

Peter Warlock Society

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Chairman's Report 1985 (mostly about 'Capriol')

You'll know by now that we're not always conventional in our meetings, either the Committee or General ones. Today is no exception. There is little point in paraphrasing the Newsletters in reviewing the year's activities. Instead I am going to talk mostly about *Capriol*. Although Warlock's best known work, this is surrounded by a number of misapprehensions.

It so happens that a month or two ago I was asked to write sleeve notes for a long-awaited record from Lyrita. As well as the first ever commercial recordings of *An Old Song* and the version of *Capriol* for full orchestra, there is another performance of the *Serenade*. This, if we exclude vocal accompaniments, is actually the whole of Warlock's orchestral output. The other side of the disc is Holst's *Suite de Ballet*, a work I had not met before and, it seems to me, a surprisingly neglected one, perhaps because of the nasty things Imogen said about it! Not only had it never been recorded, but it has never been used as ballet music, in spite of crying out for choreography.

I could cheerfully have filled the whole sleeve with notes on *Capriol*, and while in the process of deciding which bits to leave out it occurred to me that you might like to hear them, so here goes. I thought of playing the movements in between bits of chat. Unfortunately, though it's nice to have the items on record, the performances are disappointing. Also, I couldn't find the cassette!

In 1925 Warlock collaborated with Cyril Beaumont, the eminent ballet writer, on a book - an English translation of a French treatise on dance, first published in 1588 (the year of Byrd's *Psalms, Sonnets and Songs* and the Spanish Armada). Warlock contributed to the book a Preface on 16th-century dance music plus numerous musical examples, which were reproduced from his handwriting - as usual very neat.

Gray made the extraordinary claim that *Capriol* was only nominally based on *Orchésographie*. Our first chairman, Gerald Cockshott, exploded this in his

1940 article for *Monthly Musical Record*, with detailed "chapter and verse" references. In fact all the titles and almost all the melodic materials are taken from the book.

Many early text books were written in dialogue form. Thomas Morley, in *A Plaine and Easie Introduction to Practicall Musicke* became Master Gnorimus (the opposite of Ignorimus) to his pupil's Philomathes (lover of learning). The author of *Orchésographie*, a Catholic priest called Jehan Tabouret, anagrammatized his name (interchanging i and j) into Thoineau Arbeau, and called his pupil Capriol. In Morley's book, Philomathes consults Gnorimus, having been shamed at house parties for being unable to join in madrigals at sight: "Yea, some whispered to others, demanding how I was brought up." Just so, Capriol, having concentrated on academic studies to the neglect of leisure activities, found himself "regarded as little more than a block of wood", and sought Arbeau's help.

To get back to this century, the tunes and titles must have buzzed round Warlock's head for a year or so. Then in October 1926 Moeran returned to the Eynsford cottage to find that over the week-end *Capriol* had been written. This was probably the piano duet version, and no doubt the two of them tried it out there and then. The manuscript of the string version, also dated October 1926, has not yet been traced, so we cannot say for certain, but alterations on the duet version suggest it was the first attempt. It was rescored for full orchestra in March 1928. Warlock also did a Military Band arrangement, but that has not survived. Since his death there have been numerous arrangements for combinations ranging from recorder quintet to brass band.

Arbeau describes a *Basse-Danse* as a movement in triple time at a moderate tempo - "full of honour and modesty". The melody, *Jouyssance vous donneray*, includes the three main themes used in the movement, but not the typically Warlockian coda, with its two bars of 20th-century dissonances plus a 16th-century simultaneous false relation.

The *Pavane*, well known as a slowish dance in duple time, was reproduced by Arbeau as a four-part setting of the song *Belle qui tiens ma vie*. As Capriol remarked: "This *Pavane* dance is too grave and solemn to dance alone in a room with a young girl." Warlock's use of the side drum in just this movement is typical of his impractical approach to the logistics of orchestral performances. In fact I think I am right in saying that in the whole of his orchestral output no two movements are scored for the same combination.

When rescoring *Capriol* for full orchestra the string parts were for the most part unaltered, but in the *Pavane* they were dispensed with altogether, to great effect. It is unfortunate in the new recording that the second clarinettist forgot to check the key signature before he started!

A *Tordion* is a dance in triple time similar to the galliard: There is no difference between them except that the *tordion* is danced close to the ground in a lighter and more animated tempo, while the *gaillarde* is danced with high steps to a slower and weightier measure." Again, all the melodies are taken from the book.

Branles or *Branles* (I have David Cox to thank for elucidating that with or without the "s" it denotes a 16th- or 17th-century dance). From "branler" to swing or shake one's legs or whatever, these seem to have been the most popular dances of the time. The custom was for several *branles* to be danced successively, starting at a moderate tempo for the older people, faster for the young married couples, fastest of all for the youngest: "All those who take part in the dance acquit themselves as best they can, each according to his age, disposition and agility." Warlock, using airs from several *branles*, condenses the three tempi into one movement. The successive increases in tempo are crucial, leading to the breathless climax.

Pieds-en-l'air is Warlock's title and, apart from two bars, his own melody - but even so it couldn't have happened without the book. Surprisingly, this is yet another *branle*, called *Branle de Poitou*, but this is a much slower dance in triple time. The steps for the dance give Warlock his title.



Air of the *Branle de Poitou*



Movements required for dancing this *Branle*

- A {
1. *Pied en l'air droit.*
 2. *Pied en l'air gauche.*
 3. *Pied en l'air droit.*
 4. *Pied en l'air gauche.*

- B {
1. *Pied en l'air droit.*
 2. *Pied en l'air gauche.*
 3. *Pied en l'air droit.*
 4. *Pied en l'air gauche.*
 5. Rest.

(from 'Orchesography')

These two bars inspired Warlock to one of his most beautiful creations. Those of you familiar only with the piano and string versions will be surprised and delighted by the extension of the counter-melody in the second half of the movement. Funnily enough, much of this appears in a manuscript written as if for piano on two staves, but looking more like a short score for more players. Where this comes chronologically is a mystery, but for my money the counter-melody is so indispensable that I sing it to myself whenever I hear the versions without it.

Mattachins or *Bouffons* was a sword dance, evolved from an ancient ritual, involving dancers with "swords at their sides, little sticks in their right hands and bucklers in their left." Here may I be allowed to digress and mount an etymological hobby-horse? The purpose of the stick was to swash the buckler, which was a shield, and frighten the enemy with the noise. Therefore the word "swash-buckling" is nonsensical - one doesn't buckle one's swash, one swashes one's buckler. I grant that "bucklerswashing" is not very gainly. However...

The *Bouffons/Mattachins* is treated fairly formally for half the movement. After that the thought of the swords, sticks and bucklers is too much for Warlock and we get his riotous sound effects taking over.

Considering that *Capriol* is Warlock's best known work, it seems incredible that he had difficulty selling it. After several refusals, Curwen eventually offered 25 Guineas (£26.25) on condition that the composer agreed to accept only 25% of the royalties from the PRS and MCPS, instead of the usual 50%. Within a year or two the work had paid for itself many times over. I have a royalty statement for the last quarter of 1933, showing that *Capriol* earned £77 15s 0d for the publishers. The composer's share was £19 8s 7d. A small irony - this copy of *Orchesography* once belonged to J Curwen, presumably the person who negotiated the deal.

Finally, may I return to conventionality and thank the Committee for their support in the past year, and you all for coming today.

Fred Tomlinson

Given at the Annual General Meeting of the Peter Warlock Society, at LAMDA
(London Academy of Music and Dramatic Art), 8 June.

ORCHESOGRAPHY

lascivious and wayward dances which have been brought into use, in the dancing of which the damsels are made to jump in such a manner that they very often show their bare knees if they do not keep one hand on their dresses to prevent it.

Capriol. This manner of dancing seems to me neither beautiful nor decent, unless you are dancing with some buxom serving wench.

Arbeau. I shall not fail to give you hereafter the tabulation for dancing it. However, here are the pictures of the movements *grue* and *pied en l'air*.

Grue droite
or
Pied en l'air droit



Grue gauche
or
Pied en l'air gauche



The *grue* is sometimes done so that when the dancer springs and places one foot in the place previously occupied by the other foot, the latter is raised forward in the air. This movement is called *entretaille*,¹ and is also of two kinds, as there are two kinds of *grue*. That is to say, *entretaille du gauche*, making a *grue droite*, and *entretaille du droit*, making a *grue gauche*.

Capriol. I quite understand this; it is only the same movement, except that it begins with this *entretaille*.

Arbeau. A movement contrary to the *grue* is made when the dancer springs on one foot to support his body and raises

¹ Mr. Charles d'Albert defines *entretaille* as the jump preceding any step. Cf. C. d'Albert, *Encyclopædia of Dancing*, N.D., p. 56.

PS TO CHAIRMAN'S REPORT

There have been complaints in the past that the Society's activities are too favourable to those who can easily get to London. There is indeed some truth in this. Although we have had AGMs in Kent and jaunts to Wales and East Anglia, these have largely originated in London. I thought I would investigate the membership list to see if such centralisation is justifiable. However unfortunate it may be for cross-country travellers, it is a fact that travel to and from London is easier than most other journeys.

To summarise - moving South, then anti-clockwise:

London and environs: [bounded on the West by our Treasurer (High Wycombe) the South-West by our Honorary looker-after of Warlock's grave (Godalming) and the South-East by our Editor (Sevenoaks)]: 7 Vice-Presidents and Honorary Members, 40 others.

South and South-East: 3 in Kent and 3 in Sussex (including Dr Copley, who has frequently graced us with his presence in London, and indeed on all of our jaunts.)

East Anglia: 6, including our distinguished President, Sir Peter Pears. Most have managed to make trips to London.

The Midlands: 7 - a broad area - Hertford, Milton Keynes and Peterborough might feel nearer East Anglia than Loughborough, Leicester and Derby (2).

North-East: 8 (Yorkshire 4; Northumberland and Durham 2 each.)

Scotland: 2 (both Largs)

North-West: 2 (Stockport and Port Sunlight)

Wales 1 (Professor Parrott, who hosted one of our most memorable jaunts.)

South-West: 8 (Somerset 3, Devon 3, Cornwall 2)

Westish: 3 (Oxford 2, Hampshire 1)

Channel Islands: 1

Indian Ocean: 1

Turkey: 1

South Africa: 2

Australia: 4

U.S.A.: 12 (New York 4, Philadelphia 2, Massachusetts, New Jersey, Phoenix, Troy, Washington, Wisconsin)

Canada: 3

It will be seen that our membership is well scattered, apart from the London area. However, the suggestion was made at the AGM that a meeting might be organized in the West Country. Bristol is fairly convenient for a London contingent, reasonable for the South-West and Westish members, possibly even the Midlands and North-West people.

We would be pleased to hear from our more distant friends whether this seems a good idea.

F.T.

POSITIVE IMPRESSIONS

At a time of cut-backs in the arts, it is good to hear that the GKN English Song Award is going from strength to strength and is increasing its scope next year. Full details of the 1986 activities will be given in the next Newsletter.

Meanwhile, more Warlock is certainly finding its way into broadcasts, concerts, and commercial recordings. The work of the PWS would seem to be bearing fruit. Perhaps with more justification than British Rail we can say "We're getting there". But with still a long way to go.

HAMPSHIRE WARLOCK DAY-OUT Saturday 28 September 1985

Dear Member,

Following the successes of the Welsh Weekend and the Norfolk Day-out, it is proposed that we visit the two pubs in Hampshire that have particular Warlock associations, and also call at Warlock's tomb in Godalming on the way.

The song 'The Fox' was inspired by the 'tattered ears' of a fox's mask in the Fox Inn at Bramdean, after an evening with the poet Bruce Blunt. An account of the story is told in Dr Copley's book, page 143, and Fred Tomlinson's 'Warlock and Blunt', pages 12-29. Lunch will be available there.

At closing time it is proposed to visit Bruce Blunt's home at Marriner's Farm, and the Long Barrow, and arrive at the Bat and Ball in Hambledon in time for the 6pm opening. This pub has associations with 'The Cricketers of Hambledon' which was written for the Hampshire Eskimos' New Year's Day cricket match at Hambledon in 1929; see photographs in Fred Tomlinson's book. It is hoped that the Friary Meux (Guildford) Band will be playing from 6-8pm, and will be on hand to accompany our corporate rendering of the song. It had been hoped to plan a cricket match; Warlock Society v. the successors of the Eskimos, but unfortunately the pitch will have been closed for the winter.

The coach costs are tabulated below to indicate the possibilities of numbers:

12-seater	£132.50	£11 each if 12	£22 if 6
29-seater	£144.50	£5 each if 29	£8 if 18
40-seater	£159.50	£4 each if 40	

It is intended to hire the coach for 12 hours, meeting at Victoria train station, returning there 9.30pm. Please sign the slip below and return by 7 September. Confirmation will be made on 14 September.

Yours sincerely,

Malcolm Rudland

Malcolm Rudland

17 Gledhow Gardens,
London SW5 0AY

I would like to come for the Hampshire Day-out on 28 September.

Signed.....,bringing.....friends.

Address.....

Telephone Number

I am prepared to pay up to £.....for the coach.

A SAD SONG

One of our transatlantic members, Mr R Beckhard of New York, has kindly sent photostats of some of his Warlockiana. Most interesting to me is the string quartet version of *A Sad Song*, not previously seen. Dated June 1922, this is in the key of C minor (for obvious reasons when one looks at the last notes on the cello part). Comparison with the published version in the first set of *Peterisms* suggests that the string version was the original. The B minor piano part is a straightforward transposition of the quartet score, indicating where parts cross and giving bowing marks rather than piano phrasing. It is nice to have one more uncertainty cleared up and we are grateful to Mr Beckford (who, incidentally, took the photograph of Warlock's grave that appears in Dr Copley's book).

When *A Sad Song* was rescored for small orchestra, C minor was again the key chosen. The MS (Add.52910) is undated, but it was written at Eynsford, which puts it between 1925 and 1928.

Fred Tomlinson

TREASURER'S REPORT

1984 was a better year for the Society. We had a surplus of £35 of income over expenditure, as against a deficit of £16 last year. The Current Account stood at £117 and the Deposit at £472, a total increase of £50 over 1983.

Income

Subscriptions were up, from £423 to £441, and included £48 from the Inland Revenue from the Covenants.

Donations were down from £139 to £69.

Bank interest increased slightly at £27.

Expenditure

Newsletters and postage were about the same, at £298.

The audit fee was £58, also the same as last year, but a once-for-all payment of £46 was paid to start the Deed of Covenant scheme.

£100 was paid to the 'English Song Award', a very worthy cause which came into being during the year.

MEMBERSHIP REPORT

Our total membership at present is 103. We have 38 Life Members. Of the remaining 65 members, only 32 have paid their subscription for this year so far. There are 22 who have only paid up to 1984, and 11 who have not paid since 1983. I earnestly ask those members who are behind with their subscriptions to search their conscience and please send a cheque to me (Treasurer) forthwith. The Society, as you know, works on a very tight budget. Your subscriptions are absolutely vital.

PAYMENT SLIP

(The subscription is £8 per annum.)

I enclose a cheque for ... made payable to the Peter Warlock Society, and addressed to the Treasurer, Robin Crofton, 8 Wynbury Drive, Totteridge, High Wycombe, Bucks HP13 7QB.

NAME

ADDRESS

.....

.....

CORRESPONDENCE

A member of the Society writes from Brambridge in Hampshire:

That's a whole lot better and brighter, this latest Newsletter. (No. 34)

Not 'The Plaque'. I shall not want to go and gawp at that. Rather old-hat: corny, in fact. But the 'Sing-along' thing - that must have been tremendous good fun. And absolutely right, of course, for the music.

There was the newspaper-cutting. That struck a personal chord. I was a little boy in hospital when I read that. It made me very, very sad; though all I had heard then was 'Capriol'; but I think this is what set me off to search for the music. I was still a shrill treble then: later a 'nothing much' sort of voice; but I could play the piano pretty well and that was fun with a good singer.

It would have been a jolly thing if someone had thought to tape it all (the Sing-along). You could make stacks of copies - should sell like hot cakes. Warts and all, so to say: not just the music; but all the inanities, the chatter, clinking of glasses - the lot.

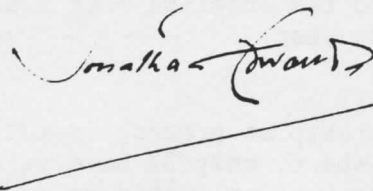
After all, the songs are to be sung - not bloody 'English Lieder', 'Art-Songs' and all that crap. Mind you, I wouldn't go for 'The Countryman' in dialect: the words are 'City-Arcadian', aren't they?

So, I hope you do it all again - often - and tape it next time. I can't hope to get there.

I was pretty angry with the BBC about the series they gave us from Bristol. Technically poor: John Elwes seemed to be singing from behind a curtain. Badly timed too. Late in the evening would have been better. But very likely it's some member of the Society who is to blame for the 'scheme' of the series. Only a scholarly ass would think of arranging a series of songs on the chronology of the texts. And was it malice that dragged 'Dedication' out of its cob-webbed cupboard to rattle its indecent bones? I should reckon Peter has long since finished doing penance for that sin.

Candlemas 1985

Jonathan Edwards



A handwritten signature in cursive script that reads "Jonathan Edwards". The signature is written in dark ink and is positioned above a horizontal line.

I wonder how Mr Edwards would have planned six half-hour programmes of Warlock's songs - so as to give purpose, shape, variety. -Ed.

ARIZONA STATE
UNIVERSITY

TEMPE, ARIZONA 85287

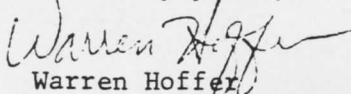
COLLEGE OF FINE ARTS
SCHOOL OF MUSIC (602) 965-3371

7-5-85

Dear Mr. Cox:

Enclosed is a recent recital programme I performed at our university. It featured an assortment of 20th-century songs and was the last of a six-recital series devoted to English song, the result of my sabbatical study in England in 1981. I closed the recital with the Warlock set for reasons of programming and nostalgia (Warlock's As Ever I Saw was the very first English I diligently studied whilst in college). Please note that A Sad Song was a première in this string quartet version (graciously given to me from manuscript by Mr. Robert Beckhard of New York City, who discovered it in England some years back). The set was well received by the audience. The string quartet, a student group of our university, expressed interest in doing more of these arrangements next year - quite good I think for cowboy-land! Please tell Fred Tomlinson of this. I will also try and write to him my appreciation for his copies of the other three arrangements: Chopcherry, Sleep, Fairest May. And possibly our Society membership would like to know that Warlock is faring well in the American southwest!

Sincerely yours,



Warren Hoffer
Associate Professor, Music

The recital included - besides the four Warlock songs with string quartet - songs by Gurney, Gibbs, Vaughan Williams, Bliss, Finzi, Berners, Peter Dickinson, Trevor Hold, Geoffrey Bush. See also 'A Sad Song' - p. 7. -Ed.

FORTHCOMING EVENT (for your Diary)

Sunday, 20 October, Purcell Room, South Bank, at 7 pm

WARLOCK - THE ENIGMA

A Dramatic Profile, by Philip Stone, in words and music
presented by
PHILIP STONE

With NINA WALKER (piano)

The very roots of English song lie in the depths of ancient music - we need look no further than Warlock, for example, and his choice of texts and many of his compositional procedures, so heavily influenced by the Elizabethan lute song. His work, and that of many of his contemporaries, is thoroughly suffused with that distant 'golden age', thought by many to be England's most creative era.

- Anthony Rooley, in the *Bulletin of the GKN English Song Award*

NOT ALL OF IT WAS SET BY WARLOCK
(the first of a series of poems in their complete form)

MERRY-GO-DOWN

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RUTTEKIN

*Hoyda, hoyda, Joly Ruttekin !
Hoyda, hoyda, lyke a Ruttekin !
Hoyda !*



RUTTEKIN is com unto oure towne
In a clooke withoute cote or gowne
Save a raggid hode to kouer his crowne,
Like a Ruttekin.

Ruttekin can speke no Englisshe,
His tonge rennyth all on buttyrd fyssh
Besmerde with grece a bowte his dishe,
Like a Ruttekin.

Ruttekin shall bryng you all good luk,
A stoup of bere up at a pluk,
Till his brayne be as wise as a duk,
Like a Ruttekin.

When Ruttekin from borde will ryse
He will pis a galon pot full at twise,
And the ouerplus under the table of the new gyse,
Like a Ruttekin, hoyda !

[From an early XVI century MS. song-book.]



'THE CURLEW' AT THE BATH FESTIVAL 1985

The Artistic Director of the Bath Festival this year is William Mann, former music critic of 'The Times'. On meeting him again in Bath it was encouraging to learn he included *The Curlew* this year as a result of his life-long admiration for it. The balancing of the programme was ideal (Elgar Quartet, Britten *Hölderlin Fragments*, *Curlew*, Elgar Piano Quintet), though the preparation of the Warlock left a lot to be desired.

The publicity billed the concert as a programme of haunting masterpieces, but nowhere in *The Curlew* did the most haunting moments become revealed as the composer intended. The passage in harmonics for strings at the end of the first song was over before anyone realised they were meant to be playing harmonics, even though Warlock indicates 'very slow', 44 to the crotchet. Similarly, the *trem. sul ponticello* at the end of the first verse of the 'Withering of the Boughs' was lost, and in the second verse the witches' spindles of wool became unknotted, and the cool dim dances became clog-like and far too earthy. However, throughout, the tenor, Neil Mackie produced a clear bell-like resonance, perhaps a particularly unique sound when the swans were coupled with golden chains, and the desolation in the whispered passage was very evocatively caught; and the intonation in the final song was well maintained. However, the intonation of the viola in his opening phrase, set me ill at ease from the start, and when no attempt was made at the phrasing of the first quartet passage, and semiquavers became quavers, I began to wonder how many rehearsals had taken place. The cor anglais made no attempt to copy the opening phrasing of the singer when he repeats it a page later. A *subito pppp* from *mf* was totally ignored, and there was no unity to the many pauses.

If this work has to be performed on only a couple of rehearsals, I think it is imperative that someone who knows it well should direct at least the first rehearsal. The parts look deceptively easy, but managements considering the work must try to book artists familiar with it, or at least provide adequate rehearsal time.

Malcolm Rudland

How I First Came Across Peter Warlock's Music

by IAN PARROTT

The Editor asks for contributions on this subject. Arthur Hutchings's arresting article in a recent Newsletter (July 1984) stimulates me to stir my stumps. Two ideas on his final page have provoked a reaction. "What you may or may not do with the third crotchet" in Palestrina counterpoint reminds me that I was grilled by that stern musicologist H K Andrews on this very point when having a go for some appointment at Oxford. I believe several amusing stories have circulated widely about Hutchings's own academic applications of a similar nature... The other word was Mangeot. When as a youngster I did in fact get a scholarship to New College, Oxford, I had the pleasure of playing the viola in chamber music under André Mangeot's gentle soft-voiced instruction. More than anything else I remember his telling us the string-players' jargon of where to put our fingers on the instrument - and the word 'finger' was always pronounced to rhyme with 'singer'. What we actually played I have forgotten. (Incidentally, as far as I remember, he never spoke of his editorial work with Warlock.)

New College, Oxford, proved to be the place where I fell under the spell of Peter Warlock - though, before that, I remember a Mr Gardner at my prep school,

Orley Farm, who made the boys sing *What cheer? Good cheer!* (In his book on Warlock, Ian Copley, I notice, just lifts that then newly-published unison song out of the commonplace.) Schooldays on the whole did not yield much. My teacher at Harrow, Reginald Thatcher, encouraged very little musical enterprise or creativity in any way. I had to wait until I was under the kindly influence of Sir Hugh Allen - first at the RCM, where he was Director, and then, from 1934-7, at Oxford, where in addition he was Heather Professor. (Holding down two such posts at once was more common then than now.)

The really exciting change was in fact Oxford. In particular I had the pleasure of knowing the professional New College organist, Dr Sydney Watson. He also conducted the Harmonic Society, which had previously been directed by George Thewlis of Christ Church, a personal friend of Peter Warlock. Sydney Watson had two special enthusiasms: Glazunov (1865-1936) and Warlock. For a time I showed interest in Glazunov - in particular, the rhythms of his sixth symphony - and I discovered that my wife's mother had known him.

The sounds of Peter Warlock's harmonies meant even more to me, and before finishing my undergraduate days I had devised a concert, which involved getting the ladies of St Hugh's College to co-operate. My contemporary, Denis Mulgan, organ scholar of Worcester College, helped and we put on a varied programme at the ladies' college on 30 May 1937. It included the three *Dirges* - then thought to be unperformable. Winifred Dussek sang the *Lillygay* cycle and we performed both *Sorrow's Lullaby* and *The Curlew*. Also taking part were the tenor Edward Manning and the baritone Frederick Wade, A.E. Smith (flute) and Elizabeth Kitson (cor anglais). The other performers were the Kirby String Quartet, the St Hugh's Choral Society and the Isis Orchestra, which gave *An Old Song* and also played my orchestration of the organ part for the solo version of *Bethlehem Down*. The unaccompanied chorus version of *Corpus Christi* was performed, with Mrs Dussek and Edward Manning as soloists. The evening ended in convivial fashion with *The Lady's Birthday*. The piano accompaniment for soloists were provided by myself, and for the choruses were shared by Denis Mulgan and Robin Miller.

The composer Humphrey Searle (who died in May 1982) was then aged 22 and in his last year as an Oxford undergraduate, studying Classics. He gave us a friendly write-up in *The Cherwell*, which helped to make the whole enterprise seem most worthwhile. Searle also obtained the lively interest of Constant Lambert, and wrote to Cecil Gray, who, though also unable to attend, approved of our discreet muted string quartet support for the singers in parts of the very difficult *Dirges*. Apt, they were, for voices with viols.

Little did I know then that in 1950 I would settle in West Wales, only 45 miles from Cefn Bryntalch, where Warlock wrote most of his greatest works. I thought often of the poems of Yeats with their references to the Irish curlew, but more often I travelled over 'the top' to Powys and the haunting cries of the Welsh curlew, which the composer had heard.

And then, many of us responded happily to Patrick Mills's advertisement in 1963 to form a Society, and we have never looked back...

Ian Parrott, composer and writer, has been Gregynog Professor of Music at the University College of Wales from 1950 to 1983. He is a foundation member of the Peter Warlock Society.

We are planning to reprint his article Warlock in Wales (Musical Times, October 1964) in a future Newsletter.

The 'friendly write-up' in the Oxford magazine, to which Ian Parrott refers above, is worth quoting - not least for the views of the 22-year-old Humphrey Searle in 1937 regarding Warlock's music.

MUSIC

Music of three modern British composers has been heard recently—two groups of Holst's *Hymns from the Rig Veda* at the Eglesfield concert on Thursday, Goossens' first violin sonata at the chamber music concert in the Town Hall on Saturday, and a whole concert of works by Peter Warlock at St. Hugh's on Sunday afternoon. If Peter Warlock has come out of it best, it is not only because a concert of this type can include, as it did on this occasion, nearly all his finest work, but because he had a sensitiveness and a power of uninhibited expression which none of his contemporaries seems to have equalled. *The Curlew*, for instance, can rank among the masterpieces of modern music of any country; in fact I know of no other piece of music which is so vivid an expression of desolation and despair, and the limited resources with which this effect is reached only make it a more remarkable achievement. *Sorrow's Lullaby* again and the Webster Dirge for mixed voices have that kind of restrained beauty which is usually peculiar to French music, combined with a genuinely Elizabethan pathos and intensity, while the carols re-create the poignant, slightly sinister (as in *Corpus Christi*) atmosphere of medieval mysticism; they are a reminder of the old superstitions which lingered on long after Christmas ceased to be a pagan feast and which were at last painlessly extracted by means of robins, plum puddings and picture-postcards.

The chief credit for a very successful performance of a long and varied programme which contained some works of extreme difficulty must go to Ian Parrott, who not only trained and conducted the chorus in all their pieces except the Dirges (which were very capably conducted by Denis Mulgan), but also made an excellent orchestral arrangement of the original organ accompaniment to the carols, trained and conducted the orchestra in *An Old Song* and the sextet in *The Curlew* and accompanied the three groups of solo songs on the piano. His treatment of *The Curlew* was a little inclined to be episodic, but the singing of Edward Manning and the playing of the Kirby Quartet and the two wind players were excellent, and the performance as a whole was most moving. *An Old Song* is not one

of the best of Peter Warlock's works, and it would probably require a performance of the Beecham type to bring out its atmosphere fully; the female chorus was rather hesitant in *The Bayley Berith the Bell Away*, but the first of the Dirges was exquisitely done in spite of passing buses. The string quartet was used to accompany the second and third of these, and it would have been better to have had the chorus in front of instead of behind it, as the singers were clearly still finding it difficult to get their notes, and the central climax of *The Shrouding of the Duchess of Malfi* failed to come off; but this must be some of the hardest choral music ever written, atonal composers not excepted, and I am told that even the Oriana Choir had to give these Dirges up as a bad job. Winifred Dussek joined Mr. Manning in a beautiful performance of *Sorrow's Lullaby*, and each of the three soloists contributed a group of songs. The distinctively Warlock as opposed to the Heseltine side of the composer's nature (to which latter most of the works mentioned above belong) was also well represented, and—though the composer might have found some ironical amusement in its occurrence in a ladies' college in the middle of a Sunday afternoon—the concert ended with a cheerful performance of *The Lady's Birthday*.

Humphrey Searle

PUBLICATION NEWS

John Bishop writes:

All members who are subscribers to the complete Warlock edition should by now have received Volume 3. If you haven't, please be in touch with me and the matter will be rectified forthwith (Thames Publishing, 14 Barlby Road, London W10 6AR). Volume 4 is now in preparation but is unlikely to be in print until the end of the year.

Distribution of Thames publications has now been taken over by Novello, and all three volumes of the collected edition - also the two *Sociable Songs* volumes - can be ordered from them (Novello & Co. Ltd., Fairfield Road, Borough Green, Sevenoaks, Kent, TN15 8DT). The *Codpieces* publication is currently out of print, but should be available again soon, as will be *Candlelight*.

May I give you notice of a book which I will be issuing in November this year? It is *Lonely Waters*, an account by Lionel Hill of his seven-year friendship with E. J. Moeran, which only ended with Moeran's death. It gives an affectionate account of the man and includes a number of revealing letters between him and his wife (the cellist Peers Coetmore).

IN PRAISE OF MARIE STOPES

As usual, we end with something lighthearted. The following item was concocted by your Editor for him to 'render' at the Sing-along last December. It was suggested by a paragraph in the Cecil Gray biography: Gray is illustrating the Heseltine-Warlock dichotomy.

Philip had always been fond of children... Peter, on the other hand, could find no words strong enough to express, not merely the irritation and impatience which every normal person feels at times and often, towards the enchanting horrors that children indubitably are, but a frenzied detestation and loathing... On one occasion, for example, when a well-meaning music publisher wrote to him suggesting that he might consider the composition of a set of songs suitable for children, he (the publisher) must have been somewhat taken aback on receiving in reply a vitriolic hymn of hate directed against all children past and present, and an eloquent paeon in praise of the activities of Marie Stopes, expressing the pious wish that they might be extended to the point at which no children would be born in future.

Well, if Warlock had written a song along those lines, what would it have been like? One can only surmise... But the following was merely a quickly-thrown-together *pièce d'occasion* and was never intended to be scrutinised as a serious composition. However... There have been requests to circulate it - and Fred Tomlinson was insistent. So here goes!

D.C.

IN PRAISE OF MARIE STOPES

Words: Dubious

Music: Prosdocimus de Beldamandis III

Con spirito e senza inibizioni ($\text{♩} = 112$)

ALL *f*

VOICES

PIANO

(1.) RE- JOICE WITH US, FOR MA- RIE STOPES HAS JUS- TI- FIED MAN'S
 (2.) NO LON- GER NEED THE POPE'S COM- MANDS, BUT FOL- LOW NOW WHAT

WIL- DEST HOPES, LET'S FOL- LON MA- RIE TO THE LETTER, WITH NO MORE FEARS OF BEING A BE- GETTER.
 STOPES DE- MANDS. DONT SHRINK, RE- COIL, OR SPOIL THE FUN : THE PILL TO COME IS NOT A BITTER ONE.

f marc.

1ST ————— 2ND —————

SOLO *molto liberamente - quasi parlando*

(2.) NO KIDS - FOR ON- LY FOOLS HAVE

allarg. (3.) NO KIDS - FOR ON- LY FOOLS HAVE

(*marc.*) *mf*

GOT 'EM. NO SOPPING NAPPIES, NO REEKING BOTTOM, NO

f

recovering tempo

mf

RUNNY NOSES, NO CONSTANT BAWLING WHICH MAKES US FROM OUR BEDS COME CRAWLING.

recovering tempo

p *mf* *p marc.* *cresc.*

ALL f *A tempo primo*

(4.) FOR THIS, DEAR MARIE, THANKS TO THEE, ALL PER-IODS NOW ARE SAFE AND FREE. UP-

STANDING, WE OUR GLASSES RAISE! COME, ONE AND ALL, AND SING HER

SOLO *p* *p*

PRAISE. A-VE MA-RI-A ... STOPES.

A M S G