

Peter Warlock Society

NEWSLETTER

Issue No 13 September 1973

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DEATH OF COLIN TAYLOR

We record with great regret the death in June of Colin Taylor, aged 92. Taylor was, of course, one of the most important figures in Warlock's life, and elsewhere in this issue our Chairman, Fred Tomlinson, pays tribute to Taylor.

Taylor left a considerable sum of money to the Society, and at the next committee meeting, on October 1, consideration will be given to how best this can be used to further interest in Warlock's music.

TWO NEW PUBLICATIONS

Thames Publishing have just issued two hitherto unpublished Warlock carols and a special edition of Candlelight. Full details, and an order form, are on the attached leaflet.

80th BIRTHDAY CONCERT

Plans are going ahead for an 80th birthday concert in the Purcell Room, London, on October 30, 1974. Antony Hopkins will be narrator, and among the other artists will be Ian Partridge, Jennifer Partridge and Fred Tomlinson. Full details in a later newsletter.

'THE CURLEW'

Mention of Mr Hopkins prompts us to record that on the Sunday morning phone-in programme recently, the new James Griffett recording was played by Mr Hopkins at the request of our secretary, Malcolm Rudland, who was allowed quite a few minutes to discuss the work.

The Griffett record was extensively reviewed in the September number of Records and Recording (see attached) and is to be covered in the October issue of the Gramophone.

Any member wishing to order the record can do so by using the order form enclosed.

LYRITA RECORD ?

A letter to the Society from the Lyrita company reveals that they are planning to do a record of Capriol (possibly in the hitherto unrecorded version for full orchestra), the Serenade and An Old Song. We have suggested they might also include the Three Carols in the orchestral version.

BIRTHDAY CONCERT

A Warlock anniversary concert is to be given at St Martin's in the Fields on October 30 at 1.05 pm by tenor John Potter (a member of the Society) and other artists.

FUTURE PUBLICATIONS

Thames Publications are planning for 1974 to issue a volume of 'Sociable Songs' by Warlock. Exact contents have not yet been decided but permission has been obtained to reprint some items hitherto issued by Boosey and Hawkes and now out of print: My Lady's Birthday is an example.

Due to appear in December this year is Volume I of A Peter Warlock Handbook. Compiled by Fred Tomlinson and running to some 48 pages, this book will be published in the Triad Press series of handbooks about 20th century British composers. Full details of contents, and an order form, will appear in the next issue of the newsletter.

CECIL GRAY PAPERS

Included with this newsletter is an article by Fred Tomlinson about the Cecil Gray papers recently deposited in the British Museum.

WARLOCK EXHIBITION

A small exhibition of Warlockiana is being mounted by the Society at the Westminster Central Music Library at the end of September. Next year we will be mounting a full-scale exhibition at the Festival Hall.

TRIBUTE TO C.W. ORR

Readers will be pleased to know that a well deserved tribute to the songs of C.W.Orr (whose reminiscences of Warlock appeared in an early edition of this newsletter) was published in the July issue of the Musical Times.

'FIRST CUCKOO' - FOR BRASS

It is possible that Warlock's transcription for brass band of Delius's On Hearing the First Cuckoo in Spring may soon be published.

WARLOCK IN GERMANY

James Griffett, whose recording of The Curlew is referred to earlier in this issue, tells us that with the Haffner Ensemble he has been invited to present a Warlock programme on West German radio in November.

BAX AND LAMBERT

Most of our members are keenly interested in music by many of Warlock's British contemporaries. On September 30 there is an all-Bax concert at the Purcell Room, including the String Quintet, the Piano Quintet and some choral music. Performers include Brenda Lucas, the Haffner String Quartet, and the English Chamber Choir.

Just published is the first-ever full-length biography of Constant Lambert. The author is Richard Shead and the publisher Simon, price £2.95. There are, as you would expect, a number of references to Warlock.

ANOTHER WARLOCK ENTHUSIAST....

Listening to the Radio 3 record programme 'Man of Action' on September 8, we were interested to hear Lord Soper express keen interest in Warlock's music. Among the records played were three excerpts from the 'Merrygodown' record made by Ian and Jennifer Partridge, Fred Tomlinson and others.

COLIN TAYLOR: a tribute from Fred Tomlinson

It is with deep regret that I record the death of our oldest member, Colin Taylor, in South Africa at the age of 92. He influenced Warlock more than is generally realized, and the series of 90 or so letters from Philip Hazeltine to CT (BM Add 54197) gives a fascinating insight into their relationship.

CT was born in Oxford on the 21st February 1881, and studied at the Royal College of Music from 1900 to 1904. For the next ten years he taught at Eton, assisting C.H.Lloyd. PH was there from 1908 to 1911 and it was CT who introduced him to the music of Delius, which was to prove the greatest single influence on PH's musical development. In June 1911, CT wanted permission to take PH to a Delius concert given by the Beecham Orchestra and the Edward Mason Choir, when the Songs of Sunset were performed for the first time. Readers are referred to CT's article on Warlock at Eton in The Composer for Autumn 1964.

On leaving Eton, PH continued to regard CT as his mentor and wrote to him many times. The relationship developed into a firm friendship and some of PH's deepest thoughts were confided to CT.

Soon after the outbreak of war in 1914, CT joined the Royal Sussex Regiment and became a Lieutenant. He continued with his musical activities, however, and by 1916 PH and CT were each sending compositions to the other for approval and advice. In 1917 the death of Hugh Sidgwick, a colleague at Eton, reminded PH of some lines of Callimachus with which Sidgwick had dedicated his book The Promenade Ticket to CT. This led to PH's setting of They told me Heracles, which was also dedicated to CT.

While PH was in Ireland, CT played some of the Folk Song Preludes to publishers - without success. At the end of 1917 PH wished CT a Happy New Year with the setting of the Blake poem I asked a thief to steal me a peach.

Cecil Gray is not altogether clear on the Winthrop Rogers quarrel - I constantly get the impression that Gray was jealous of PH's other friends, particularly CT and Robert Nichols, and tended to ignore their importance. It was CT who had submitted Bernard van Dieren's songs to the publisher Rogers, who sent the incredibly offensive refusal. By this time van Dieren was very ill and had spent all his money on medical treatment. In August 1918, PH, having written 10 songs in a fortnight, asked CT to hawk them round to publishers to raise some cash for van Dieren, so presumably CT was responsible for the first Peter Warlock songs being published by Winthrop Rogers.

In 1920 CT joined the staff of the South African College of Music, and apart from visits remained in that country for the rest of his life. PH continued to write to him about his activities and to send his music and books as they were published. He also gave much practical help with CT's music, negotiating with publishers, proof-reading, and so on, to avoid the inconvenience of posting to South Africa and back.

CT continued writing music into his eighties and was one of the oldest members of the Composers Guild of Great Britain. His published works amount to nearly 200, spread over 60 years (1904-1964). The majority are piano pieces, unison songs and duets. He wrote two pieces for string orchestras and several two-piano arrangements of classical pieces.

He took an active interest in the Peter Warlock Society and last year drove 35 miles to Capetown to give his old university a copy of the 'Merry-go-round' disc. Earlier this year he was instrumental in persuading Nigel Heseltine to present his collection of manuscripts to the British Museum.

CT remained of lively mind and good-humoured disposition to the end of his very useful life. We will miss his cheery letters but remember with gratitude the part he played in the formation of Peter Warlock.

These few para from The Crescent Moon could easily be mistaken for Warlock, but were in fact published in 1916, before there was such a person.
 (music reproduced by kind permission of Alfred Lengnick and Co. Ltd.)

Audante (♩ = c. 40)

The musical score is written for piano and consists of two systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with accompaniment. The tempo is marked 'Audante' with a quarter note equal to approximately 40 beats per minute. The first system contains a dynamic marking of *p* and the instruction *Rubato e delirando*. The second system includes a dynamic marking of *pp* and the instruction *con Ped*. The score concludes with a *rit.* marking and a fermata over the final notes.

WARLOCK: *The Curlew*¹. *The Water Lily*². *Mourn no moe*³. *Chopcherry*⁴. *My gostly Jader*⁵. *Five Nursery Jingles* — *How many miles to Babylon?*; *O, my kitten*; *Little Jack Jingle*; *Suky, you shall be my wife*; *Jenny Gray*⁶. *The Birds*⁷. *Sleep*⁸. *The Fairest May*⁹. ¹⁻⁹James Griffett (tenor). ¹Hallner Quartet: Trevor Williams/Neil Watson (violins), George Turnland (viola), Olga Hegedus (cello), ¹Mary Murdoch (cor anglais), ^{1,2,8}Mary Ryan (flute). Pearl SHE 510. £1.98.

MICHAEL GREENHALGH

PETER WARLOCK'S SONG CYCLE, setting four passages from poems by WB Yeats with an instrumental ensemble of string quartet, cor anglais and flute playing its own essential and often solo part, *The Curlew* is the most extensive and unified of all his works, and a masterly capturing of the optimism and frustration, melancholy longing and dejection which was not only part of the poet's personality but closely fitted that of Philip Heseltine, the true name and identity Warlock agonised over.

The work has appeared on disc before: on an early Argo issue with Alexander Young as soloist, an issue long deleted. But comparison with the present issue reveals the latter's more objective standpoint. The instrumental opening is cool and countrified, with the appearance of the elaborate version of the curlew cry, the opening theme, very expressively emerging first on cor anglais, then on solo violin (the flute recalls it in the interlude before the final song). But the landscape is sadder after the first song. The third, *The Withering of the Bows* begins with

a fairly soft accompaniment more eerie and unnerving than many a fortissimo crash, conveying an empty sense of frustration, "the roads are unending, and there is no place to my mind". Only once comes a dream of brighter days, "I know of the sleepy country", whose strange brightness has an almost mesmeric quality. But reality returns with the refrain, which James Griffett ends in extreme parlando, or in speech indeed, of sensitive modulation: there are still — as there was not in Alexander Young's reading — vestiges of the musical line, in an interpretation which has a broader focus, and tempo, less stark drama, but fine phrasing. And what I have kept back till now is that the vivid definition of the excellent recording is complemented by Griffett's superb clarity of diction and firm instrumental playing (only in *Jenny Gray* is the voice, curiously, slightly distanced).

The varied collection of songs on side 2 allows the listener a comprehensive portrait of Warlock's output and various refinements of style through the years.

The Water Lily dates from around 1916 and was found in the British Museum. Its first really high ascending phrase "But beauty is its own reward" provides a striking climax, together with the ben tenuto A for three bars on the final word "Peace", of which the song says beauty is a form. *The Fairest May* dates from November 1930, just before Warlock's suicide and its simple confident affirmation has a quiet spring, suiting the style of the song and accompaniment entirely to the words, taking full opportunity of the refrain "That ever I saw".

Fred Tomlinson is certainly an active chairman of the Peter Warlock Society, for he has arranged string quartet accompaniments for *The Water Lily*, *Five Nursery Songs* and *The Birds*, pointing out that Warlock himself often rewrote some works for different forces. Comparison with an issue of his choral music, also by Pearl, last year (SHE 504) reveals two such re-writes. *Mourn no moe* was originally published with piano accompaniment in 1919, arranged for string quartet — as

in the present issue — in 1927 and set for three-part women's chorus in 1928. As a song with piano accompaniment, the earlier Pearl issue — with baritone Morys Davies very relaxed — reveals more of the piece's characteristic balance between an Elizabethan-like word-setting and modern harmonisation. Here the string quartet stresses the latter, and with artistry: only occasionally is the ensemble attack a little hesitant, and that is carping when I consider the general quality.

For care in planning the disc has contrasted with *The Curlew* the frisky violins and engaging grace of *Chopcherry*, and the delightfully gentle swaying while playing with the kitten in *O, my kitten*: "Here we go up, up up", down, backwards and forwards, "round, round round". While *The Curlew* will repay repeated attention, these short light settings — born of no less a taste for the unusual in literature — will provide constant enjoyment. Pearl has done Warlock proud.

from 'Records and Recording'
September 1973

CECIL GRAY PAPERS IN THE BRITISH MUSEUM

a report by Fred Tomlinson

A vast collection of MSS has recently been transferred from Scotland to the British Museum, to become Additional MSS 57774 to 57803. Some are in the process of being bound, and there has not been time to study them all yet, but readers may like to know about particularly interesting items.

57774 to 55783 are compositions by Cecil Gray, mostly in full score. In one respect Gray was the antithesis of Warlock - his compositions are on a vast scale, usually employing huge resources. Of particular interest to us is 57776, which is a vocal score of Deirdre, one of Gray's operas. This was transcribed by Warlock for piano duet, and constitutes his largest single undertaking. Written on 16-stave paper, there are usually two systems per page, with complete vocal parts and piano (4 hands) parts in blue ink, leaving room for many orchestral cues in green ink, either on separate staves or within the duet parts. Details of instrumentation are in red. At times there is an 8-part chorus, in one section cunningly integrated with the piano parts, and some sections are very complicated indeed - one particularly intricate bar contains 157 notes! The whole task, 201 pages of it, was completed within a month, in May 1928, for a fee of £30.

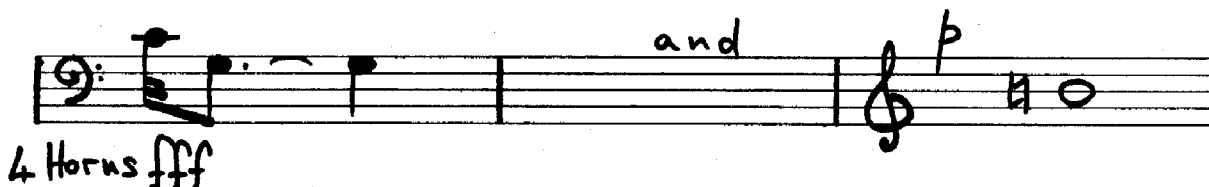
57784 to 57787 contains letters to Gray and his wife Marjery, grouped alphabetically (under writers) A to F, G to L and M to Z. Included are letters from Bartok, Bax, Bliss, Delius, Epstein, Harewood, Ireland, Kodaly, Shaw (G.B.), Sibelius and Sorabji.

57787 concerns an opera on Gesualdo which Gray and Walton were planning in the 'forties.

57789 to 57793 contains miscellaneous notes, transcripts, press cuttings, off-prints, etc.

57794 to 57799 are the most fascinating of all as they concern Philip Heseltine and Robert Nichols.

57794 contains over 100 letters and cards written by PH, mostly to Gray. One, dated 12 Sep 1916 to Eugene Goossens, accompanied the article on Goossens' chamber music for The Music Student and PH wrote: 'For various important reasons please conceal the authorship from Cobbett and Co. It is by your dear friend Peter Warlock'. Many of the letters to Gray are quoted in Gray's book, with some of the more interesting details omitted. They corresponded fairly regularly until 1925, when they appeared to be quarrelling over the Gesualdo book. (More material had turned up, delaying PH's part of the work). There is a gap until 1928, when Gray asked PH to transcribe Deirdre. Space obviously forbids too much detail, but particularly interesting are the letters written from Ireland in 1918, some of them in incredibly tiny script, with about 700 words per page of ordinary notepaper. Gray is usually addressed as Timpany or Paukenwirbel, and some of the signatures are even more outrageous pseudonyms than those in The Sackbut, bringing the total up to more than 20, excluding variants. One rather neat way of expressing PH and CG is:



Two letters to Moeran are included in this folder, and the infamous letter from Winthrop Rogers to Colin Taylor rejecting van Dieren's songs, with comments in PH's tiniest handwriting.

57795 is equally fascinating, consisting of 30 or so letters from PH to Robert Nichols, with some replies, ranging from 1913 to 1930. Nichols sent these to Gray, with many pages of notes, when material was being collected for the biography.

57796 has the dull description 'Drafts and typescripts of verse by PH' but the contents are far from dull. Besides the MS of the Kenward and Court poem there are other poems not quite so printable - a delightfully witty series of 8-line verses entitled 'UNNATURAL HISTORY: Pornographic Poetry for the Private Perusal of Pure-Minded Persons', a series of limericks with a very entertaining preface, signed Roger A Ramsbottom, and many typewriter doodlings. Also included are some of Nichols' notes, almost illegible in contrast with PH's script, and an off-print of an article 'The Dual Personality of Philip Heseltine' from The Journal of Mental Science. This is not asxinteresting as it might be, being founded entirely on Gray's book, and not even a thorough reading at that. There is an interpretation of the 'Two Megs' poem which is hopelessly misguided.

57797 to 57799 are mostly Nichols MSS and typescripts. Many of his poems were sent to PH in draft, and there are papers relating to two libretti, Don Juan and The Tailor.

57800 to 57802 contain letters to Gray's brother and executor after his death. Gray left over £35,000 and trustees were appointed to publish some of his music. Negotiations with Chappell and Co, the publishers, and with Hubert Foss, who assisted editorially, are included.

57803 contains about 100 photographs, mostly of Cecil and Margery Gray, Norman Douglas and others, but including 9 of PH and friends, some pictures hitherto unknown.

It is astonishing that material is still turning up to fill in some of the gaps in our knowledge of PH. These recent additions, together with the Colin Taylor letters and others, mean there are something like 250 letters we know about. With the 120 letters to Delius they would make a splendid book.

There will be still more when the Nigel Heseltine MSS has been catalogued later this year - a momentous one for Warlock-lovers.

PS Since this article was written the Chairman has been contacted by someone offering access to a further batch of hitherto unknown Warlock letters. For details see next newsletter ! - Editor

PETER WARLOCK

A CORNISH CAROL THE RICH CAVALCADE

These two carols for SATB unaccompanied, not previously published, have been prepared for publication by Fred Tomlinson, chairman of the Peter Warlock Society. Warlock was deeply interested in Cornish culture and language, and wrote two Cornish carols; the second of them was published by Boosey and Co in 1924 and has been out of print for some time. *The Rich Cavalcade*, a dramatic setting of a poem by Frank Kendon, was written in 1928 at the request of the editor of the *Radio Times*, for his Christmas issue; but it was not used, and another Warlock carol appeared instead.

Vocal score 20p

CANDLELIGHT

Warlock's delightful set of nursery jingles, for voice and piano, was written in 1923. Originally published by Augener the following year, the set has been out of print for some years. This reissue under the Thames imprint is a special 50th anniversary edition, including an introduction written by Fred Tomlinson and some reproductions of the Claude Lovat Fraser illustrations used in *Nurse Lovechild's Legacy* — the book from which Warlock took the 12 rhymes he set.

Vocal score 90p

Other Warlock music published by Thames

8 SONGS, for medium voice and piano £1.50
TWO COD-PIECES, arranged for piano duet 60p

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NAME capitals please

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O R D E R F O R M

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Address.....

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block capitals please

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