3, 2, 1, 4) and dynamics of mezzo-piano (*mp*) and piano (*p*). The fifth staff (measures 15-17) is marked mezzo-piano (*mp*). The sixth staff (measures 18-20) is marked piano (*p*). The seventh staff (measures 21-23) is marked mezzo-piano (*mp*) and includes fingering numbers (1, 3, 1, 2, 3, 2). The eighth staff (measures 24-26) is marked mezzo-piano (*mp*) and includes a *cresc.* (crescendo) marking. The ninth staff (measures 27-29) is marked mezzo-forte (*mf*) and includes a *cresc.* marking. The tenth staff (measures 30-32) is marked mezzo-forte (*mf*) and includes a *cresc.* marking.

33 *mp*

36

39 *p*

42

45 *mf*

48 *p*

51

54 *mp*

57 *poco ad libitum* *mf*

60 *mp*

63 *Adagio* *p*

Detailed description of the musical score: The score is written for a bass clef instrument in a key with two flats (B-flat and E-flat). It consists of ten staves of music, numbered 33 to 63. The first staff (33) begins with a mezzo-piano (*mp*) dynamic and features a series of eighth notes with slurs and accents. Above the notes are fingering numbers: 1, 3, 1, 2, 3, 2. The second staff (36) continues with similar eighth-note patterns and slurs, with fingering numbers 2, 3, and 2. The third staff (39) introduces a piano (*p*) dynamic and includes a triplet of eighth notes. The fourth staff (42) features a more complex rhythmic pattern with slurs and accents. The fifth staff (45) has a mezzo-forte (*mf*) dynamic and includes a long slur. The sixth staff (48) returns to a piano (*p*) dynamic and includes a double bar line with 'II' and 'III' markings. The seventh staff (51) continues with piano dynamics and includes various fingering numbers. The eighth staff (54) has a mezzo-piano (*mp*) dynamic. The ninth staff (57) is marked 'poco ad libitum' and mezzo-forte (*mf*). The tenth staff (60) has a mezzo-piano (*mp*) dynamic and includes a double bar line with 'II' and 'III' markings. The final staff (63) is marked 'Adagio' and piano (*p*), ending with a double bar line.

XIX.

Allegro

4 *mf*

7

10 *p*

13 *mp*

16 *p* *mp*

19

22 *mf* *f*

25 *dim* *mf*

28 *f*

31 *mf*

34 *f* *p*

37 *mf* *cresc*

40

43 *f*

46 *p*

49

52 *mf* 2 9 3 1

55

57

59 *cresc.*

61 *ff*

63

65 *dim*

68 *f* *mf* IV

71 *pp* *cresc.*

Detailed description: This page of a musical score contains ten staves of music, all written in a bass clef. The music is a continuous, rhythmic pattern of eighth notes, often grouped in pairs and connected by slurs. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance markings include *f*, *p*, *mf*, *cresc.*, and *dim*. Fingering numbers (2, 9, 3, 1) are shown above notes in measure 52. A Roman numeral 'IV' is placed above a note in measure 68. The page number '465' is in the top right corner.

108

111 *mf*

114 *dim.* *p* *mf*

117 *mp*

120 *cresc.* *2* *9*

123 *2* *3* *2* *3* *2* *b* *3* *2* *3* *2* *b* *3* *3* *4*

126 *f*

129 *dim* *1* *2* *0* *b* *3* *mp*

132 *p*

135 *mp* *cresc.* *2* *9* *3* *2* *2*

138 *mf* *2* *4*

140 *3* *pizz.*

Detailed description: This page of a musical score contains ten staves of music for a bass clef instrument. The music is written in a single system with measure numbers 108 through 140. The notation includes various articulations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (p) to fortissimo (f). The piece concludes with a pizzicato (pizz.) instruction at the end of measure 140.

XX.

Molto Vivace

Musical score for XX. *Molto Vivace*. The score consists of multiple staves of music, primarily in treble clef with a key signature of one sharp (F#). The tempo is *Molto Vivace*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Key features of the score include:

- Staff 1 (Measures 1-6):** Starts with a *mf* dynamic. Features triplets and a *V* (Vibrato) marking.
- Staff 2 (Measures 7-13):** Continues the melodic line with triplets and *V* markings.
- Staff 3 (Measures 14-20):** Includes a *p* (piano) dynamic marking and a *V* marking.
- Staff 4 (Measures 21-27):** Features a *dim* (diminuendo) dynamic marking and a *V* marking.
- Staff 5 (Measures 28-34):** Starts with a *pp* (pianissimo) dynamic marking and includes a *p* marking.
- Staff 6 (Measures 35-41):** Includes a *mf* dynamic marking and a *p cresc* (piano crescendo) marking.
- Staff 7 (Measures 42-48):** Features a *cresc* (crescendo) marking and a *mf* dynamic marking.
- Staff 8 (Measures 49-54):** Includes a *p* dynamic marking and a *mf* dynamic marking.
- Staff 9 (Measures 55-60):** Features a *mf* dynamic marking and a *f* (forte) dynamic marking.
- Staff 10 (Measures 61-66):** Continues the melodic line with a *f* dynamic marking.
- Staff 11 (Measures 67-73):** Includes a *mf* dynamic marking and a *mp* (mezzo-piano) dynamic marking.
- Staff 12 (Measures 74-82):** Features a *f* dynamic marking and a *cresc* marking.
- Staff 13 (Measures 83-88):** Starts with a *p* dynamic marking and includes a *cresc* marking.

93 *f* *mf*

102 *mf*

108 *pp* *cresc*

114 *f*

120 *mf*

127 *f*

134 *p*

141 *mf*

148 *mp*

155 *f*

162 *pp* *cresc*

169

174 *f* *Pizz*

XXI. *

Con moto

The musical score consists of ten staves of music in bass clef, 3/4 time, with a key signature of one flat (B-flat). The piece is marked *Con moto*. The first staff begins with a piano (*p*) dynamic and features a series of eighth-note patterns with fingerings 2 and 1. The second staff continues with similar patterns, including a triplet of eighth notes. The third staff shows a change in dynamics to mezzo-piano (*mp*). The fourth staff includes a *restez* instruction and a fermata. The fifth staff is marked *mf* and includes a *ben vibrato* instruction. The sixth staff is marked *f* and includes a *mf* instruction. The seventh staff is marked *p*. The eighth staff is marked *mf*. The ninth staff is marked *mp*. The tenth staff is marked *f* and includes a *tranquillo* instruction. The piece concludes with a *mf* dynamic.

2

4

7

10

mp

13 *restez*

mf

16 *f* *ben vibrato* *mf*

20 *p*

24

27

mf

31 *mp*

35 *f*

40 *tranquillo* *mf*

45

* To be played entirely on the C string

50 *0 0 0* *0 0 0* *0 0 0* *3 1 2 3 4* *3 1 0 1 3*

56 *0 0 0* *3 4* *2 3 2 1 ♩* *2 1 ♩* *2*

62 *1 2 3 4* *2 3* *tr* *pizz* *p cresc*

68 *arco* *tr* *pizz* *arco* *tr tr tr*

74 *f* *tranquillo*

78 *mf*

82 *3 3* *1 3 1* *1 4* *con moto* *p* *2*

86 *1* *1* *1* *1*

89 *3* *2* *7*

92 *mp* *1 1* *4* *1 1* *4*

95 *1 1 2 ♩* *3 2 restez* *3 ♩* *3 2 ♩*

98 *f* *3 4*

101 *mf* *3* *1 ♩* *4* *3* *1* *3* *1*

105 *mf* *3 3 4* *1 ♩* *3 3 3*

108 *dim* *p* *tr*

XXII.

Allegro non troppo

1 *p*
 4
 7 *mp* *mf*
 10 *mp*
 13 *pp*
 16 *mf*
 19 *mp*
 22 *mf* *f*
 25 *mp*
 28 *p*

The score consists of ten staves of music in bass clef, 6/8 time signature, and a key signature of one sharp (F#). The tempo is *Allegro non troppo*. The dynamics range from *pp* (pianissimo) to *f* (forte). Fingerings are indicated by numbers 1-4 above notes. Some notes have accents (>). There are several slurs and phrasing marks throughout the piece.

30 *mp* *mf*

32 *mp* III

35 *mf* *dim* *p*

38

41 *p*

44 *mp*

47 *mf* *f*

50 *mp*

53 *p*

56 *p*

59 *Pizz*

XXIII.

Moderato

p

4

7

10

13

16

19

22

25

28

31

34

37

mf

mp

cresc.

pp

cresc.

mf

mp cresc.

40 *f*

43 *dim*

46 *p*

49

52

55 *mf*

58 *mf* *dim*

61 *mp*

64 *p* *f*

67

70 *dim*

73 *p*

76

Allegro non troppo

XXIV.

Musical score for XXIV, featuring a series of ten staves of music. The key signature is two sharps (F# and C#). The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *mf*, and *p*. The piece concludes with a *ten* (trill) marking and a final double bar line.

Staves 1-2: Bass clef, *f*, triplets, slurs, *V*, *I*, *II*.
 Staves 3-4: Treble clef, slurs, triplets, *mf*, *V*.
 Staves 5-6: Treble clef, slurs, *p*.
 Staves 7-8: Treble clef, slurs, triplets, *V*, *f*.
 Staves 9-10: Treble clef, slurs, triplets, *ten*, *3*.

Animato

25 *mf* *con fuoco* *f*

28 *mf* *cresc.*

31 *f*

33 *dim*

35 *p*

38

41 *f* *mf* *dim*

44 *p*

47 *mp* *p*

50 *mf*

53 *f*

55 *leggiero*
mp

57
mf *p*

60
poco rall *a tempo* *f*

64

66

68

71
mp

74

77

79
f

82

Appendix Eight: Trowell's Notes on Practice and Technique

Notes on 'Cello Practice

Right hand - Bowing

- i. The right hand must carry the bow. All control must be from the fingers and wrist. No weight of arm needed. All weight above wrist must vanish. Bow must not rest on strings. The hand must move the bow – never the bow, the hand.
- ii. The tone must never be broken however slowly the bow travels. The tone must be evenly controlled in strength and quality throughout the entire length of the bow-stroke.
- iii. There must be a beginning and an end to every stroke of the bow; but the transition from one to the other should be imperceptible. In practicing, to ensure that the change is neat and clean, stop the bow at the end of each down and up-stroke before changing.
- iv. [The] bow must be held and controlled by [the] first finger and thumb – the other two fingers can rest on the stick quite lightly – second finger should touch the silver band. The grip must be firm, but the wrist must be free and never tight.
- v. Keep bow absolutely straight i.e. parallel with the bridge or all four strings, and keep the bow moving exactly on the same spot. Never let it deviate a hair's breadth. Do not press and do not use all the hair of the bow.
- vi. Do not raise the right elbow – keep into the side more.
- vii. In crossing strings use the least movement of wrist possible. Make the movement quickly and imperceptibly.
- viii. Practice with a metronome at 76, taking 30 beats to each stroke of the bow. Increase the number of beats to each stroke until a steady, controlled and even tone can be produced at any pace up to one minute or more per stroke.

- ix. Practise, while drawing the bow across the string, raising it just off the string for some seconds, keeping it immovable, and replacing it exactly at the point at which it was removed and then continue the stroke. This can be repeated a number of times during a stroke.

Left Hand

- i. The action of the left hand and that of the right are entirely opposed to one another. Whereas there must be no pressure on the strings with the bow (the right hand must carry the bow as lightly as possible) the contrary is true of the left hand. Here the pressure on the strings must be firm and strong.
- ii. The pressure however, must be exerted downwards entirely from the last joint of the fingers. The pressure from this last joint must be clear and steady, while the rest of the arm, hand and wrist remain quite loose and flexible.
- iii. Contact with the strings should be made not by the extreme finger-tips but by the fleshy cushion at the end of the fingers.
- iv. The thumb must never grip the neck of the instrument, otherwise stiffness of the arm and hand is the result. This will affect the flexibility of the fingers, and hinder changes of position.
- v. The player should be unconscious of any pressure or rigidity anywhere except the firm pressure of the finger tips. Any sense of the rest of the arm and hand should vanish as it should also in the case of the right hand.
- vi. On the A and D strings the hand should incline slightly back towards the scroll. On the G and C strings the hand assumes a more square position in order that the fingers may easily reach the strings.
- vii. Practise scales in 2 octaves in single long bows with metronome at 76, taking 30 beats for each note, and increase the beats slightly as with bowing on open strings, a steady even tone can be produced at any pace, up to one minute or longer for each note.
- viii. Stop the bow for a moment at the change of stroke, so that the change may be quite clear, and free from any smudge.

- ix. Keep fingers spaced correctly over the notes, with the distance required for a semitone between each. Drop the fingers smartly and firmly into their places as required. Make change of bow and dropping of fingers (or change of string) coincide exactly.

N.B. All this practice needs tremendous patience, and enormous concentration. While practising the attention to every detail must not be relaxed for a moment, and this is very, very difficult.

Teaching Technique

- i. *On holding the cello* The cello must be held in such a way that the bow does not touch the left knee if the A string is played, nor the right thigh if the C string is played.
- ii. *Holding the bow* The bow should be held firmly, and drawn across the strings parallel to the bridge.
- iii. *The Action of arms, hands and fingers in playing.* The bow arm should not be stiffened, and except for the firm grip of the bow, should be loose generally – The fingers of the left hand should be rounded, and made to fall on the strings in such a way that the notes are firmly stopped.
- iv. Shifts from one position to another should be made inaudibly.
- v. *Slurred bowing and detached bowing* For practising slurred notes like [those in] arpeggio passages, the student should first play them slowly using the whole length of the bow – the wrist must be kept flexible, and no movement made with the upper part of the arm, or the elbow. The lowest note should be slightly accented. In crisp detached strokes the bow should be drawn smartly.
- vi. *Spiccato* “Spiccato” is produced by making the bow rebound sharply and neatly upon the string, and is best obtained in the middle, or just below the middle, of the bow.
- vii. *Up and down-bow staccato* As the “Staccato” consists in a number of notes being played equally in one bow, the first note is drawn sharply

with the down bow, drawing the bow to the point, and pushing it back with short and powerful impulsions, without leaving the string. The bow should be held a little firmer than usual without stiffness. Practise at first slowly, stopping after each note, and using as little of the length of the bow as possible. When practicing “down-bow” staccato draw first the “up-bow” from the point to the nut, and practise “down-bow” staccato in the same manner as the “up-bow.”

- viii. *Skipping Strings* For skipping strings care must be taken not to sound the intervening string (or strings), and to maintain good wrist movements when crossing.
- ix. *Changes of Position* Changes of position must be effected in such a way that no notes are heard between the one quitted and the one arrived at. Scale practice is invaluable for the study of changing position.
- x. *Positions of the Thumb and Fingers in Thumb Positions* For the thumb positions the thumb is placed across the strings horizontally (making a perfect fifth), the fingers falling scalewise, the note played by the thumb on the lower string being an octave below the note played by the third finger on the upper string. If the thumb is placed on A (an octave above open A) the third finger would fall on D (a perfect fourth above) – if the thumb is a B flat, the third finger would be an E flat, and so on.
- xi. *Fingering of Scales etc* The most useful fingerings of scales is that given in Hugo Becker’s Book of Exercises. [The] Fourth finger falls on the tonic note of the third octave in four-octave scales. For the thumb positions, the thumb must not leave the string.
- xii. *Double-stops* For playing double-stops, the pupil should study them slowly, taking care that each note is in perfect tune. The bow should be drawn evenly across two strings at once.
- xiii. *On Octaves* For practicing Octaves care must be taken to move the thumb and third finger forward simultaneously. The space between the two fingers decreases in ascending, and increases in descending. The pupil must study them slowly taking care that each note is in perfect tune.

- xiv. *On Trills* A perfect trill can only be acquired by practicing at first, very slowly, and by keeping the hand perfectly still, while the fingers must fall with force upon the strings.
- xv. *Correction of Faults in Technique* The most common faults in technique can usually best be corrected by playing at a slower tempo.
- xvi. *Choice of Music for Pupils at Various Stages of Progress* Choice of music is mainly determined by the need to strengthen any weak points a pupil may have, and to foster musicianship in all its different aspects. Chamber music must also be cultivated.

Appendix Nine: Recordings

In the absence of commercial recordings of Trowell's music, two compact discs containing recent performances are included as a study aid for this dissertation. Disc A contains works for cello and piano (in order of opus number) recorded at the WEL Energy Academy of Performing Arts at The University of Waikato during 2008 and 2009. Disc B pairs a live recording of the Quintet Op. 45 made at the same venue in 2008 with *The Waters of Peneios* performed in the Wellington Town Hall in 2010.

Disc A

Tracks 1-20: Martin Griffiths, cello and Chikako Komaki, piano.⁵²

Track 21: C. Warwick-Evans, cello and Ellen Tuckfield, piano.⁵³

1. Le Rappel des Oiseaux Op. 3 No. 2
2. Gavotte Op. 4 No. 5*
3. Arioso Op. 4 No. 7*
4. Valsette Op. 4 No. 8*
5. Meditation Op. 4 No. 9*
6. Humoresque Op. 4 No. 10*
7. Mélodie Op. 7 No. 1
8. Mazurka-Caprice Op. 7 No. 3
9. Roundelay Op. 11 No. 2*
10. Minuet Op. 11 No. 3*
11. Bourrée Op. 11 No. 4*
12. Sarabande Op. 11 No. 5*
13. Gigue-Scherzo Op. 11 No. 6*
14. Reverie du Soir Op. 12 No. 1
15. Pastorale Op. 15 No. 5
16. Rigaudon Op. 15 No. 6
17. Nocturne Op. 16

⁵² Tracks with asterisk (*) recorded 11 and 17 September 2008, others recorded 9 December 2009.

⁵³ Recorded London c. 1918.

18. Serenade Op. 20 No. 3
19. Chanson Triste Op. 22 No. 5
20. Mémoire Op. 65 No. 1
21. Nocturne Op. 16

Disc B

Tracks 1-4: Quintet Op. 45⁵⁴

*Andante quasi adagio, Allegro, Scherzo,
Adagio sostenuto, Finale (Allegro con brio)*

Lara Hall and Yid-Ee Goh violins, Susan Bierre viola, Martin Griffiths, cello, and Katherine Austin, piano.

Track 5: Symphonic Poem *The Waters of Peneios* Op. 43⁵⁵

Tecwyn Evans, conductor and The New Zealand Symphony Orchestra.

⁵⁴ Recorded live in concert 12pm 26 November 2008.

⁵⁵ Radio New Zealand recording of the New Zealand Symphony Orchestra's "Made in New Zealand" concert in Wellington Town Hall 8pm 7 May 2010. Not to be copied nor broadcast without permission of Radio New Zealand Concert.