

## PETER WARLOCK SOCIETY

President: Sir William Walton

Vice-Presidents: Malcolm Arnold, Richard Rodney Bennett, Sir Lennox Berkeley, Lord Harewood, Peter Pears.

# PETER WARLOCK society NEWSLETTER

Newsletter No. 20

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Editor: John Bishop, 14 Barlby Road, London W10 6AR

### PURCELL ROOM SUCCESS

Our Purcell Room concert in December attracted a good audience, and a happy atmosphere was much in evidence. As is inevitable with a programme using a number of artists, it lost a considerable amount of money, but we felt that artistically it was well worth while. We only know of one press notice – in the new magazine *Classical Music Weekly*; we reproduce this notice here.

For the benefit of those members unable to be at the concert, we include a copy of the programme.

### A.G.M. ON MAY 7

Our A.G.M. this year will be on May 7 at 3 p.m., and will as usual be followed by an entertainment and get-together. The venue this year will be new – details to follow.

### IMPORTANT!

We will shortly be sending members details of an important 3-part subscription offer.

### 'WARLOCK AND DELIUS'

Only very few copies remain of Fred Tomlinson's booklet *Warlock and Delius*, and it will not be reprinted. Write now to Thames Publishing (14, Barlby Road, London W10 6AR) enclosing a cheque for £1.50 (includes postage).

### 'A LAST ELIZABETHAN'

May we commend to those readers living in London and the Home Counties the all-Warlock programme to be given at the Wigmore Hall on 12 April by the Phoebus Trio. The trio specialise in presenting programmes about song composers, and this will be the inaugural presentation of their Warlock programme. See leaflet enclosed.

### VOL 2 – AND NOW ON TO VOL 3

Included with this Newsletter is an order form for Vol. 2 of Fred Tomlinson's *A Peter Warlock Handbook*, published by Triad Press. Vol. 1 sold out in almost six months, and copies are now hard to find. Only 300 copies of Vol. 2 have been printed, so if you want to be sure of getting a copy there's only one course open to you.....

Fred is now at work on the final volume, due for publication in 1978. This will include as its main features a complete historical discography, and a list of sources for all the manuscripts and letters.

### NORMAN BAILEY'S WARLOCK LP

If we exclude recordings of *The Curlew*, the only complete LP devoted to Warlock songs has been David Johnston's *22 songs and Candlelight*, now, alas, out of print.

It is pleasant, therefore, to report a recital of no less than 26 Warlock songs, recorded by Norman Bailey and Geoffrey Parsons, which Decca will issue later this year under the Oiseau-Lyre label (DSLO 19). As ardent discophiles will notice, several items are first recordings and several others have long been unobtainable.

The sleeve-notes have been written by our chairman, who was not allowed to be as long-winded as usual, being limited to 750 words to describe all 26 songs!

**Side I:** Youth; As Ever I saw; There is a lady; Whereas the rye; Sigh no more, ladies; Sleep; Pretty Ring Time; Jillian of Berry; The Bayley Berith the Bell away (*what Bailey could miss out this one!*); Passing By; The Frostbound Wood; Robin Goodfellow; Twelve Oxen.

**Side II:** Yarmouth Fair; Romance; To the Memory of a Great Singer; After Two Years; The Droll Lover; Ha'nacker Mill; My Own Country; The Birds; Eloré Lo; The Fox; Fair and True; Roister Doister; The Cricketers of Hambledon.

## IN BRIEF . . .

- Faber Music have recently reissued the score and parts for the string version of *Capriol* (parts £6, score £2). These had been out of print some some years; Faber report that the new issue is selling well.
- Recently reissued by EMI is a recital of Christmas music by the Guildford Cathedral Choir (ESD 7021). Included are two Warlock carols.
- Also issued by EMI recently was a Maggie Tetye commemorative album (RLS 716). Included were two hitherto unissued recordings – made in 1941 – of Warlock songs: *The Bayley Berith the Bell Away* and *Lullaby*. Gerald Moore was the pianist.
- A concert given by the Music Department at the University College of Wales (Aberystwyth) last November included *The Everlasting Voices*, copies of which were distributed with the last Newsletter. The concert finished with the *Two Cod Pieces*, played by the Society's committee member Professor Ian Parrott and Roger Nichols. A Music Department concert in December included some Warlock carols.
- Society member, W.H. Lewis draws our attention to the inclusion in the Oxford O-level music syllabus for 1978 of four Warlock songs: *Sleep*, *Pretty Ring Time*, *The Lover's Maze* and *Cradle Song*.
- We have no news yet of transmission dates for the extensive series of Warlock song and choral music recitals recorded by the B.B.C. last year. Watch the *Radio Times*.
- Negotiations are in hand to publish Fred Tomlinson's transcription for piano duet of Warlock's *Serenade to Demius*. This transcription was played by Fred and Jennifer Partridge in the Society's Purcell Room concert last December and proved to be most successful. Full details in the next Newsletter.
- One of our U.S.A. members, Bill Marsh, writes to tell about his plans to perform *The Curlew* in Philadelphia.
- One of Fred Tomlinson's long-pondered plans is to compile a full-scale Warlock/Heseltine symposium, bringing together the best of PH's occasional writings. Negotiations have opened with a leading London publisher . . . .
- The winter edition of *Composer*, magazine of the Composers' Guild of Great Britain, included two excellent articles by Society member, Denis ApIvor. One was devoted to Bernard van Dieren; the other, *'The Avant-Garde: Then and Now'*, was a conversation with Francis Routh, and mentions PH.
- We'd like to remind members that the Society has built up a useful library of PH choral works (30 or more copies of each SATB item, and 20 of the others). Sets of copies can be hired out to members for concert use.
- Thames Publishing plans to issue late in 1977 a small collection of Warlock's transcriptions, hitherto unpublished. More details in the next issue of the Newsletter, in the autumn.
- Thames still have in print the following Warlock works: *Candlelight*, *Two Cod-pieces*, *Two Cornish carols*, *The Everlasting Voices*, *Reve D'Isolde*, and the Warlock/van Dieren *Hommage*.
- Society member Philip Fitcombe runs a bookshop in York. He has copies of Gray's book, *Warlock's Songs of the Gardens*, and Vol. 1 of Fred Tomlinson's *A Peter Warlock Handbook*. Contact Philip at Gard Books, 11 Lastingham Terrace, York.

# WARLOCKIANA

A Note by Fred Tomlinson

During the course of his researches Dr Copley acquired several interesting PH manuscripts which he is now generously presenting to the British Library. They will be photographed first for the Society's archives, which have also been enriched by photocopies of about 80 letters to PH from various writers.

A few comments and extracts may be of interest.

## A. DR COPLEY'S COLLECTION

### (i) *Henry Lawes: 'When I taste my goblet deep.'*

This is an unpublished transcription for bass voice and piano: PH notes: 'This accompaniment is a hasty makeshift' but apart from one or two crossings out it is as clear as many a fair copy.

### (ii) *Two letters from PH to Colin Taylor.*

The bulk of the PH/CT correspondence (80-odd letters) is already in the British Library [Add. MS. 54197]. These will complete the volume apart from one letter presented to the Music Schools at Eton. These two are particularly interesting. The first, dated 13th June 1916, gives PH's first impressions of Bernard van Dieren's music, which he had heard for the first time a few days earlier. After describing the 'utter rottenness and futility' of the current professional system of teaching composition, he continues: 'is it not almost miraculous that I should come across a composer, of works more "advanced" even than Schönberg but at the same time of an amazing new beauty and strangeness that makes an instant appeal, almost reducing one to tears of joy — who, while detesting all the accepted "systems" of composition as much as anyone, yet has evolved a method of instruction to embryonic composers which cannot fail to help them bring out whatever nature has implanted within them? I regard him almost as a magician . . .'

The second CT letter was written in Ireland, dated 12th September 1917, and refers to the 'little tune-trundles' which PH was writing. These were his first attempts to treat Celtic folksongs in the way BvD arranged his *Netherlands Melodies*. Some years later five of these became the *Folk Song Preludes*. Page 2 is reproduced here.

### (iii) *Six letters from PH to George A. Thewlis, 1925-6*

The recipient is not so well known as Colin Taylor, but if ever Thomas Whythorne achieves due recognition of his place in musical history some credit is due to Thewlis.

PH first met him at Oxford when transcribing some songs from MSS in the Christ Church Library. GAT evidently offered his help and when proofs were ready PH asked him to check them against the originals.

It is not clear when Whythorne came into the picture but if ever a cause needed championing it was his — ignored for two centuries, then vilified by successive historians for the next century and a half, probably by people that knew little of his music.

Whythorne's 'Songes, for three, fower and five voyces', published in 1571, was (with the exception of the collection usually attributed to Wynken de Worde, 1530) the earliest set of secular songs published in England, 17 years before Byrd's first set.

In the early days of printing, scores were unheard of and such sets were issued as part-books. No library has a complete set of the Whythorne books, making it extremely improbable, therefore, that historians such as Burney ('truly barbarous') and Davey ('perhaps the worst composer of his time') ever gave the music more than a cursory glance. One doubts if they troubled to score any of it, or had Mozart's ability to read a succession of vocal parts and add them together mentally.

The Tenor book, missing from the BL set, is fortunately one of those in the Christ Church Library and GAT copied it out to send to PH. The reply is reproduced here.

During the next few months PH scored some of the songs, considered history had treated Whythorne too harshly and judged these to be worthy precursors of the Ayre rather than poor imitations of more florid foreign madrigals. In all a dozen pieces were published in the Oxford Choral Series. A booklet was written to accompany them. This was wrongly dated 1925 by OUP — it cannot have been written until PH finished scoring the pieces in 1926. Its impact was lessened by delays in printing the songs, which eventually appeared late in 1927. Nevertheless PH's opinion was sufficient to make succeeding historians change their opinions.

At that time hardly anything was known about Whythorne's life. As recently as 1955 his autobiography was discovered — the earliest known intimate biography in the English language — which tells us much of the life of a practising musician in the era just before the Armada, an era overshadowed by the incredible half century which followed it.

Before leaving Whythorne, a few more 'firsts' may be noted: he was a century ahead of his time in inserting all intended accidentals, leaving none to the whims of performers; he wrote his book in a new orthography of his own devising, attempting to eliminate spelling ambiguities, and giving us a far clearer idea of English 'as she was spoke'; and his song *Buy New Broom* (another of PH's finds at Christ Church) is the first known English solo song with instrumental accompaniment. In case that isn't enough, he wrote the words for his songs as well as the music.

## B. PHOTOCOPIES OF LETTERS TO PH FROM VARIOUS WRITERS

These were sold at Sotheby's in 1965. The copies were kindly supplied to the Society by Mr Goodwin Weinberg. There are too many to go into much detail but a resume and one or two quotations are worthwhile.

### (i) 26 letters from H. Balfour Gardiner, 1912 to 1925

This is the largest group of letters in the batch. The two met in Birmingham in October 1912, where they went to hear *Sea Drift*, and where HBG asked PH to make a piano reduction of *Life's Dance*.

The following year PH was studying at Oxford and on several occasions visited HBG at his home in Ashampstead Green, Berkshire, either by car, motor-bike, or push-bike. PH received encouraging advice on his compositions and helped HBG to plan his concerts of English music.

A strange coincidence occurred during the war. After some years in France on censorship duty, HBG found himself as interpreter at a prisoner-of-war camp near Newtown, Montgomeryshire, a bare five miles from Cefn Bryntalch, PH's family home.

Two areas of disagreement emerge from the correspondence: Elizabethan music and van Dieren. HBG could not share PH's enthusiasm in either case. Delius naturally is one of the principal topics, and besides the letters there are several pages of notes on general specific matters supplied by HBG in 1925, when PH was working on his second Delius book.

### (ii) Letters from other composers [numbers in brackets]

Frederick Austin [1] This is worth quoting in full.

'There are blackguards of so offensive a type that contact or communication with them is distasteful to the point of nausea.

You are one of them.'

Lord Ernery [2] One is particularly interesting:

'Can you come to luncheon here on Saturday? Willie Walton is going to play a piano concerto of his at 12 o'clock — at least not Willie (as that would be painful) but Constant Lambert and Angus Morrison.'

Gustav Holst [1] 'I want to thank you very warmly for your three beautiful carols.'

E. J. Moeran [2] Two of the last letters PH received, replying to the PH to EJM letter printed by Gray on pp 287-8.

Roger Quilter [2] Both thanked PW for items inscribed to RQ, the first a group of songs, the second a copy of *The English Ayre*.

Alec Rowley [1] This was asking for an interview for a magazine article in 1927.

### (iii) Letters from conductors and performers.

Thomas Beecham [3] One is dated 1915, the second just before the 1929 Delius Festival, and the third hints at the demise of the periodical MILO.

Basil Cameron [1] 'We played "Capriol" last Thursday [5 Jul 1928] — it was rapturously received.'

John Coates [10] Coates was one of Delius' generation but was still active and singing beyond his 60th birthday.

Gerald Cooper [4] Most are undated but evidently were written when PH was in Wales after the *Sackbut* disaster, embarking on his numerous transcriptions.

Hamilton Harty [5] Three letters in 1926-7 relate to a Berlioz performance — PH was championing the neglected *ophecleide*; the others relate to a planned performance of *Capriol* in 1929.

Charles Kennedy Scott [4] The Oriana Madrigal Singers were responsible for some notable performances in the early part of the century and were the dedicatees of *All the Flowers of the Spring*.

Geoffrey Toye [1] PH had sent some metronome markings for some Delius GT was to conduct.

### (iv) Letters from critics and others.

M. D. Calvocoressi [2] A 1925 letter discusses French music; the other, dated 1929, thanks PH for some autograph MSS for MDC's collection [Nov BM Add. MSS 50496-50505].

Neville Cardus [1] The writer acknowledged his debt to PH's book in a Delius article published during the 1929 Festival.

E. J. Dent [6] Spread between 1919 and 1929 these are mostly about criticism. One interesting paragraph in 1927 relates to Dent's work on Busoni. He himself could get no reply from Delius on their student days together and he hoped PH might help.

Edwin Evans [1] 'May I thank you for the Gesualdo volume? What a fine book you have made of it! And what a subject!

I saw our friend Segovia today and he asked after you.'

Evan Morgan [2 + poem] A student friend from Oxford days, this was the gentleman that promised £200 to continue *The Sackbut* after December 1920. He later withdrew the offer. This photograph is in Gray's book opposite p 94. [Missing from the print are the name of the restaurant, *Au Petit Savoyard*, and the prices of the meals, 1/6 for dejeuner or diners!]

Francis Toye [2] PH was job-hunting in 1928 but there was none to be had at *The Morning Post*.

Geoffrey ? [1] The surname is illegible — I would not even swear to the forename. The writer had written a book which was not selling. He asked PH to help by getting his friends to talk about it.

December 7<sup>th</sup> 1925

Exeter  
Kent.

Dear Mr. Theobald

Thank you very much indeed for copying the whole of the tenor book of Wycherley's Songs. It was most kind of you to take so much trouble, as the MS will be of the greatest value to me. I shall now certainly transcribe all the five-part madrigals from the British Museum volumes, and complete them with your admirable copy.

I am coming to Oxford to-morrow (Tuesday) and hope to be able to do some work in Ch. Ch. library on Wednesday morning, when I shall hope to see you.

With many thanks again for your very kind help.

Yours sincerely

Philip Theobald

P.S. Grand suggestion for bonilton! Why not make a waltz out of dieter's "Liebestraum"?!  
 Also a ragtime chorus to be sung to a lamp post by a "brunk":- (to the tune of  
 Hymn no 266)



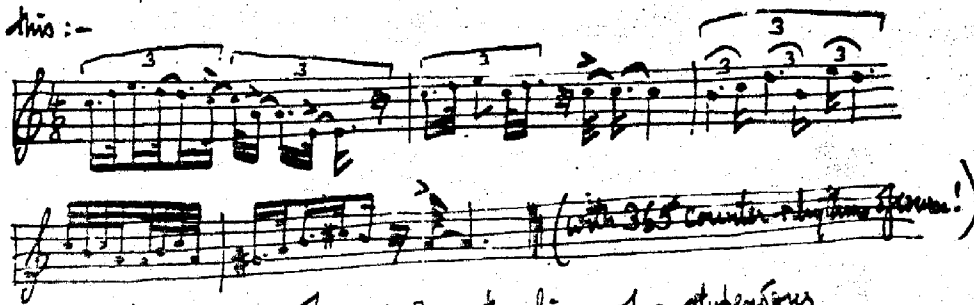
obtain access to the manuscript room in Trinity College library,  
 I shall transcribe "William Ballet's lute Book" - a collection  
 of priceless Elizabethan tunes not elsewhere available,  
 containing, inter alia, the delicious Morris-dance of Staines  
 which I once heard Mrs Gordon Woodhouse exquisitely render  
 on the Harpsichord.

It occurred to me the other day what a wonderful theme for a  
 set of piano variations would be provided by the old tune of  
 "Walsingham" - Bull and Byrd between them pished around  
 it a great deal but by no means in their best manner.

Piano figures are entirely beyond me so I send you the little  
 tune, hoping you may set to work at it. It is, incidentally,  
 superb to "rag", not only in the simple syncopations suggested  
 immediately by bars 5 and 6, but also in complex figures like

this :-

Presto  
 frenetico.



I thought me of this grandly varied as the climax of a stupendous  
 version of "De Campion Pieces" for vast orchestra with 500s of banjos  
 which I am contemplating: the irrelevance of its entry is a great joy!

But of this it is not yet time to speak. Much love from P. White soon.

It was probably PH's interest in the Celtic culture, in all branches, that first brought to his attention the music of the Breton composer Paul Ladmiraault. PH took part in a performance of the Gaelic Rhapsody for piano duet at a Sackbut concert in 1920 and the following year visited Brittany, spending some time at Camaret, Quimper and Carnac, 'the mystical centre of the Celtic world', but evidently did not meet PL as their correspondence started in 1925 on a formal note.

The eight PH to PL letters that survive are divided between the British Library (Add.50186) and the Bibliothèque Nationale. Dr Copley has transcribed the two halves and we can see yet another instance of PH's selflessness in the amount of time, energy and goodwill he was prepared to devote to championing a fellow composer, recommending the works to publishers and conductors, with some success. Edward Clark, Dan Godfrey (elsewhere referred to by PH as Sir God Danfrey!), Hamilton Harty, Leslie Heward and Henry Wood are all mentioned.

The article below, one of the largest on PH to appear in his lifetime, could not be traced until a copy turned up recently. We are grateful to David Cox for translating it. Though PL goes a little astray on Oriana and Byrd, and is somewhat arbitrary in his choice of a representative of the Renaissance, there is much of interest.

The biographer quoted in the last paragraph on page 2 is, of course, Moeran in the Chester Miniature Essay, and the three songs discussed next were the first to appear from Winthrop Rogers: As Ever I Saw, My Costly Fader and The Bayley Berith.

It is interesting that Debussy is mentioned as an influence. One might think it was a misprint for Delius had Pelléas not been mentioned later. PH's writings show that he was familiar with much of Debussy's music.

Great perception is shown regarding An Old Song (see CG page 158: 'The tune is Gaelic but the piece, for me, is very much the Cornish moor where I have been living'.)

All three versions of Capriol were dedicated to PL.

I would love to hear Rutterkin sung in French! The final sentence, too, is worth quoting in the original: 'Seul un sorcier anglais (Warlock) pouvait écrire une musique aussi française!.....'

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PETER WARLOCK

A great English composer

(Article by the French composer  
Paul Ladmiraault in 'Chantecler',  
November 1927)

In the course of an interesting lecture given in March 1914, M.D. Calvocoressi, broadly sketching the "musical geography of Europe", recognised three groups of countries - each group with a clearly defined character.

The first included those regions which have long possessed an uninterrupted classical tradition, producing each century a more or less comparable contingent of great musicians: Germany, Italy, Austria. Their music is somewhat stable and conservative - or rather, it evolves slowly, remaining true to set forms the scope of which it happily enlarges and enriches - symphony, oratorio, opera.

The second group consists, on the other hand, of countries which have recently acquired a musical art and have had a "school" of composers for a short time only: Russia, Czechoslovakia, Hungary, the Balkan countries; or those which have experienced a renaissance after a long period of sterility: Spain, Greece. These readily derive their inspiration from folklore, and acquire a national music. Their rapid and sometimes immature evolution takes all sorts of risks; and when they borrow traditional forms from the classical countries, they take great liberties with them.

To the third group belong those regions which have known brilliant artistic periods separated by short eclipses: France, England. In this intermediate group, the musicians are remarkable for the great variety of their achievements. One finds amongst them neo-classicists, folklorists and enterprising innovators. But the true representatives of this third group endeavour to bring together again the broken national traditions and to find a point of departure for new paths which reflect the temperament of their race. One of the greatest musicians of that kind, Debussy, expressed himself in this way: "My researches into pure music have led me to abandon classical development whose technical beauty can only interest the mandarins of our class. I have wanted to find in music a liberty which it can contain perhaps more than any other art, because music does not have to reproduce nature: instead, it forges mysterious links between nature and imagination. I have not tried to react against foreign influence; I have simply allowed my own temperament to speak: above all, I have tried to become French again."

If we can believe, with Debussy, that the real French genre is opera-ballet (unfortunately dropped since Rameau) - and not operetta, as certain practical jokers assure us - a rapid glance at the history of English music shows that the choral genre is the one in which the English have excelled, or at least have never ceased to cultivate, long after the symphony in Germany had dethroned the oratorio. From the sixteenth to the nineteenth century inclusive, we find in England only vocal contrapuntists: Dunstable (1453), one of the great early polyphonists; Tallis and Tye (sixteenth century), composers of 'Cantiones sacrae' for many voices; Morley (d. 1604) who gave us the 'Triumphes de l'Orient' (Translator's note: French version of 'The Triumphs of Oriana!'), eight books of madrigals dedicated to Queen Elizabeth; Byrd (1539-1623), perhaps the greatest musician of the Renaissance, having composed Psalms, madrigals and three Masses for five voices. After one interruption about half-way through the century, we have Purcell (1653-1695), whose religious works include a celebrated Te Deum and Jubilate. The originality of these compositions raises them above his dramatic works which were influenced by the Italian school. The arrival of Handel in



England (1710), although it was fatal for the national school, stimulated the English taste for vast choral frescoes. His unfortunate rival Arne (1710-1788) vied with him in the mastery of oratorio. The Renaissance, which came after the eclipse induced by Handel, produced other polyphonists: Horsley (1774-1858) wrote choral works for three to eight voices, anthems for twelve voices, madrigals and canons.

To this innate liking for polyphony, many musicians of the 20th century added a taste for folklore: Horsley wrote glees, a form peculiar to popular Anglo-Saxon art; Macfarren edited the Irish melodies of Thomas Moore; Mackenzie wrote Scottish rhapsodies. In our own day, Norman O'Neill has composed a remarkable Irish suite, and Percy Grainger has dipped into the treasure-house of national melody. Many others also have been fruitfully inspired by it.

These are also the two characteristics of the work of Peter Warlock (Philip Heseltine), one of the greatest English composers of our time.

"In autumn 1919," writes one of his biographers, "you would have been able to scour all the catalogues without finding a single mention of either of his two names." Peter Warlock was then only known as a very erudite music critic, praising or blaming with a rare penetration and vitality. His articles and his letters already reveal a strong personality and he was able to attract many followers, as well as many irreconcilable adversaries. This explains why Philip Heseltine (such was his real name) found it indispensable to adopt a pseudonym before risking publication for the first time of music which he had composed. The very original-sounding name with which he baptized himself: Peter Warlock (Pierre le Sorcier) triumphantly justified the success of these works, already showing mastery, as one important journal appreciated: "Three songs written with a real mastery - one, particularly beautiful, merits the closest attention".

These three songs, written to old English poems of the 15th and 16th centuries, display a composer full of both erudition and imagination, capable of reawakening the spirit of a whole epoch without having to fall back on the artificial procedures of conventional archaism. "The atmosphere of these songs," said the critic, "is medieval, but no-one would suppose that they had been written before the 20th century."

This impulsive inspiration like that of the most full-blooded Primitives, joined with the harmonies and orchestral richness of the cleverest colourists of today - that is what characterises all the music of Peter Warlock and in fact makes it most truly contemporary.

If one wishes to analyse this art, which is at once naive and subtle, one would find many different influences, because the most personal style always has its roots in the past; one would notice the similarity of harmonic colour to the work of Bernard van Dieren, the master from whom Peter Warlock learned most. Besides van Dieren, one would find the mysterious charm of Debussy and the expressive intensity of Duparc. As regards style, the music would have the clarity and elegance of the Elizabethans and the melodic line would have the spontaneous freshness of folksong. But there would remain in this analysis an element which one could only call insoluble, as it pertains only to Peter Warlock himself - an element without which such divergent tendencies would not form so harmonious a synthesis.

The works of Warlock can be classified in three categories: those where the influence of Debussy and van Dieren appear exclusive or dominant, those on the contrary where the influence of the Primitives is all-important; and finally those in which these two tendencies combine completely to produce a music with a new taste. This last category is obviously the most interesting: it's the real Warlock.

To the first category belongs the song-cycle 'Saudades' (a Portuguese word meaning "the feeling of sadness and regret for days long past"). We find in the first song, 'Along the Stream' (a setting of a Chinese poem by Li-Po, translated by Cranmer Byng) a melancholy recitative on a very expressive harmonic framework. It is very close in inspiration to 'Der Asra' by van Dieren. The following song 'Take those lips away' is a particularly felicitous setting of Shakespeare's great poem. All the burning sadness and intoxication of the Shakespearean verse is evident in the flowing lines of this song, in the anguished expression of its harmony. One is reminded partly of the most beautiful pages of 'Tristan', partly of 'L'Extase' by Duparc, and partly of the third act of 'Pelléas': and nevertheless there is in this work something else quite indefinable, a new sensation.

To the 'Saudades' is related 'The Curlew', a sort of symphonic poem with voice (tenor, string quartet, flute and cor anglais). This composition, to words by W. Yeats, realises with extraordinary penetration the full intention of the words: the hopeless despair of the lover, the strange appearance of the landscape, the desolate lake to which lead "the leafy paths the witches take", "the sleepy country where swans fly round coupled with golden chains". In this remarkably evocative music we can hear the wind sighing in the reeds.

Let us move on to the second and even more captivating category of works by Warlock - that in which the musician is influenced by the old music of his country, the joyful trouvères of the 15th century, and above all by the masters of the 16th century, the Golden Age of English music.

Here we find an agitated carol, 'Benedicamus Domino', where the freshness of 'unprepared sevenths' imparts a robust liveliness. Then, there is 'As dew in April', a gracious 5/8 in G major, full of caresses - subtle touches of notes and phrases, remarkable also for the flexibility of its rhythm. After that come 'Tyrley Tyrlo' - simple adoration of shepherds, overflowing with gaiety - followed by 'Balulalow', a soothing lullaby with ravishing words: "O my dear heart, young Jesu sweet, prepare thy cradle in my sprite". After that sweet lullaby there appears a massive, triumphant song, superb in sound - 'As I sat under a sycamore tree' in which wild bells ring out, flutes whistle, and trumpets shout. Then there is also a carol to French words of Clément Marot, radiant with joy, and introduced by an amusing ritornello in which an unexpected dissonance explodes like a flash of wit. Finally, there is the pearl of all the carols, the 'Cornish Carol' for four voices, on a text in the old Cornish language, dead sister of Armorican (Breton).

The very name of Cornwall calls up a multitude of enchantments: the tragic love of Tristan and Isolde; the wooded dale; the picturesque remains of the legendary forest of Morois and of Tintagel, a name which is already music, and Dolly Pentraeth, the last woman to speak Cornish, dead in 1768. That country, which is a continuation of our Brittany in its appearance and its past history, is in itself enough to arouse our complete sympathy and to make us expect a great deal from a Cornish Christmas Carol written by Peter Warlock.

And we are not disappointed. A feeling of remarkable calmness dominates the thirteen pages of this work, conceived in the mysterious tonality of A flat major, from which it rarely departs. There is an impressive all-pervading religious atmosphere; a dream music which brings us the syllables of a forgotten language, dear to our ancestors: 'Bednath Nadelek ganeoc'h ra vo ...' (in Breton: 'Bennoz Nedelek ganeoc'h ra vo ...' The Blessing of Christmas be upon you).

In contrast to the carols, there are the 'Peterisms' and 'Lillygay', collections of secular songs redolent of the same archaic charm. From the 'Peterisms' we should mention 'Chopcherry', a sensuous pastoral which portrays marvellously the feeling of the beguiling words of George Peele (1558-1597), who was both a forerunner and then an emulator of Shakespeare; 'A sad Song', a

languorous and doleful melody inspired by a sorrowful poem of John Fletcher, another rival of the great Will; 'Rutterkin', a burlesque on words by John Skelton (16th century), a piece dazzling in its imagination, whose rhythmic theme sounds as incisive as the bagpipes:

Rutterkin est venu jusqu'à notre ville,  
Affublé d'un manteau, sans veste ni robe,  
Si ce n'est une coiffe déchirée pour couvrir son crane!  
Hop là! hop là! joli Rutterkin!  
Voilà Rutterkin! Hop là! "  
Rutterkin ne peut parler anglais  
Sa langue bredouille, c'est comme un poisson  
Barbouillé de graisse dans un plat.  
Voilà Rutterkin! Hop là! "

The second collection, 'Lillygay', a cycle of five songs, is perhaps Peter Warlock's most personal work, showing most clearly his superb gift of melodic invention together with an extraordinary harmonic opulence, sometimes excessive. In the first song of this series, 'The Distracted Maid', the melodic motif is subjected to all kinds of fruity combinations of line and colour. The same happens in two of the others, 'Johnnie wi' the tye' and 'Burd Ellen'. But our special liking is for the third, 'The Shoemaker', full of a cunning charm, rich in pleasant pianistic sonorities; and even more for the last one - 'Rantum Tantum' - which has an intoxicating charm and infinite attractiveness.

Before concluding this lengthy study of perhaps the most remarkable of post-war musicians, it remains for us to add a word about his instrumental works.

Two of them in particular continue to attract us: 'An Old Song', a symphonic piece strikingly conjuring up the regions of West Cornwall - a fascinating landscape in which we hear a reflective open-air song reminiscent of certain melodies of the Scottish Highlands. And finally, 'Capriol', a picturesque suite for string quartet based on dance motifs of Toinot-Arbeau - a captivating work of astonishing freshness. A fine gallic humour is constantly breaking through. Only an English wizard (or warlock) could write music so French!

Paul Ladmirault

(translated by David Cox)