

THE WALTON VIOLA CONCERTO: A SYNTHESIS

by James F. Dunham

When I was first approached to write an article on the Walton Viola Concerto, a work I know well and love, I jumped at the chance. I always want to know more, and have been curious about several things: What were Walton's real reasons for creating a second orchestration? Was he always revising, or only in this piece? Why are there discrepancies between several versions of the solo viola part? Is there a "correct" version?

It has been an enlightening search that has drawn me further into Walton's world, to be charmed and amused by William Walton the man, and fascinated by William Walton, the composer. The sources I drew from proved to be numerous, varied, and excellent, so I have included an annotated bibliography in the hope that you will explore them further. I have chosen to synthesize information from all of them into a kind of mini-biography in order to offer a glimpse into Walton's life and working style, and to present a few specifics about the two orchestrations and the solo viola parts to the Viola Concerto.

A Brief Background:

Born to a musical family in March 1902, Walton sang in his father's church choir until age 10 when he won a scholarship to attend school at Christ Church, Oxford. He was there for six years, well looked after

by the Dean who recognized his talent. He continued at Oxford from 1918-1920 but never finished. Why? I could find no answer: even the scholars remain mystified! While there, however, he made his most important and long-lasting friends: the poet Siegfried Sassoon and the Sitwell family with whom he later lived as 'adoptive, or elected, brother' to Edith, Osbert and Sacheverell Sitwell.¹ Thanks to the Sitwells, he also met young Constant Lambert, an excellent composer who later became conductor, critic, close friend and Walton's favorite narrator of his first great success: *Façade*.²

Always concerned with money, it was the Sitwells and their friends who generously arranged to guarantee an annual income for the young Walton that enabled him to concentrate solely on composing. They took him on family vacations to Spain and Italy (where he would later live), introduced him to central figures of the day and made it possible for him to hear the works of the current masters: Stravinsky's *Petrushka* and *Rite of Spring*; Ravel's *Daphnis et Chloé*, works by Prokofiev, Debussy, and even Jazz. In August of 1923, the 21-year old Walton participated in the first festival of the International Society for Contemporary Music (ISCM), in which his String Quartet was performed alongside music by Bartók, Janáček, Bliss and Hindemith!³ Even the influences of the great Russian dance impresario

Serge Diaghilev were felt by the young Walton.

Therefore, when Edith Sitwell wrote her *Façade Poems* it is no surprise that her "adoptive" brother, the quiet "in residence" composer was approached to provide the music. Although the first intimate performance was given in January 1922, many revisions were made even before the first of many "final versions", which I find telling when considering the future revisions in the viola concerto. In fact, it was not until 1951 that the "definitive" score for *Façade* was released.

In 1925 Walton's overture *Portsmouth Point* brought him to the attention of Hubert Foss who had recently founded Oxford University Press. Their initial five-year contract soon turned into a lifelong partnership, and OUP remains Walton's publisher to this day.

His Personality:

A disciplined worker, Walton often seemed overly quiet to others, spending long hours alone working at his upright piano.⁴ Yet in private he could be very clever with words and even a bit saucy! His affectionate, long lasting (but evidently platonic) relationship with Christabel Aberconway, dedicatee of the Viola Concerto, is a case in point: "Dearest Christabel" he wrote, "I really might have written you before, but I have no news to tell you, nothing except what you already know, & what is supposed

to be unwise to commit to paper...”⁵

In person he tended to be more circumspect, but there is a telling anecdote about his first meeting many years later with his future wife. Walton was in Buenos Aires at a press conference when music publisher Leslie Boosey tactlessly announced *in front of Walton* that Benjamin Britten (represented by Boosey’s firm, of course) was the UK’s leading composer! “Happily there was instant compensation for the wounded Walton: he caught the eye of the British Council’s secretary, a vivacious girl of 22: “We met, went off to lunch and I proposed to her the next day. As far as I remember, she said ‘Don’t be ridiculous, Dr. Walton’, but we got engaged three weeks after that.”⁶

Generally self-deprecating, Walton insisted that he only conducted because he was asked to. Of course he then added: “I certainly could conduct my music better than most ...because it was, to me, child’s play and still is.”⁷ His piano playing, on the other hand, seems to have left much to be desired. Composing at the keyboard was laborious, and trying to play from score nearly disastrous. Once Walton called his friend, the critic Basil Maine, and offered to come over to play some of his newly completed viola concerto for him. Maine recalled: “He arrived soon after, and, in the indescribable idiom of his pianoforte playing, gave some idea of the orchestral score, and occasionally a sketchy *vocalise* of the viola part.”⁸

For all the wit and glibness evident in his correspondence, though, Walton was demanding of himself throughout his life, constantly making revisions and sincerely asking the opinions of his trusted friends. In a strange kind of symbiotic relationship, he even became a close personal friend of the music critic Peter Heyworth who regularly wrote unkind reviews of Walton’s music! Yet they would stay at each others’ homes, either on the Italian island of Ischia or in London, and share both humor and a musical challenge. Heyworth’s criticism notwithstanding, Walton could also respond with tongue-in-cheek needling, so it was an unusual yet compatible relation. For instance in a 1962 letter, Walton wrote in part:

*My dear Peter, (or tormentor-in-chief), I did as a matter of fact telephone you but with no success. Once on Sun morn. April 1st pointing out you had split an infinitive & hoping you would have to bore yourself blue by reading through your contribution to find it... Blessings, and don't pull your punches!*⁹

While otherwise sensitive to most public criticism, especially as his music began to fall out of favor as old-fashioned in the 1950s and 1960s, he was nevertheless still willing to take risks on his own terms. Walton wrote of his *Partita for Orchestra* (1957) :

...I think you will agree with me (I refer to movement III) that I have been sailing far too near to the wind in fact one could say, perhaps, that one has gone too far. However, if it

*does come off, it should make a rousing & diverting finish to the work. It is meant to divert, & also to annoy, & I shall be intensely disappointed if I get a kind word from either Peter Heyworth or Donald Mitchell or anybody else. ‘Vulgar without being funny’ (in the words of the late Sir B. Sitwell in reply to some inane remark of Osbert’s) is the best I can hope for.*¹⁰

The Viola Concerto

It was Thomas Beecham who suggested to Walton that he write a concerto for the great English violist Lionel Tertis, who had for many years led a campaign championing the viola as the neglected “Cinderella of the string family.” Following the success of both *Façade* and *Portsmouth Point*, Walton was gaining confidence in his composing, though still professing difficulty in the actual writing. In February 1929 Walton wrote to his friend Siegfried Sassoon “I finished yesterday the second movement of my Viola Concerto. At the moment, I think it will be my best work, better than the *Sinfonia*, if only the third and last movement works out well.”¹¹ At the same time, he wrote his good friend, pianist Angus Morrison, relating his progress with the concerto, and implying that his style was “maturing.” Morrison was amused to hear this from such a young composer, but changed his mind when Walton played the concerto for him later that spring: “‘In this work’, declared Morrison, ‘he *had*, in fact, reached complete maturity of style and given full rein, for the first time, to his entirely personal lyrical gift.’”¹²

Yet life is never simple. Having completed the concerto, Walton forwarded it immediately to Lionel Tertis who sent it back abruptly by return post. The oft-quoted passage from Tertis' autobiography reads:

*One work of which I did not give the first performance was Walton's masterly concerto. With shame and contrition I admit that when the composer offered me the first performance I declined it. I was unwell at the time; but what is also true is that I had not learnt to appreciate Walton's style. The innovations in his musical language, which now seem so logical and so truly in the mainstream of music, then struck me as far-fetched.*¹³

What to do? When Walton began composing the concerto, he initially claimed that he knew little about the viola except that it made "a rather awful sound."¹⁴ Of course, he had studied Berlioz' *Harold in Italy* and also knew and admired Paul Hindemith's viola concerto *Kammermusik No. 5*. As Hindemith was already a famous violist/composer, the idea of inviting him to perform the premiere was quite a natural one, especially since the two men had become friends at the ISCM festival in 1923. Susana Walton, in her biography of her husband, writes that it was Edward Clark, program planner for the BBC, who thought to send the concerto to Hindemith. "When he gallantly accepted, William was delighted."¹⁵

The premiere went well, in spite of too little rehearsal and many errors in the printed orchestral parts: Walton was up all night making corrections before the concert.

Later, Walton would comment to Hindemith's biographer that he had been "much influenced by Hindemith's own viola concerto, *Kammermusik No. 5*. 'I was surprised he played (my concerto)... One or two bars are almost identical.'"¹⁶

While the Concerto itself was happily received, Paul Hindemith's performance was less so. In the same interview Walton confessed, "Hindemith's playing was very brusque... His technique was marvelous, but he was rough- no nonsense about it. He just stood up and played."¹⁷ Lionel Tertis, who attended the premiere, had similar misgivings. "I felt great disappointment with his playing. The notes, certainly, were all there, but the tone was cold and unpleasant and the instrument he played did not deserve to be called a viola, it was far too small."¹⁸ Nevertheless, Paul Hindemith did save the day and as it turns out, he did so against the wishes of his own manager! There is a letter from manager Willy Strecker to Hindemith's wife Gertrude saying:

*The London affair is very regrettable. I want your husband, appearing there for the first time before the larger public, to do it in a worthy setting, and as a composer, not just as a soloist. An appearance with Wood¹⁹ to play a concerto by a moderately gifted English composer - and that is what Walton is- is not as I see it a debut... Your husband should make himself harder to get.*²⁰

Although the Concerto met with much general success, there was one significant exception. The great Edward Elgar heard Lionel

Tertis perform Walton's Concerto in September 1932. It was the only time Walton and Elgar met, and both Tertis and Basil Maine confirm that Elgar did not like the piece. "Elgar paced up and down behind the orchestral gallery during the performance of the concerto, deploring that such music should be thought fit for a stringed instrument."²¹

Changes in the Viola Concerto

In considering the evolution of the Viola Concerto and its eventual re-orchestration, I have tried to find a pattern in Walton's other compositions and revisions. I think it is important to note that he was constantly making changes himself and allowing changes from his soloists, seemingly without complaint. Certainly, his first great success came with *Façade*, which went through multiple re-workings, including the performance of several previously unreleased sections as late as 1977!²² Both the Scottish soloist William Primrose and Lionel Tertis reworked the solo part in the viola concerto to make it more virtuosic and flamboyant for themselves, with Tertis' edition eventually published by Oxford University Press. Walton even suggested that a few of the added octaves or the occasional 8va performed by Primrose might possibly be improvements,²³ although years later Primrose learned that Walton really didn't care for his revisions after all!²⁴ In the same vein, it is clear from letters exchanged with the great Gregor Piatigorsky while writing the Cello Concerto that Walton extended the same courtesy to him. He even invited Piatigorsky to consider the orchestral scoring: "I only hope it will

come up to your expectations when you come to playing it with the orchestra. If anything in the orchestration (that vibraphone for instance) should irk you, just cut it out! It is not absolutely essential (though I might miss it!).”²⁵

He did, however, have his limits. Following the first performances of the Cello Concerto, Walton wrote:

*Dear Grisha, You have made (& made for me) a terrific impression here with the Concerto...I have heard the tapes of the 'world premiere' & the 'Philharmonic' & there are I think a few comments & suggestions I can make. The timings: my timings are perhaps a little on the fast side, but the biggest difference is the last movement & to my mind the differences occur in the two solo 'improvs.' To make it quite clear how I feel they should go, I'm making a tape which I will send to you very shortly. This I think is the best way...I do so hate asking you to do this & I know you won't think it is because I don't appreciate your playing of the work as a whole but it is just these parts where the performance could be tightened up. Do forgive me.*²⁶

For decades, Walton had the opportunity to conduct both Tertis and Primrose many times, even recording the viola concerto with Primrose and the Philharmonia Orchestra in 1946. But it was a performance and recording²⁷ he conducted in 1938 that spoke most deeply to Walton; the soloist was Frederick Riddle, principal violist of the London Symphony Orchestra. Perhaps Riddle's chamber music and orchestral back-

ground found a more suitable voice for this intimate and interactive concerto than did the two “virtuoso soloists” who performed it so frequently during those same years. In any case, Walton grew to prefer Riddle's interpretation above all others. “Riddle's reworking of the solo line is true to Walton's text, but his legato groupings and crisp marcato articulations enhance the character of the composition and are convincingly practical in instrumental terms. Walton, recognizing that here was the expertise he had lacked, asked Riddle to submit his version to OUP - and this became the solo part published from 1938 to 1961.”²⁸

Why Changes?

Over the years, Walton made numerous small adjustments to the score of the Viola Concerto, making notations in his reference score that were then copied into the actual parts. Eventually, it became clear that a revised version was needed and Walton set about the task in 1961. He also changed the woodwinds from triple to double, removed one trumpet and the tuba and added a harp. The new edition, for smaller orchestra, might have been an attempt to encourage more performances. In addition, its orchestration and extensive use of harp suggests that by then Walton had evolved a different orchestral sound, different but not necessarily an improvement over the original. There is some thought that he was trying to lighten the texture for the soloist. In actuality, in both versions the full orchestra only plays during the tutti sections, yet when the soloist is play-

ing there are actually a few *more* strings called for in the revised version than in the original!²⁹

An increasingly likely influence, both on the piece as a whole and the revised orchestration, is the Prokofiev *Violin Concerto no. 1*, a beautiful work by a composer Walton admired. To begin with, Walton's *Viola Concerto* itself bears many remarkable similarities to Prokofiev's composition, perhaps even serving as an “analog” for the younger Walton's first concerto for a string instrument.³⁰ The opening lyrical melody of the Walton seems to echo the flowing first statement of the Prokofiev. And Walton's first movement recapitulation, like Prokofiev's, is shortened, introduced by double stops in the solo line, followed by a singing woodwind melody embroidered by triplets in the solo line.³¹ Similarly, near the end of the last movement of both works the opening theme of the concerto returns while the main theme of the Finale acts as accompaniment, very possibly a device that Walton borrowed from Prokofiev.³² Thus it is not such a stretch to imagine that “Prokofiev's texture still lingered in Walton's mind, for his amendment brings his scoring (particularly in the use of harp and bass clarinet) markedly closer to Prokofiev's (where harp and clarinet are also prominent).”³³

Change often brings resistance, and this re-orchestration is no different. In this case, however, the composer himself doesn't help. Walton writes that, although the new version is strongly preferred, the old can still be performed! In a

review of Walton's 70th Birthday concert at Royal Festival Hall, in which Sir Yehudi Menuhin performed the Viola Concerto, Ronald Crichton wrote in the *Financial Times*: "One wished that just this once they had gone back to the old scoring with triple wind and without harp - no doubt the revisions make life easier for the solo, but the smoothing and streamlining tone down an acerbity that was very much part of the music, while the harp brings it nearer the Tennysonian euphony of Ischia and the later period, very beautiful, yet different."³⁴

An additional bit of a mystery has surrounded the solo viola part since the "new" 1962 score was released. In the excellent foreword to the *William Walton Edition* of the viola concerto, Christopher Wellington (violinist, scholar, editor) wonderfully relates a story that I will summarize here: In order to set about reworking the orchestration, Walton requested a dummy score from OUP, with only instrument names, bar lines and the solo viola line included, upon which he would then re-score the concerto. He was sent this material, but somehow it arrived with the originally published 1930 viola line included rather than the newer Riddle edition! Complicating matters, Walton made a few changes to the (old) solo line - possibly bits that he had taken from Primrose's recorded performance- giving some credibility to the "old" part and perhaps implying that he had accepted it again.

Upon completion of the new orchestration, Walton then requested that the "new" viola part be reinstated (meaning the Riddle version), but through miscommunica-

tion OUP didn't understand the distinction, and only discovered the confusion after the 1962 score had been released with the "old" 1930 solo line back in place! As a result, most American violinists like me, who came of age after 1962, learned the "new" orchestration with the "old" part, while British violinists seem to have grown up with the Riddle version all along! Interestingly, I have on loan both the scores and parts used by former Houston Symphony principal violinist Wayne Crouse. Included is a yellowing copy of the pre-1961 Riddle edition as published by OUP, and a copy of the 1962 "new" version, proudly inscribed by hand with the words: "This edition was used for 3 performances with Sir William Walton conducting the Houston Symphony Jan. 1969. Wayne Crouse, viola soloist." And in the miniature score, without complaint, is hand written in pencil "Wayne Crouse with love, Sir William."

I love this concerto and feel relieved to understand how it is that the viola parts became so confused. It is also important to know that, as early as 1938, Walton preferred the more lyrical, smoother solo viola line of Frederick Riddle. Most likely I am influenced by too many years of knowing the piece in its 1930 version. I feel a certain kinship with the *Financial Times* reviewer quoted earlier when he wrote "the smoothing and streamlining tone down an acerbity that (is) very much part of the music." The twenties were a time of great experimentation in all of the arts, and Walton was fully aware of his musical heritage and surroundings.

At the moment, I miss some of the youthful "edge" of the original. Still, I look forward to spending time reassessing this masterwork and my relation with it.

Certainly, we are fortunate to have this cornerstone of the viola solo repertoire available to us in such a beautiful new edition. In addition to the fine viola and piano reduction which includes Riddles' markings, Volume 12 of the William Walton Edition has both the 1929 and 1962 orchestrations in it as well as the original and Riddle versions of the solo line. It also has a rich, well-written and informative preface by its editor Christopher Wellington along with excellent source material. It is a must for the personal library of all serious violinists! And I wish you well as you, too, reconsider this masterpiece. Whatever you decide, I suspect that Sir William would approve. .

Special thanks:

To Dr. Matthew Dane for access to the scores and parts used by then-principal violinist Wayne Crouse in three 1969 performances of the Walton *Viola Concerto* with the Houston Symphony Orchestra, Sir William Walton conducting.

To Suzanne L. Ford (Performance Promotion Manager for Oxford University Press, Music Division, NY) for her time, support and generosity in making materials available to me.

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NOTES

- 1 Michael Kennedy, *Portrait of Walton* (London: Oxford University Press, 1990), 16.
- 2 *Ibid.*, 44.
- 3 *Ibid.*, 25.
Ibid., 32. Lionel Carley quoted in Delius, *A Life in Letters*: “(Mrs. Frederick Delius) told me ...he sat for 2 1/2 hours & never said a word in spite of all her efforts-he was so shy!”
- 5 *The Selected Letters of William Walton*, ed. Malcolm Hayes (London: Faber and Faber Limited, 2002), 38.
- 6 Humphrey Burton & Maureen Murray, *William Walton: The Romantic Loner, A Centenary Portrait Album* (London: Oxford University Press, 2002), 104.
- 7 Kennedy, 44
- 8 Stephen Lloyd, *William Walton: Muse of Fire* (London: The Boydell Press, 2001), 91.
- 9 *The Selected Letters of William Walton*, 326.
- 10 *Ibid.*, Letter to Alan Frank, 304.
- 11 *Ibid.*, 45.
- 12 Neil Tierney, *William Walton: His Life and Music* (London: Robert Hale Limited, 1984), 61-62.
- 13 Lionel Tertis, *My Viola and I* (London: Elek Books Limited, 1974), 36.
- 14 Michael Kennedy, 48-49.
- 15 Susana Walton, *William Walton: Behind the Façade* (London: Oxford University Press, 1988), 68.
- 16 Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz, 1975), 98.
- 17 *Ibid.*, 98.
- 18 Tertis, 36-37.
- 19 The Henry Wood Symphony Orchestra, with Walton conducting at the Proms.
- 20 Skelton, 97.
- 21 Kennedy, 52. Elgar conducted his own *For the Fallen* at the same concert.
- 22 *Ibid.*, 35.
- 23 Preface to William Walton Edition, Volume 12: Concerto for Viola and Orchestra, ed. Christopher Wellington (London: Oxford University Press, 2002), x.
- 24 David Dalton, *Playing the Viola: Conversations with William Primrose* (London: Oxford University Press, 1988), 197. William Primrose learned, after years of performing the Concerto with his own “octavisations” and other “improvements,” that Walton really preferred the solo the way he had written it! Primrose is quoted: “For thirty five years I pursued my way...all this time with nary a peep of protest from the composer. Was he too modest, too sensible of my pride, my finer feelings, to tell me to play what was written and not to mess about with his ideas, that he was the composer and knew best?”
- 25 *The Selected Letters of William Walton*, 284.
- 26 *Ibid.*, 295-296.
- 27 See annotated bibliography for information on this recording.
- 28 Christopher Wellington, “Hidden Harmony” *The Strad* (June 2001), 619.
- 29 *Ibid.*, 619.
- 30 Atar Arad, “Walton as Scapino,” *The Strad* (February 1989), 138.
- 31 Robert Meikle, “The Symphonies and Concertos” in *William Walton: Music and Literature*, ed. Stewart R. Craggs (Aldershot: Ashgate, 1999), 71.
- 32 Kennedy, 51.
- 33 Meikle, 74.
- 34 Preface to William Walton Edition, Volume 12, viii-ix

WALTON VIOLA CONCERTO:

AN ANNOTATED BIBLIOGRAPHY

**Companion to The Walton Viola Concerto:
A Synthesis, by James F. Dunham**

Arad, Atar. "Walton as Scapino." *The Strad*. 100 (February 1989), 138-141.

Atar Arad, my predecessor in the Cleveland Quartet, carries forward work begun in 1964 by P. J. Price ("Scapino: The Development of William Walton") and continued by B. Northcott in 1982 ("In Search of Walton"). The premise is that, not only did Walton borrow certain formal ideas from Prokofiev's First Violin Concerto- he used the piece as an overt model and wrote the Viola Concerto as an actual "analog" of the Prokofiev! Mr. Arad gives a nearly note-by-note comparison and makes a very compelling case for this view. It is also suggested that Walton was trying to fool the scholars. (Mr. Price quotes: "Scapino: to escape"- mild enough - I found "King of Con Men"! But in Molière's original 1671 farce, Scapino himself states "The vulgar would call me a con man. I would call myself an artist.") The practice of writing analogs is a common technique among composers, though it is true that Walton never acknowledged this seemingly obvious connection. Is the clever Walton also stating "I am an Artist...?"

Burton, Humphrey & Maureen Murray. *William Walton: The Romantic Loner, A Centenary Portrait Album*. London: Oxford University Press, 2002.

A luscious picture book, filled with a treasure-trove of photographic memorabilia, as well as informative and well written commentary. A beautiful collector's item.

Meikle, Robert. "The Symphonies and Concertos." *William Walton: Music and Literature*. ed. Stewart R. Craggs. Aldershot: Ashgate, 1999.

A collection of essays by many important writers and musicians on all the music of Walton.

Dalton, David. *Playing the Viola: Conversations with William Primrose*. London: Oxford University Press, 1988.

A "must have" book for the alert violist. Well-written with excellent questions and answers; a real insider's look at the performance and teaching techniques of this outstanding soloist. It is also a treat to "hear" the lyric cadence of this fine Scotsman's speech.

The Selected Letters of William Walton, ed. Malcolm Hayes. London: Faber and Faber Limited, 2002.

This recent book at last allows an exceptional look into the inner world of William Walton. It allows us to see him in his own words and as he really was: in turn serious, humorous, cheeky, clever, and always caring. Beautifully collected and presented with well-researched introductions to each section.

Howes, Frank. *The Music of William Walton*. London: Oxford University Press, 2nd Ed, 1974.

A detailed look at the music of Walton, written while Sir William was still living. Well researched and presented.

Kennedy, Michael. *Portrait of Walton*. London: Oxford University Press, 1990.

This is an outstanding biography. Anyone with an interest in Walton will want to own it. It is informative, insightful, written with personality and humanity. If you can have only one book on Walton, this is it.

Lloyd, Stephen. *William Walton: Muse of Fire*. London: The Boydell Press, 2001.

A recent addition. Thoroughly researched, crisp and informative.

Skelton, Geoffrey. *Paul Hindemith: The Man Behind the Music*. London: Victor Gollancz, 1975.

A thorough and classic biography with many important insights. A fine cross-reference due to the friendship of these two superb composers.

Smith, Carolyn J. *William Walton: A Bio-Bibliography*. Greenwood Press, 1988.

An incredibly useful tool for locating archival sources in all collections (current to 1988).

Tertis, Lionel. *My Viola and I*. London: Elek Books Limited, 1974.

A classic “must have” for every violist. An expanded version of an earlier short autobiography: *Cinderella No More*. London: Peter Neville, 1953. It is filled with the inimitable flavor of his speech and the passion of a true believer in the beauty of the Viola!

Tierney, Neil. *William Walton: His Life and Music*. London: Robert Hale Limited, 1984.

A fine, expressive biography, filled with detail and color.

Walton, Susana. *William Walton: Behind the Façade*. London: Oxford University Press, 1988.

Lady Walton offers a chatty inside look at the life of her famous husband. Informative and entertaining with frequent borrowings from other texts.

Wellington, Christopher. “Hidden Harmony.” *The Strad*. 112:1334 (June 2001): 618-621.

It is in this article that Mr. Wellington first introduces his newly edited Oxford edition of the complete works of Walton.

William Walton Edition, Volume 12: Concerto for Viola and Orchestra. ed. Christopher Wellington. London: Oxford University Press, 2002.

This is an outstanding resource and yet another “must have” for the serious violist. It is thoroughly researched, fully documented and annotated, with an excellent foreword by editor Christopher Wellington. I cannot recommend it highly enough.

Music Sources: Repertoire

Paul Hindemith, *Kammermusik*

No. 5, op. 36 no. 4.

Sergei Prokofiev, *Violin Concerto*

No. 1 in D, op. 19.

Music Sources: Recordings

There are many recordings of the Walton Viola Concerto with the 1962 orchestration. Violists and violinists have been eager to record this work, including Nobuko Imai, Yuri Bashmet, (Nigel) Kennedy, Yehudi Menuhin, etc. I have found only two available with the original orchestration:

William Walton: *Viola Concerto*, Frederick Riddle, viola, William Walton, conductor.

(1937, London Symphony Orchestra; Original orchestration) Pavilion Records, Pearl GEM 0171.

William Walton: *Viola Concerto*, William Primrose, viola, William Walton, conductor.

(1946, Philharmonia Orchestra; Original orchestration) DoReMi DHR-7722.

