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SOCIETY'S NEW OFFICERS

Chairman of the Society for this year is Fred Tomlinson. He was elected at the AGM held on March 21, when John Bishop was elected Secretary. The rest of the committee was re-elected enbloc with the exception of Kenneth Wright, who has had to resign for health and business reasons.

A full report of the AGM is available to any member interested.

ARTICLE BY ARNOLD DOWBIGGIN

Following the article by C.W. Orr included with the last newsletter, we are pleased to have with this issue a contribution from E. Arnold Dowbiggin.

SUCCESS OF EALING MERRY-GO-DOWN

The Warlock Merry-go-down presented by the Society to the Orpheus Music Club, Ealing, on April 4 was a great success. With John Bishop as narrator, the Swann Singers to sing several of the choral pieces, and two excellent soloists - Michael Goldthorpe (tenor) and Jennifer Partridge (soprano) - a comprehensive programme of nearly 30 items was presented. Our new Chairman was much in evidence as pianist and singer, and Malcolm Rudland took on the difficult task of getting the choir to sing several far-from-easy choral pieces on a minimum of rehearsal. Among the less familiar items included was The spring of the year, The night, Book 2 of Peterisms, Chanson du jour de Noel, two of the Codpieces and the nursery songs Queen Anne and Jenny Gray.

GALLIARD BOOK NOW PUBLISHED

Galliard have now published their collection of 13 Warlock songs which originally appeared under the now defunct Augener imprint. The book, size 6 $\frac{1}{4}$ " wide by 9 $\frac{1}{4}$ " high, costs 10s 6d and has an introduction specially written by Peter Pears. The songs included are To the memory of a great singer; Late summer; Captain Stratton's fancy; Mr Belloc's fancy; Hey, trolly lolly lo; The bachelor; Piggiesnie; The birds; Tom Tyler; Elore lo; The contented lover; The droll lover; The cricketers of Hambleton. Copies can be bought from Galliard at Queen Anne Road, Great Yarmouth.

WARLOCK FESTIVAL AT DURHAM

In the last issue we gave a preview of the Warlock Festival that is to be held in June. Further details are now to hand and we summarize them below.

- June 26 8 pm. Reception and opening ceremony, including personal reminiscences by E. Arnold Dowbiggin.
9.30 pm. First performance of dramatic documentary by Keith Stead.
- June 27 10.15 am. Recital of piano music and songs.
11.30 am. Lecture by Dr Ian Copley.

- 2.30 pm. Concert of music for brass band, voices and brass, male chorus, songs with piano.
- 8 pm. Concert of orchestral music, unaccompanied choral works, and first performance of Epitaph by Brian Collins.
- 10 pm. Second performance of Brian Stead's documentary.

June 28 11.15 am. Recital of solo songs, unaccompanied choral works, and second performance of Epitaph.

2.30 pm. Concert including The Curlew, solo songs and choral works.

8 pm. Concert including An Old Song, The Curlew, Capriol Suite, choral works and solo songs.

Accommodation: private accommodation can be arranged within the college and its various hostels and licensed lodgings: residence and all meals can be provided at 49s 6d. Limited hotel accommodation will also be available. All enquiries should be sent to L.R. Pearson, The Caedmon Music School, Bede College, Durham.

A full report of the Festival will be included in the next issue of this newsletter.

WARLOCK ON RECORD

The Warlock record issued by Argo of songs and The Curlew, sung by Alexander Young, was recently withdrawn. But copies (new) are available from Farrington Records, 3 Greville Street, E.C. 1 at the bargain price of 25s each. The number of the record is RG 26.

Meanwhile, there is considerable activity behind the scenes which may lead to the issue of three LPs of Warlock within the next few months. Full details will be given in the next issue.

'LOVING MAD TOM'

In 1927 the Franfrolico Press published, in a limited edition, 'Loving Mad Tom', a study of Tom o' Bedlam's Song by Robert Graves and Jack Lindsay, with notes on the music by Peter Warlock. This book has just been reissued by the Seven Dials Press, price 45s.

SUBS ARE DUE

Dr Ian Copley, the Society's treasurer, reminds me that he would be pleased to see 1970 subscriptions as soon as possible. Quite a few members have paid up already - quite a few have not ! Dr Copley's address is 2 Coldean Lane, Brighton, Sussex.

NEWS OF SOCIETY MEMBERS

Professor Ian Parrott left on May 6 on an examining tour for Trinity College of Music, in the Bahamas, Houston, California and New Zealand.

Malcolm Rudland broadcast an organ recital from Westminster Cathedral recently. Carey Blyton has been very active writing music for TV. Among the programmes to which he has contributed are Dr Who, the Somerset Maughan plays, Andy Pandy, and a number of commercials.

PETER WARLOCK REMEMBERED BY E. ARNOLD DOWBIGGIN

Early in 1919 I was demobilised after serving in the Royal Navy during the First World War, immediately to plunge into the study of music, particularly song, and to train seriously as a singer, first under Robert Sewell and later with Plunket Greene. In the same year I was introduced to the name of Peter Warlock as a song composer with his song Love for Love, which impressed me so much that I at once procured the remaining six songs of 1919 published in Winthrop Roger's edition, and the seven songs of 1918 ending with Saudades of 1916: in fact, all of his work then available. I asked the publishers for information about this new composer and eventually wrote to him to express my admiration of his new and refreshing work. This started a correspondence, and later a firm friendship, which lasted with increasing involvement until his tragic early death in December 1930.

He sent me all his subsequent songs as they were published and quite a few in MS before they were even submitted to a publisher. I was immensely proud and flattered by his interest in my enthusiasm, most grateful for his unstinting help and guidance in my study of song.

When I was next in London he told me to meet him at the Antelope Tavern, which I duly did. I was very impressed by this tall, handsome man with his neatly trimmed Van Dyke beard, grey shirt, red tie, wide-brimmed velour black hat and tall Malacca cane with a large silver engraved knob. In no sense flamboyant: it all seemed perfectly natural, and his urbane and friendly manner immediately put one at ease. Thus a warm rapport was at once established. From then every visit to London was made purposely to meet and talk with him, either at the Antelope, the Fitzroy Tavern, occasionally at the Six Bells in the King's Road, and at some of the various flats he occupied from time to time. Only once did I visit he and Jack Moeran at their Eynsford cottage.

Although I never sang as a professional (I had my living to earn as a research chemist), my dedication was such that I may perhaps flatter myself that I attained in my concert and recital work what is sometimes euphemistically called 'professional standard'. I was amazed and tremendously warmed by his keen interest in all that I was doing - just a provincial amateur! I counted myself extremely fortunate in his friendship, and my appreciation of his work even outpaced his abiding interest in my progress. One of the songs he sent me, and which he had dedicated to me, bore the inscription in his small but immaculate and unique handwriting 'To E. Arnold Dowbiggin in appreciation of his enthusiasm and of his enterprising work'. In fact he wrote five of his songs for me and dedicated them to me. Of this I am justifiably proud.

I am happy to think that I revived and stimulated his interest in voice with string quartet; he was very pleased when I was working with a good string quartet and for my welcome of his great song Sleep, which we did many times in the North West. For this medium he reset for me many of his songs and we subsequently gave **their** first performances. In fact, just prior to his death he was collecting all the songs he had set or re-arranged in this medium into one volume.

Later I was to become interested in what I called 'sociable songs' - baritone voice with male-voice quartet accompaniment and sometimes with piano. I was happy to arouse the interest of that fine singer John Goss, who, with his Cathedral Male Voice Quartet, gave concerts of this type over the country and made some fine recordings. Warlock and Jack Moeran, with others, contributed notably to our repertoire with original compositions and arrangements of traditional songs, shanties, etc. Moeran wrote four pieces for us and we also did, after tremendous travail, Bernard van Dieren's Marginalia in Musica, a magnificent but very difficult setting of an excerpt from De Quincey's 'Murder considered as one of the fine arts', for baritone and chorus, with a spoken introduction and a virtuoso piano part.

My Lady's Birthday and One More River were two of our star pieces. What Cheer, Good Cheer and Where Riches is everlastingly we sang from Warlock's MSS before publication: not bad for amateurs! I remember I came across some Angevin Noels which impressed me, and although Warlock didn't think much of them I persuaded him to arrange two of them for our little group, and I consider they came off very well. At least, we enjoyed singing them. Though I returned the MSS to him these are, unfortunately, lost. One of them, Allegresse a la Naissance du Sauveur I recall, had some amusing and satirical touches in the piano part similar to the spiky humour he employed in his setting of Belloc's Carillon Carilla.

All my recitals included a group of Warlock's songs, many of which were first performances. I was extremely fortunate to have the collaboration of two fine accompanists at this time, both of whom shared my enthusiasm for Warlock: Harold Mackinson, a contemporary school friend, afterwards head of music at Haileybury and Imperial Service College, and a slightly younger but brilliant musician, Clifton Helliwell, all of us products of Lancaster Royal Grammar School.

Clifton is now Deputy Principal of Manchester Royal College of Music and no one in my experience could encompass the often vicious piano parts of Warlock's songs so immaculately, with the possible exception of Elizabeth Poston, another great friend of Warlock, whose advocacy with that splendid tenor Rene Soames, both on concert platform and radio, cannot be forgotten.

I cannot forget the thrill of a Warlock Memorial Concert I arranged in Lancaster, with an ambitious souvenir programme, in which both Elizabeth Poston and Rene Soames excelled themselves. I had persuaded Gordon Bottomley, the poet, who lived at Silverdale near to us, to help. A great friend of ours, he agreed to write a foreword to the programme; together with his wife he not only came to the recital but joined us afterwards at a party we held at our home. This was a great compliment and quite an achievement as Bottomley was then a delicate man and quite a recluse. At this recital Soames sang some 30 Warlock songs which Elizabeth Poston accompanied superbly at the piano entirely from memory - a remarkable feat and proof of dedicated perception and devotion.

I should like to stress some facets of Warlock's friendship which are indicative of the man, particularly the intuitive help he gave to all aspirants of integrity and the endless pains he would take to further the endeavours of anyone of whose probity he was assured. I shall always be grateful that he introduced me early on to the songs of C. W. Orr and pressed

his interest upon me. How right he was. I used Orr's songs throughout my singing career, and from this developed a correspondence and friendship which, I am happy to say, still lasts.

Warlock was from the beginning enormously interested and helpful in my enthusiasm for the English Ayre, and in fact all music English and European of that period. His scholarship was profound. I rather amused him in my determination to learn the lute and my pipe-dream of accompanying myself in the singing and playing of the ayres, with the vision of blazing a trail through the courts of Europe in the footsteps of John Dowland. It was not to be! But he did, at no small trouble to himself, obtain for me a modern lute from some friends in Oslo. He likened my struggles with this most intractable instrument to the efforts of the famous Canon E.H. Fellowes as being 'similar to those of Grock on the fiddle - though not nearly so funny'! He must have spent many hours in the British Museum looking things up for me and copying scores, and on one occasion even made a trip to Oxford to do some research for me in the Bodleian.

My introduction to his circle of friends was also most rewarding. Chief among them was his 'guide, mentor and friend' Bernard van Dieren, who again was lavish in his friendship, kindness and help; he was one of the most remarkable men I have ever known, who touched life with genius at so many points. Although none of his music is currently in print I am gladdened to know that his son has completed a 'Symposium' on his father which Dennis Dobson will be publishing. This I trust will redress the balance of his seeming neglect, although his name will always stand very high in his own right and as the 'father figure', as it were, of Warlock and his circle. Through Warlock I met Epstein, Augustus John, John Goss, Andre Mangeot, Bruce Blunt, Gordon Beckles, Cecil Parnell and many others who added colour and stimulus to living in the 1920s.

E. J. Moeran was another whose friendship and work I valued highly, and again through Warlock was to do me many kindnesses. While I was for a short time on the staff of the Halle Concerts Society, Barbarolli and the Halle Orchestra gave the first performances of his Violin Concerto, and his Cello Concerto with his wife, Peers Coetmore, as soloist. We had some happy times in Manchester during these visits.

That interest in Warlock has never really waned, and is now very much on the increase, is evidenced by the activities of the Peter Warlock Society and by the forthcoming publication of Dr. Ian Copley's book on his music, which is the result of more than eight years of intensive research. In the latter stages of this I was most happy to give some slight assistance and to have forged yet one more friendship of mutual interest which I so much value.

Contrary to the now accepted opinion of the complexity of Warlock's character, he was a man of quite simple and forthright principles and ideals. He didn't suffer fools gladly - in fact not at all. His constant ebullient warfare against all things shoddy or insincere, in which he used an unparalleled power of invective, is another story - and a long one which cannot be dealt with here. In the brief ten years or so of his creative life when his star was constantly in ascendancy, he achieved a lasting if unspectacular fame. He has been, perhaps derogatorily, dubbed a miniaturist. But a small Nicholas Halyard miniature can be valid as a great work of art as much as a vast Brangwyn mural.

That the very last music Warlock wrote, the solo version of Bethlehem Down, which I had asked him to do for me to include in a group of his Christmas songs for a recital I was to give in the Priory Church, Lancaster, should be a source of sorrow is understandable. I received his MS the morning of the day he died. It is fruitless to charge one's memories with bitter and futile reflection that Peter Warlock did nothing on a big scale. He left us a concentrated legacy of jewels without any dross. Useless to conjecture what he might have done had he not, doubtless in a moment of utter dejection (to quote Augustus John), 'put the cat out, locked the door, and turned on the gas'.