

PETER WARLOCK SOCIETY

President: Sir William Walton

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The Earl of Harewood, Sir Peter Pears.

Peter Warlock Society

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1981 AGM

The Annual General Meeting this year will be on 30th May at David Cox's home, 'Bell Cottage', Magpie Bottom, Knatts Valley, Sevenoaks. The AGM itself will be at 3.30 p.m., preceded by a convivial lunch and a committee meeting at the 'Castle' at Eynsford, where we shall begin to congregate from midday onwards. Lunch will be available from about 1 p.m. For those who would like to come to the meeting but not the preceding get-together, probably the best way to get to 'Bell Cottage' is to turn left off the A225 about $\frac{1}{2}$ mile south of Shoreham (Kent!) station; the house is on the left after about $1\frac{1}{2}$ miles, including a precipitous ascent and a similar descent. Good hunting! Incidentally, the facilities now include a swimming pool.... An RSVP about the meeting is enclosed.

FROM THE EDITOR

An exciting time is upon us; there was a spate of commemorative activity on and around 17 December 1980, which Malcolm Rudland surveys in the article which is the principal insert with this newsletter. What is more important in the long run is that all PW's music is now out of copyright; the implications of this in terms of the feasibility of unscholarly editions are considerable, and an item below under the heading 'Publications' by John Bishop sets out the Society's standpoint.

Though the fiftieth anniversary of a death may be seen as a time for taking stock and for valedictory reflection, the Society continues to look forward as well. A long-term view is being taken in the matter of publications; on the less serious side, the combined delights of research, sightseeing and good ale are again to be available on our follow-up to the Welsh Weekend (see 'East Anglian jaunt' below). The more the merrier is definitely the rule on such occasions (which is a broad hint).

The rediscovery of 12a Tite Street is interesting, if melancholy. It is good to know that it still exists, even though it has now been completely refurbished, but the idea of holding committee meetings there does seem somewhat ghoulish. The fiftieth anniversary has come and gone; since PW's death was particularly unpleasant, it might be no more than respectful to let the matter rest.

SUBSCRIPTIONS

for 1981 are now due; as you know, the annual rate is now £5. We do hope that this increase will not persuade you not to renew; general interest in PW is running at a very high level and a strong Society can only benefit from that. Furthermore, there are a couple of items of interest connected with the Society's anniversary concert which are available to members on request; save yourself a stamp and send in a request with your subscription. (If you're a life member or pay by banker's order, write or telephone to Malcolm Rudland (01-602 3740) or myself (01-771 0044) and we'll be delighted to send you the items).

EAST ANGLIAN JAUNT

Following the success of the Welsh Weekend, a similar trip to East Anglia was mooted. It has now been decided that this should take place over the weekend 2/3 May, to take in Stalham, Winterton and other relevant and interesting places. In order to book a coach (coaches?) of the right size we need to know if you would like to come by 16 April. An RSVP slip is enclosed; if you are interested (think of Adnam's) please send it to us as soon as possible.

THE SOCIETY'S 50TH ANNIVERSARY CONCERT

A large audience in the Purcell Room on 17 December gave every indication of appreciating the musical and literary fare set before it. The concert's critical reception, however, was lukewarm, (see extracts 3, 4 and 5 in the appendix); as one of the performers, the editor cannot comment one way or the other, except to align himself in general with Fred Tomlinson's desire to give value for money. Arising from it, however, there are two items of memorabilia which may well be of interest to members.

The programme, devised and written (and introduced on the occasion) by Fred Tomlinson, was exceptionally detailed and annotated, including at the end a concise biography, bibliography and discography along with the basic text of the new Society publicity leaflet. A number in excess of the capacity of the hall was printed in order that copies might be sent to members who were interested.

Those members who attended the concert will remember that it ended with an arrangement by Fred Tomlinson of 'Maltworms' for baritone, audience and piano (6 hands). This 'piano trio' is an arrangement of the full orchestral version, and is also available to interested members. If you have yet to pay your annual subscription, please send a request with it; if you are a life member or you pay by banker's order, a note or a telephone call to Malcolm Rudland (12 Pembroke Road, London W8 6NT, 01-602 3740) or your editor (as above) will secure your requirements.

OTHER COMMEMORATIVE ACTIVITY

We have received details of four concerts which took place during December and which had at least an aspect commemorative of Warlock. A most enterprising promotion was that given on 2 December in the Clark Memorial Church, Largs, Ayrshire, by pupils and friends of Largs Academy,

and masterminded by our member, Alistair Chisholm, which set five of PW's carols in the context of works by van Dieren and Lambert. The middle section of the programme was as follows:-

Ave Maria a 5	Bernard van Dieren arr A.C.
The Five Lesser Joys of Mary	Peter Warlock
Dirge from 'Cymbeline'	Constant Lambert
Balulalow	Warlock
What cheer? Good cheer!	Warlock
There is no rose	Benjamin Britten
Ave Maria a 4	van Dieren
Corpus Christi	Warlock
Bethlehem Down	Warlock
The Shepherd's Carol	Britten

After that came the first performance of 'Triptych' by another member, Denis ApIvor, of which we were particularly glad to hear.

The Gildenburgh Choir of Peterborough gave two related concerts, on 3 December at St. Augustine's Church, Woodston and on 17 December in Peterborough Town Hall. The first included two groups of solo songs: (i) 'There is a lady', 'The Countryman', 'The First Mercy', 'As ever I saw'; (ii) 'Robin Goodfellow', 'Sleep', 'Cradle Song', and E.J. Moeran's 'Christmas Day in the Morning'; and a choral performance of 'Where Riches is Everlastingly'. In the second, 'Adam lay ybounden', 'The Birds', 'The First Mercy' and 'Balulalow' were performed as solos, and 'Bethlehem Down' and 'Where Riches' chorally. The choir was conducted by member Paul Edwards.

Trevor Hold's and John Potter's lecture-recital tour was noted in the last newsletter. Again, the programming was most original, consisting for the most part of pairs of songs sharply contrasted in style and mood, as shown:-

Balulalow (1919)
Mr. Belloc's Fancy (1921/30)

Along the Stream, from 'Saudades' (1917)
As ever I saw (1918)

Candlelight (1923): a cycle of nursery jingles

Sweet-and-Twenty (1924)
Mockery (1927)

Three Belloc Songs (1927): Ha'nacker Mill
The Night
My Own Country

And wilt thou leave me thus? (1928)
Away to Twiver (1926)

The Frostbound Wood (1929)
The First Mercy (1927)
Chanson du Jour de Noel (1925)

The Fox (1930)
Sleep (1922)

Ending with 'Sleep' (not to mention 'The Fox') seems extraordinarily courageous but oddly appropriate.

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The Musical Times acknowledged the occasion by printing the Wysard sketch showing PW and Bruce Blunt leaving the 'Antelope' to be arrested on its front cover, but there was no accompanying article. The reverse of this particular coin was to find in Ms London, one of the capital's give-away magazines, an interestingly informed listing of the Purcell Room concert (No. 8 in the appendix).

LONDON BACH ORCHESTRA CONCERT

In his article, Malcolm Rudland mentions the concert including the full orchestral version of 'Capriol' given by the LBO in the QEH on 12 December. The concert programme included an extensive note on 'Capriol' by Fred Tomlinson which is reproduced in the appendix (No. 9).

PUBLICATIONS SCHEME

John Bishop writes:-

I realise that my stock of credibility is running low, but I can assure members that progress is now being made with the two remaining publications in the scheme. One of the main delaying factors has been that the 'Warlock and Blunt' volume has expanded very considerably since the first announcement; it is now a 40-page, richly illustrated, A4 publication, whereas our original conception was an A5 booklet of about 24 pages. Fred Tomlinson (the compiler) and I feel the book has been substantially improved as a result of the additions made in the last month or so. But we have now closed for press, and I will be extremely disappointed if it is not in the hands of the subscribers by the end of May.

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Another publication making steady progress is the substantial volume of 'Sociable Songs' for male voices. Several items are already in proof stage, and publication in the early autumn seems very likely.

AUTHORISED VERSION

John Bishop writes:-

Detailed discussions have been going on in the last month or so about how we can embark on publication of an authorised Warlock Society edition of the complete songs and vocal music. Plans have been drawn up, and finance investigated, for a 5-year scheme in about ten volumes, with scholarly introductions. Full details will appear in the next issue of this newsletter which should be able to announce the appearance of the first volume.

FOLK SONG PRELUDES

Malcolm Rudland writes:-

Some readers may have seen the review of the new Thames edition of the Folk Song Preludes in the August Musical Times, p.507-8:

'It is extraordinary that an obscenity like PW's Folk Song Preludes should ever have been published in 1923, let alone reprinted now by Thames, whose Miniature Pastorals of Frank Bridge are splendid for talented children.'

Your secretary traced the reviewer as Geoffrey Poole from Didsbury, Manchester, who did have the kindness to reply to my request for explanation:+

'It is one of the sad facts of reviewing that carefully considered and complex judgements have to be compressed into one or two hard-hitting lines, and these are often destined to upset somebody.'

But yes, I found the Preludes deeply offensive. 'Obscene' because their post-Wagnerian harmonic sensuality is so at odds with the simple folk tunes, almost like a sexual assault on children. And the humour and articulation is so heavy-handed; everything about the Preludes feels false, over-mannered, repressed - and whatever else one could say about middle-class English drawing-rooms.

The point I was trying to make was: These pieces do not seem to survive their point of provenance, whereas the Bridge under review does seem to. The Warlock needs the special pleading of advocates, like yourself, and does not convince me by its internal merits.'

NEW YEAR HONOURS

We extend our warmest congratulations to Professor Frank Callaway of the Music Department of the University of Western Australia and President of the Congress of Musical Education, on whom a knighthood was conferred in the New Year Honours List.

COLLECTOR'S ITEM

The following item appeared in the latest catalogue (No.1012) issued by Maggs Bros.:-

213. Tomlinson, F. A Peter Warlock Handbook (Vol.II)
Triad, 1977. Quarto, wrappers, new (one of 300 copies)....£12

Invest wisely; buy Warlockiana.

THE GANG OF TWELVE(or so)

Malcolm Rudland recently received a request for information as to who is actually on the committee of the Society. Accordingly, we are circulating a list of committee members' names and addresses, which should make everything clear. If you have been wondering what cabalistic things go on on the occasion of committee meetings, please set your mind at rest; we do nothing nefarious or dangerous (except perhaps to consume a good deal of ale) and a lot of creative discussion (in other words, free-for-all fist-fighting) takes place. Come to the AGM and meet your committee.....