

EDITOR John Bishop I4 Barlby Road London W10 6AR

AGM AND PARTY

After the success of last year's AGM and entertainment it was clear that members would welcome something on the same lines this year. We have planned accordingly, and attached to this newsletter is a reply form so that we can arrange the catering. Please, if you plan to come (friends are welcome) do let us know. We hope for an even bigger turnout than last year, and can assure you that the organisers are going all out to see you have an enjoyable afternoon and evening.

SONG COMPETITION

Apologies that we have not yet come up with the winner in the complete-the-song contest that we announced at our Purcell Room concert in 1974. Judging has now been completed and the result will be announced at the AGM on April 24.

ERNEST BRADBURY ARTICLE

The Yorkshire Post music critic Ernest Bradbury devoted his 'Music and Musicians' article on December 31 last year to 'Warlock's legend and many sides'. This arose out of the Radio 3 broadcast the previous week - heard by many members, it seems - of the Peter Warlock Merry-go-down programme given by Ian and Jennifer Partridge, Fred Tomlinson and others.

Mr Bradbury's article is reproduced with this newsletter. It is perhaps worth pointing out that the suggestion made in his last paragraph - about a recital of Warlock's carols - is precisely what we had been planning for some time - see details below. ^

NEW EDITION OF LEAFLET

A new edition of the society's leaflet, with up-to-date information about records currently available, has just been issued. Two copies are enclosed - one for you and one for any friend who you think might be a potential new member. More copies of the leaflet are available for anyone who can use them.

SUBSCRIPTION REMINDER

This year's subscription is £2 and a number of members who pay by banker's order have not yet altered it to the new figure. If you are one of those involved, this paragraph will be marked with a red asterisk.

NEW CHORAL RECORD

Unicorn Records will be issuing in April 'A Musical Garland of the Seasons', a choral collection directed by the late Bernard Herrman and featuring some of his music. Also included are four Warlock works - All the flowers of the spring, Corpus Christi, Carillon Carilla, and What cheer, good cheer! - sung by the Louis Halsey Singers. Delius's A Late Lark is also included. The record number is RAS 340.

PHOTOS AVAILABLE

We can now make available to members copies of the photos of Warlock and his associates that we have been assembling over the last few years. Details are on the attached sheet. Please note that orders, with cash, should go direct to the photographer named.

WARLOCK AND DELIUS

The numerous musical attractions in London on January 29 probably explain the comparatively small turn-out at the Delius Society's meeting on January 29, when our chairman, Fred Tomlinson, presented an illustrated talk on the relationship between Warlock and Delius. He made use of his extensive researches in recent years, and with the aid of records, live piano examples, slides, and an actor reading excerpts from the letters, put together a presentation which the ~~later~~ Delius Society later said was one of the best they have ever had. It may be possible in due course to make the script available to members.

STUDY OF THE SONGS

The Music Review for November 1975 contained a 17-page article by composer Trevor Hold on 'Peter Warlock: the art of the song-writer'. Vigorous and well argued, it is mostly devoted to a detailed discussion of five of the songs - The bailey beareth the bell away, Away to Twáver, Mockery, And wilt thou leave me thus ? and The fox. The article is well worth reading. The magazine, alas, costs £2.50, so a visit to your local library seems to be called for.

'CAPRIOL FOR MOTHER'

We referred in the last newsletter to the book Nigel Heseltine (Warlock's son) has written. Mr Heseltine writes from Rodrigues to say that we got it wrong: 'The MS "Capriol for Mother" is about Philip and his mother. It is not about Robert Nichols, although some letters from him (which I have lost) set it off by giving me the idea. It will be published some day, but not now'.

PRELUDE ON ASSOCIATED BOARD LIST

The Associated Board's choice of piano music for grade VII (list A) this year includes No 2 of Warlock's Five Folk-Song Preludes. The choice was made on the recommendation of pianist Angus Morrison, who says in a letter to your editor: 'It is a lovely little thing which I'm sure will win many new and youthful admirers'.

NEXT PURCELL ROOM CONCERT

A date for your diary is Saturday December 18, when we will be presenting an evening of Warlock's Christmas music at the Purcell Room. We hope that by giving you the date well in advance you can plan accordingly. It would be nice to think that, as at our previous Purcell Room event, many members will bring parties of friends.

Artists will include the Saltarello Choir, one of London's best small choral groups, and Jennifer Partridge (Ian Partridge, alas, will not be able to be with us on this occasion). Fred Tomlinson is now planning the programme, and in the next newsletter we'll be giving full details of what should be an outstandingly attractive evening.

HANDBOOK: VOLUME 2

Volume 2 of Fred Tomlinson's A Peter Warlock Handbook is now in production but publication is not expected before June. Nearer that time you will be sent full details and an order form.

OBITUARY

Last month saw the death of two of our oldest members - composers C W Orr and Maurice Jacobson. Mr Orr, who was 82, kept in frequent touch with several members of the committee. His deafness in recent years obviously distressed him, as did the almost complete neglect of his work. Throughout his life he suffered serious ill-health. He contributed an article to an earlier issue of this newsletter about his friendship with Warlock, to whom he was considerably indebted for advice and practical help.

Maurice Jacobson, who was 80, was our best-known festival adjudicator and spotted many performers who were later to become famous, among them Kathleen Ferrier, Norma Procktor and Denis Matthews. He ran Curwens for many years (they published Capriol) and he was obviously upset by the breakup of the firm some years ago, when the catalogue was divided between Roberton and Faber.

BELLOC AS SONGWRITER

Belloc poems were, of course, very powerfully set by Warlock. The society's treasurer, Ian Copley, contributed an interesting article to the February 1975 issue of The Music Review on 'Hilaire Belloc: a folk-song composer'. In this he discussed Belloc's love of singing and penchant for composing tunes to his own - and occasionally other people's - poems.

UNEXPECTED MENTION

Member John Mitchell writes to point out a reference to PW in a somewhat unexpected place - David Niven's highly entertaining autobiography The moon's a balloon. Niven describes one Trubshaw, a fellow officer in the Highland Light Infantry, in which they both served in the early 'thirties. He was 'highly eccentric with a wild and woolly sense of the ridiculous, an unabashed romantic who had a grand piano in his room on which for hours he played 16th century folk music and Peter Warlock's haunting ~~memories~~ ^{melodies}'.

WARLOCK IN CONCERT....

Soprano Ruth Allsebrook frequently includes Warlock songs in her concert programmes. Her Purcell Room recital on March 4 included a group consisting of To the memory of a great singer, Late summer, I held love's head, Thou gav'st me leave to kiss, Heracleitus and Rutterkin.

An evening of English song given at Leighton House, Kensington, on January 23 included six PW songs - Sleep, The fox, Pretty ringtime, The passionate shepherd, To the memory of a great singer and Roister-Doister. Singers were Jean Austin Dobson and Michael Goldthorpe.

AND NOW THE BAD NEWS....

Well, not bad exactly but disappointing. First, the record that Ian Partridge was to have made with EMI this summer (all-Warlock programme) looks a little doubtful at the moment - certainly from EMI. But there are other plans...

Dr Copley's book: no news.

MUSIC AND MUSICIANS by Ernest Bradbury

THERE WAS something rather sad, and also something faintly ironical, in the hour or so devoted to Peter Warlock on Radio 3 last Saturday morning.

The unacknowledged title of the programme, which is the title of a book edited by Warlock, was "Merry-Go-Down," which is also the title of a recorded Warlock anthology issued by Unicorn. The trouble was that the programme was nostalgic rather than merry. Offered, too, at a season which Warlock had come to detest, and at which, in 1930, he ended his life, apparently by his own hand.

Oddly enough, 45 years after his death, the dates fall on the same days. And it was on the morning of Wednesday, December 17, 1930, that the police were called to his flat in The Street, Chelsea, to turn off the gas and find the composer lying, fully clothed, upon a sofa. On arrival at St. Luke's Hospital, he was found to be dead.

He was, as the programme pointed out, not only an extraordinary person, but a many-sided man. The broadcast was intended to show this many-sidedness, and gave us some of his more rollicking songs, as well as his less smutty limericks and verses. But these were hardly representative. There was very little in the programme that was new, and nothing that threw any new light on the man.

It may be an unfair judgment, but the Peter Warlock Society seems to be composed of people rather more anxious to keep the dubious "legend" alive, than to do some zealous missionary work on behalf of the true musician.

The main appeal of Saturday's broadcast would no doubt be to the younger generation, some of them maybe hearing of Warlock for the first time. If this leads to a wider appreciation of his serious music, then it will have been worthwhile. Certainly Fred Tomlinson,

Warlock's legend and many sides

The present chairman of the Warlock Society, has done indefatigable work in promoting the interests of the composer, even if, as is understandable, some of it is of meretricious value.

The new things to emerge from this broadcast were, first, a song written by Warlock at the age of 19, a somewhat Quilterish setting of "Music when soft voices die," which was useful in showing that even at that age Warlock (or Philip Heselting, to give him his real name), had the root of the matter in him.

Secondly, there were some readings from an "Unnatural History" series, new to me, which revealed little more than clever versifying in what might be called a number of sexy Odd Odes.

The other new piece of information, doubtless from Mr. Tomlinson, who has already published a valuable catalogue of Warlock's works, was the story of the copyright of the famous song "Year-mouth Fair," the words of which had apparently been printed as a "Magpie Song" as far back as 1896, and had been collected in the road by a road-sweeper, whence they came into Warlock's possession.

In the event the matter was simply resolved, new words being written to Warlock's tune by the gifted Hal Collins (who also wrote the tune, passed off in print under Warlock's own name, of the song "Passing By"). One other unknown piece, "Play

Acting," sent to the poet Robert Nichols, was in that gloomy, slow, folksy idiom that added nothing new to our understanding of Warlock the composer. The words of Nichols which he sometimes chose seem invariably to be associated with gloom and despair.

So what we had was an amusing entertainment, mostly belonging to the periphery of Warlock's life and activity, an exaltation of the personality rather than the person.

At least the programme did not repeat the gaffe of an earlier broadcaster who associated Belloc's "My Own Country" — a pleasant piece of longing for the native countryside — with some mystical idea of Heaven. But neither did it remind us, at any point, of the remark of yet another broadcasting Warlockian, who reasonably pointed out that the real Heselting was more likely to be found in the Reading Room of the British Museum, than in the alleged, if often comical, antics of the local pub.

I only once met Augustus John, when, a somewhat fanatical Warlock enthusiast myself, I visited the Antelope, Stoa Square, with some friends and a very distinguished company that included the poets Dylan Thomas and Vernon Watkins. And John said, fixing me with those hypnotic eyes when I asked about his dear and dead friend, "Yes: a pity he's still not here; then we should all have been put in our place."



● Peter Warlock: detested Christmas season, and, apparently took his life during it.

The irony, and the rebuke, were not lost on me; but at least Warlock's biographer, Cecil Gray, has so far proved right — that the legend Warlock created would live on, even if the music did not.

As it happens, the music is not likely to die, though the legend may well do so. After all, we do not have programmes devoted to Mozart's skill at mathematics and billiards, and his alleged skill in womanising.

Speaking purely as a selfish person, I should have liked Saturday's hour to have been spent in a recital of the neglected carols that Warlock wrote, their number being such that Gray called him, I believe not without exaggeration, the supreme carollist of modern times, and probably our greatest since the Middle Ages. But that is probably just my prejudice. Music critics rarely go off duty, even at Christmas.

WARLOCK SOCIETY AGM / ENTERTAINMENT / PARTY

This will be held on Saturday April 24 at St Peter's Church Hall, 59a Portobello Road, London W II (5 minutes walk from Notting Hill Gate station). The programme will be :

- 3pm Committee meeting
- 4pm A G M
- 4.15 Warlock entertainment, devised and presented by Fred Tomlinson
- 5.15 Sale of music (please bring along any second-hand Warlock music you would like to sell)
- 5.30 Cheese and wine party - until 7pm. Charge 50p per person.

You are very welcome to bring friends to the AGM, entertainment and party.

→ Please return this form by April 17 at the latest

To John Bishop I4 Barlby Road London W10 6AR

Please reserve me places at 50p each for the party on April 24.

I enclose cheque (made out to Peter Warlock Society) for .

NAME

ADDRESS

PHOTOS OF, OR CONNECTED WITH, PHILIP HESELTINE

Copies of the photos listed below can be ordered for private use but should not be used for reproduction purposes in magazines etc. without permission from the PW Society.

Orders with cash should be sent direct to the photographer, quoting the reference number. The price is 60p for whole-plate prints and 40p for half-plate, plus 15p postage.

The photographer is Tempo Photography (London) Limited, 13 Clerkenwell Green, London EC1 ODP.

PH PHOTOS ARRANGED CHRONOLOGICALLY WHERE POSSIBLE

Reference

- PH1 1897, PH aged 2½
- PH2 1905 November, PH and AN Other
- PH3 1906 December, PH, tiny snapshot
- PH4 1907, PH in Eton collar
- PH5 ? Youth in basket chair, has been listed as photo of PH but looks nothing like him and is more likely to be Nigel Bannerman
- PH6 c 1913, PH on 'Racing Indian' motorbike
- PH7 1913 September, PH and others in France
- PH 8 1915 summer, PH on balcony (printed in FT's A PW Handbook, Vol I)
- PH9 c 1915, outside 'Au Petit Savoyard' restaurant (included in Gray's book opposite page 94 but masked to exclude name of restaurant)
- PH10 1915 Nov or Dec, PH with Michael Arlen and DH Lawrence at Garsingside (printed in DH Lawrence and his world by Harry T Moore and Warren Roberts)
- PH11 1923, PH and others (printed in The Bookman, Sept 1923)
- PH,12,13,14 Three studio portraits by Herbert Lambert of Bath 1924
- PH15 Almost profile (opposite page 278 in Gray, wrongly dated 1929, also in FT A PW Handbook, Vol I)
- PH16 45° angle (printed on cover of OUP song book, included in The Music Bulletin, July 1924)
- PH17 Almost full face
- PH18 1924 July, PH and Judith Wood at Poole
- PH19 1926 studio portrait by Stephen Shore and Macnamara (dated c. 1924 by Gray (frontispiece) but almost certainly taken specially for the Chester Miniature Essay in 1926)
- PH 20 1926 Feb, PH and E J Moeran with members of the Shoreham Amateur Dramatic Society.
- PH 21 c 1927 ,PH on barrel (included in Gray book and in DH Lawrence and his world).
- PH 22 -25 Undated but all appear to be from the Eynsford era 1925-8

- PH 26 PH with Phyl Crocker and Judith Wood
 PH 27 The same three (included in FT's A PW Handbook Vol I)
 PH 28 PH with Phyl Crocker and others
 PH 29 PH with (?) Cecil Gray wearing Augustus John's hat
 PH 30 PH and Boris de Chroustchaff
 PH 31 PH at the '5 Bells'. PH has a stick in the two photos above (14, 30, 31) suggesting they date from 1928, when he was recovering from a broken ankle.
- PH 32 PH, Moeran, Lambert and Collins at the '5 Bells'.
 PH 33 1929 October. PH, Jelka and Frederick Delius and others at the time of the Delius Festival (reprinted in The Composer 1964 from an earlier periodical)
 PH 34 c 1929. Studio portrait by Kay Vaughan (included in Hugh Kingsmill's D H Lawrence)
 PH 35 1930. In bed in Tite Street , plus MS quote from 'Rutterkin'

PH SKETCHES, WOODCUTS, PAINTINGS

- PH 40 John Cooper, portrait specially drawn for The Music Teacher, May 1926
 PH 41 Antony Wysard. Inside 'The Antelope' with Blunt and John.
 PH 42. Antony Wysard. Outside 'The Antelope' with Blunt and policeman.
 PH 43 Hal Collins. Woodcut of Elizabethan with bell and bottle, used by PH for Christmas cards 1925 and on original cover for 'Maltworms'
 PH 44 Hal Collins. Woodcut of PH , reproduced in 'The Musical Mirror' August 1927 and 'The Musical Times' October 1964.
 PH 45 Hal Collins. Woodcut of 'Captain Stratton' plus wench, made for Warlock's bookplate.
 PH 46 R Stockley, painting/1928. *of PW*
 PH 47 R Stockley, painting held by the artist

PHOTOS OF PH CONNECTIONS

- PH 50 Viva Smith
 PH 51 Puma (included in D H Lawrence and his world)
 PH 52 Barbara Peache and others at the '5 Bells' (included in Nina Hammett's book Is she a lady ?)
 PH 53 Epstein's bust of Bernard van Dieren
 PH 54 Epstein's 'Christ' - Bernard van Dieren and Gray's feet !
 PH 55 Nigel Heseltine
 PH56 Eric Fenby unveiling plaque at Eynsford

PLACES WITH PH CONNECTIONS

- PH 60 Didbrook
 PH 61 Zennor (included in D H Lawrence and his world)
 PH 62 Cefn Bryntalch (taken by Professor Ian Parrott, printed in the Musical Times October 1964)

A more detailed list, with information on sources, is in preparation.
 Additions are more than welcome .



Although Peter Warlock died over 45 years ago, his magnetism is as potent as ever. Indeed interest in him increases as more becomes known about his colourful life and very considerable output of writings, both literary and musical.

The Peter Warlock Society was founded in 1963 and since then has worked steadily to increase knowledge of his work. The society has for its president Sir William Walton, with Malcolm Arnold, Richard Rodney Bennett, Sir Lennox Berkeley, Lord Harewood and Peter Pears as vice-presidents.

Membership costs £2 a year (life membership £15). A newsletter is issued three times a year, giving news, special articles, and other material. The society acts as a centre for enquiries about all aspects of Warlock's works, and occasionally promotes concerts.

Several LPs wholly devoted to Warlock have been issued in recent years and others are planned; a number of hitherto unpublished songs and piano pieces have also been issued. In 1974, Fred Tomlinson's *A Peter Warlock Handbook* (Volume 1) was published by Triad Press; Volume 2 will follow in 1976 and Volume 3 in 1977.

Applications to join the Society should be sent to the secretary at 14 Barlby Road, London W10 6AR.

WARLOCK'S LIFE AND WORKS

Philip Heseltine/Peter Warlock [1894–1930] was a man of many interconnected talents. His education was almost entirely classical: at Stone House, Broadstairs [1904–1908], Eton [1908–1911], Christ Church, Oxford [1913–1914] and University College, London [Michaelmas 1914 – one term only].

He received very little formal musical training and was mainly influenced by other composers – Delius, van Dieren, Quilter, Colin Taylor and, of course, the Elizabethans. He had deep poetic insight, with particular affinity for Yeats, his friend Robert Nichols, later in his life Bruce Blunt and, again, the Elizabethans. He was also strongly influenced by the Celtic culture and studied Cornish, Welsh, Irish, Manx and Breton.

His musical activities fall fairly tidily into three periods. His earliest mature works were written in Ireland c. 1917 – 1918. There was then a lull in compositions while he concentrated on journalistic activities. *The Sackbut* appeared under his editorship in 1920 – 1921.

The next three years were the most settled and prolific of his life. He returned to his family home in Wales and produced some of his finest songs, hundreds of transcriptions and the Delius biography.

Again there was a lull while he negotiated with various publishers until he moved to Eynsford in 1925. The following three years were the last really fruitful ones. After leaving Eynsford he was again involved mainly in journalistic activities, editing *Milo* and organising the Delius Festival with Beecham. The few compositions of his last years were mostly due to his friendship with Bruce Blunt.

Altogether, within the space of two decades, he wrote about 150 songs, two dozen part-songs, a dozen items of vocal chamber music, and half a dozen instrumental works. His transcriptions number well over 600, some of them vast undertakings. His journalistic writings – books, articles, prefaces, reviews, programme notes and so on – amount to around 300,000 words.

WARLOCK ON RECORDS

A PETER WARLOCK MERRY GO DOWN – songs, catches and poems, sociable, amorous and bibulous. Ian Partridge/tenor, Neilson Taylor/baritone, Jennifer Partridge/piano, Fréd Tomlinson Singers. Pearl SHE 525.

'THE CURLEW' AND 12 SONGS FOR SOLO VOICE AND INSTRUMENTS. James Griffett/tenor, Haffner String Quartet. Pearl SHE 510.

'THE CURLEW'. Ian Partridge/tenor, Music Group of London. The record also includes two works by Vaughan Williams. EMI, HQS 1325.

CHORAL MUSIC AND SONGS. Morys Davies/baritone, Heather Kay/soprano, the Elizabethan Singers, conducted by Herrick Bunney. Pearl SHE 504.

Other Warlock songs are available on recital records by Peter Pears, Janet Baker, John Shirley-Quirk, Benjamin Luxon, and Anthony Rolfe Johnson. Warlock carols are on collections by The Scholars, and the Brecon and Hereford Cathedral Choirs. The *Capriol Suite* is currently available in three versions, the *Serenade to Frederick Delius* in one version. The *Five Folksong Preludes* are on a recital of English piano music played by John McCabe (Decca Ace of Diamonds SDD 444).

WARLOCK IN PRINT

The principal publishers of Warlock's music are: OUP (including two volumes of songs), Boosey and Hawkes (including one volume of songs), Stainer and Bell (one volume of songs and *The Curlew*), Chester (three sets of songs), and Thames (one volume of songs, *Candle-light*, *Hommages*, *Two Cod-pieces*, and two carols). Full details can be obtained through the Peter Warlock Society.

Merry-go-down

Warlock's only book still in print is *Merry-go-down*, the anthology of verse and prose about drinking, compiled by 'Rab Noolas'. It is available from the EP Group, East Ardsley, Wakefield, Yorkshire.

(January 1976)