

Peter Warlock Society

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Editor David Cox, Bell Cottage, Magpie Bottom, Shoreham, Sevenoaks, Kent TN15 6XP

THE CHAIRMAN'S REPORT : 1987

Given at the Annual General Meeting of the Peter Warlock Society at LAMDA (London Academy of Music and Dramatic Art) on Saturday, 23 May.

I must say how pleased I am to see new faces - particularly our friends from America. Looking back to my report of last year, I see I was to have introduced you to an American member, Robert Berkhard, who hoped to be present. I'm pleased to see that he has made it this time. It's good to be able to thank him personally for the photographs and manuscripts he has allowed us to copy, as recent Newsletters can testify.

On the subject of Newsletters, I must once again congratulate David Cox on keeping up the high standard; but I would also like to express my pleasure that at last, after many years of requests, we are getting contributions from our members - not just in this country, but from Europe, Australia, and across the Atlantic. Please keep them coming.

Last year I had the sad duty of recording the deaths of Sir Peter Pears and Louis Pearson. This year I have to add the name of Elizabeth Poston, one of the few remaining who knew Warlock personally. She was something of an enigma. She always replied courteously and promptly to requests, but always in the negative. We hope that at last we shall be able to see the Heseltine/Delius correspondence which she bought at Sotheby's just 20 years ago for £1,300. It is ironic that she, or her agent, was bidding solely against the Delius Society. It is too soon

yet to say what will happen, but we are in touch with Miss Poston's nephew. It is worth recording that she wrote useful articles on Warlock, biographical and musical, and accompanied recitals of Warlock songs from memory. There is a BBC recording of a talk she gave which included some private recordings. I hope they still exist.

On a happier note: following the death of Peter Pears we invited Richard Rodney Bennett to be our President and were delighted when he agreed. Two of my minor treasures discovered at Hay-on-Wye on the way back from the 1979 PWS jaunt to the Cotswolds and Wales, are copies of *The Bookman*. Both have articles by Rodney Bennett, Richard's father. The first, dated September 1923, is the most valuable pre-Gray impression of Heseltine/Warlock. We might well reproduce it in a Newsletter. The second, two months later, is a review of Heseltine's book on Delius. Richard, of course, spends a lot of his time in the USA, but we hope he will grace us with his presence before long.

Reverting to Newsletters: was I the only one to receive no. 37 arranged like the firing-order of an experimental 12-cylinder engine? My pages went 1,4,3,6,5, 8,7,10,9,12,11,2 ! *

You may remember I mentioned having sung *St Anthony of Padua* within sight of his tomb. While I was there - though horrified by the commercial aspect, I had to have some souvenirs. There were forms to fill in if one wanted to receive free copies of the magazine "Messenger of St Anthony". I filled one in, including the language I desired, and duly received not only copies of the magazine, which was pretty rubbishy, but also a rather nice calendar with splendid pictures of the tomb and Basilica. I only mention this because next month I'll be back there, singing Rossini not Warlock, and would be happy to put anyone's name on the mailing list.

Coming back to the Newsletters, I would like to make some points about no. 38, January's issue. It is so easy to make statements about dead people who can't defend themselves. Richard Shead's book on Lambert is one of the more outrageous examples of this. Heseltine was not a destroyer. If he occasionally demonstrated against people he considered phoneys, like Christian Darnton, perhaps we can leave it to history to decide who was right. To say that PH taught Lambert and Moeran to drink is rubbish. Lambert was not a frequent visitor to Eynsford. There is one recorded visit, with Lord Berners, in a Rolls Royce. One might just as well accuse Lord Berners of destroying Lambert. References to the bohemian life-style at Eynsford are surely grossly exaggerated. Sometimes it was riotous there, but usually this was after a long spell of hard work. You only have to consider the sheer volume of work produced in those three years - not just compositions, but many of the best transcriptions, complete with scholarly prefaces - to realize that the wild tales are not the whole story... Coleman's article ["The Dual Personality of Philip Heseltine" by Stanley M. Coleman: see Newsletter no. 38, p. 11 - the study by Dr Ralph Grover] was based entirely on Gray's book. Far more use is

* How this happened is a complete mystery. We check each copy before it's sent! -Ed.

Denis ApIvor's recent article. Our thanks are due to him and the Editor of *Music Review* for their permission to reproduce it for circulation.

Finally, thank you all for coming, and thanks also to the Committee members, present and absent, for the year's work.

Fred Tomlinson
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THE WEEK-END OF THAT NAKED RIDE

On p.103 of Gray's biography there's the famous episode of Warlock roaring along village streets on a motor-bike at 60 miles an hour, stark naked.

In *London Magazine*, June 1987, an article by Carole Angier tells more about that 'Week-end in Gloucestershire', where Jean Rhys and Adrian Allinson were staying with PH and 'Puma' Channing. There are some interesting illustrations, including Allinson's painting of Puma (see Newsletter no. 37).

THE ENGLISH SONG AWARD

The winner this year was Nicholas Clapton (counter-tenor), with Lindsay Gowers (soprano) second, and Roberto Salvatori (baritone) third. Rather interestingly, each of the winners so far has been a different voice - 1984, baritone; 1985, tenor; 1986, soprano; 1987, counter-tenor. The theme for this year's competition was 'Myth, Magic and Legend'. Winner's recital, Wigmore Hall, 17 Nov.

66 candidates entered, choosing 494 songs by 94 composers. Warlock was represented by *The Birds, The Fox, Ha'nacker Mill, Heraclitus, I asked a thief to steal me a peach, The Night, Robin Goodfellow (6 times), As ever I saw.*

In the popularity stakes, Warlock came 8th, equal with Stanford. Purcell was by far the most popular, with Britten, Michael Head and Vaughan Williams a little way behind.

BALLET

Sadler's Wells Royal Ballet includes the 'Capriol' Suite in their London programme, October 27-31.

MUSIC FOR A WINTER'S EVENING

Under this title Martyn Hill (tenor), with Philip Simms and the Tallis Chamber Orchestra, juxtaposed Frank Bridge, Peter Warlock and Finzi with Britten's Serenade for tenor, horn and strings, on February 8, at the Blackheath Concert Halls.

BERNARD VAN DIEREN

In *Composer*, Spring 1987, there is an article on Bernard van Dieren and his place in English music. There is a scandalous dearth of performances of his music in this his centenary year. Nothing in the Proms, nothing at Cheltenham (which is traditionally a festival of British music) ... The article is by Denis ApIvor.

SOME RECENT PERFORMANCES

Malaysia: Our Secretary, Malcolm Rudland, organised a concert of British music in Penang, with the help of local artists, on January 21. The programme included a performance of the 'Capriol' Suite in a version for organ and piano; also, the 'Cod Pieces', with various instruments.

The Orpheus Club, Ealing, on February 7, had a recital by Sidonie Winter (mezzo-soprano), with Nigel Foster (piano): songs by Fauré, Duparc, Schumann, Britten, Ireland, and Warlock. The Warlock group consisted of the three *Saudades, The First Mercy, The Night, The Bayly berith, and The Fox.*

LETTERS TO THE EDITOR

A Downhill Influence?

Following on from the excerpts given in the last Newsletter, from recent biographies of Constant Lambert and E.J. Moeran, concerning the alleged influence of Warlock on the drinking habits of those composers...

Lewis Foreman, in his book on Arnold Bax, has this to say (p. 224) on the drinking habits of the Eynsford Camarata:

More significantly, one wonders if this episode [Arnold Bax's visit to Eynsford] may not have been Bax's introduction to alcohol on more than a social scale. [...] When the full score of *In the Faery Hills* was published, Bax sent Heseltine a copy referring to an "evening at Jellineck's" (Lionel Jellineck, a lawyer friend of Heseltine who also appeared at Mrs Bax [senior]'s parties at Frognaal, was later well-known as a circuit judge) and to a "Rabelaisian Raspberry Saga". The latter occurred when Bax, Heseltine and Moeran ('Old Raspberry') had become drunk, and Moeran, who had a bad head for alcohol owing to his war wound, was retrieved from the gutter in a comatose state.

I don't think this proves one thing or another, beyond a friendship between like-minded people, but more sinister than this and other references to PW's drinking habits are implications of drug misuse. Cecil Gray is, as I recall, adamant that this went no further than limited experimentation with cannabis; but it seems that what we have is a gross case of "the evil that men do lives after them", Warlock being, probably as a result of Gray's narratives, a ripe case for such misrepresentation. There is a panoply of Warlockian details - the occult infatuation comes to mind - that exist largely on speculation and in fertile imaginations. Until somebody comes along and quotes me dates and specific details I shall go on believing that PW, like many others in the 1920s, became fascinated by the occult and strong personalities such as Crowley; he probably read up a lot (as suggested in his letters to Colin Taylor). I am inclined to put Gray's analysis of the facts, as with other aspects of what has become the Warlock myth, to over-reaction.

Brian Collins
(Leicestershire)

I am very interested in the continued attempt, more than 50 years after his death, to use Philip Heseltine's alleged bad psychological and physical influence as a stick to beat other composers with. I feel I have done the best I can to lay this myth in my recent article, *Peter Warlock: a psychological study* ('Music Review') [circulated to all members of the PWS recently], and it would be superfluous to add much to what I said there. However, I can perhaps pick up some remarks by Richard Shead,⁽¹⁾ Constant Lambert's biographer, implying the Heseltine taught Lambert to drink. Shead's quotation from Lambert that he would "never forget what he owed to van Dieren" (culled from the present writer), is then coupled with a sneer at the unfortunate van Dieren for his drinking, and a 'baneful' influence on Lambert. Unfortunately for Shead, information taken from Christian Darnton who had quarreled with Heseltine, and another hostile musician, was directly contradicted by testimony from Edward Clark (in a personal letter to me) that Heseltine was not an 'alcoholic' like Lambert, and by Marie Nielson (Gray's wife) that van Dieren's drinking was a myth - though, caught by pain in public, he would occasionally drink a glass of spirits to enable him to carry on. The present writer is also unique in having had the advantage of a medical discussion with Kenneth Walker, van Dieren's surgeon - whose information is the reverse of Shead's innuendo, and included a profound admiration for the spiritual quality of the composer. The remarks of Lambert about his debt to van Dieren meant just what they said. Anyone in possession of modern medical information on alcoholism needs no reminding that you don't learn to be an alcoholic, and you need no teaching. Indeed, it is a disease rather than a learned state. Unfortunately, another non-musician, Andrew Motion,⁽²⁾ picked up and

redistributed Shead's misinformation widely in a recent successful book, thus perpetuating the slander on the memories of the dead Heseltine and van Dieren.

Denis ApIvor
(London NW3)

- (1) *Constant Lambert* by Richard Shead (London 1973)
- (2) *The Lamberts* by Andrew Motion (London 1986)

See also a reference in the Chairman's Report.

The Three Carols, with orchestra

Your mentioning Three Carols recalls a Carnegie Hall performance, December 16th, 1945, with full orchestra and chorus, conducted by Robert Shaw. I joined the group (The Collegiate Chorale) in September 1945, and Shaw was excited by the coincidence of that date [Warlock died on the night of December 16/17, 1930] - and the performance went well. Alas, a recording was made, but the tape (a copy of the original disc) is so distorted that I hesitate to send it. Recording live concerts in 1945 was a bit primitive - at least, this one was!

Robert Beckhard
(New York)

TREASURER'S REPORT

1986 was slightly disappointing, as our surplus of £156 was £68 less than last year. This was due to a fall in subscriptions from £618 to £532, and in donations from £71 to £38. However, our expenditure on Newsletters, postage, etc. was also lower - from £383 to £323.

We again supported the English Song Award, by advertising in their Brighton Programme and by giving them a donation of £50.

At the end of 1986, we held £884 in our Deposit Account and £79 in our Current Account.

MEMBERSHIP REPORT

As we go to press, the membership stands at 108. This figure includes 38 Life Members - and of the remainder only 31 have paid their subscription for this year! Seven members will soon have to be struck off, as we have had no money from them since 1984. Please search your conscience and find your cheque-book, if you're one of the guilty, and fill in the form below, thus saving the Society the expense of sending out reminder letters.

Name (in capitals)

Address

I enclose a cheque for £ , made payable to the Peter Warlock Society.

(£8 per annum; students £4; life members £96. Cheques to the Treasurer, Robin Crofton, 8 Wynbury Drive, Totteridge, High Wycombe, Bucks HP13 7QB.)

REVIEW

Havergal Brian on Music (Selections from his Journalism), Vol. 1: British Music, ed. Malcolm MacDonald (Toccat Press, 1986)

Described by the editor as 'large-hearted', Havergal Brian shows considerable enthusiasm for composers of his own and an older generation. Elgar and Delius come in for special mention, but he also gives Granville Bantock similar critical appraisal — Bantock, we remember, according to Gray, wrote the only music which caused Peter Warlock, an inveterate and seemingly undisturbable sleeper at concerts, to "stir uneasily in his seat". However, Brian thought Bantock's *Omar Khayyam* comparable with *Gerontius*.

Many other composers — Bax, Holbrooke (talking of his neglect), Cyril Scott, et al. — are covered with fair insight. Warlock might have enjoyed Brian's description of Vaughan Williams's music as increasing in ponderability "like the slow pressure of a steam roller". Brian then goes on to many younger composers, but seems not to notice Peter Warlock until his death. Here he refers briefly to Warlock's part in the organisation of the Delius Festival of 1929, though in his previous account (five pages are given) he made no such acknowledgment. Brian seems not exactly perceptive in this obituary (*Musical Opinion*, Jan. 1931), which credits the composer with a "singularly frank and happy personality"; and some of the songs are said to have "a certain aloofness". While giving his fulsome backing to other runners such as Dyson, Walford Davies and Eugene Goossens, Brian must have somehow missed a winner here.

In the early 1920s Brian was writing about brass bands — and his current gigantic *Gothic* Symphony needed huge orchestral forces, with the use of four separate brass bands. Did this perhaps have something to do with an antipathy for what Warlock, the miniaturist, stood for? Gray's biography quotes Warlock writing to van Dieren (p. 24): "...When I think of some of the 'monumental' composers in present-day England alone, I feel that I would rather spend my life trying to achieve one book of little songs that shall have a lasting fragrance, than pile up tome upon tome on the dusty shelves of the British Museum."

Brian vaguely quotes a comment on Sorabji by Warlock, and states that Warlock 'founded' *The Sackbut* in 1920 — without any detail. Did Warlock analyse "a complex orchestral score while dictating business letters to his stenographer"? *The Curlew*, Brian reports, won a Carnegie award in 1923, but not a word is there of appraisal of this or any other Warlock composition — assuming, that is, that the editor has not omitted it from his selection.

Ian Parrott

In the next Newsletter (January 1988) we shall include Ian Parrott's article "Warlock in Wales", from the *Musical Times*, October 1964.



PUBLICATIONS NEWS

John Bishop writes:

All those who ordered copies of Volume 4 of the Collected Edition should have received them by now. There was a further delay at the printer's while one section had to be reprinted; but all is now well. Anyone else requiring a copy of this or any of the earlier volumes should write to me at 14 Barlby Road, London W10 6AR.

'WARLOCK: A LIFE IN PICTURES': Chairman Fred Tomlinson and I are working on the format of this book (which has the support of the Society's Committee), and we expect to announce our plans in the next few weeks. All members of the Society will receive a prospectus and will be invited to become subscribers. (The list of subscribers will be printed in the book.) The planned publication date is early 1988, but the prospectus will give an exact date and all other details.

HOW I FIRST CAME ACROSS WARLOCK'S MUSIC

A contribution to the series comes this time from IAN COPLEY - composer, writer, academic - author of the first comprehensive study of Peter Warlock's music. We're sorry to say, however, that he is having a spell in hospital at present. His contribution (dictated to his wife) is therefore briefer than we had originally planned. He has our best wishes, and we hope he'll be home again soon.

When I was but thirteen or so
I lived in a golden land.
Peter Warlock and Vaughan Williams
took me by the hand.

There was no great amount of live music in my home town - Dartford, in Kent - and we cherished what we could find. Thus it was that I heard one of our amateur singers, a fine bass-baritone, giving a first-rate performance of *Captain Stratton's Fancy*. Here, obviously, was a new musical world to be explored.

Then, there was a programme of Christmas music, broadcast by the BBC Singers, which included *Corpus Christi* (with the tenor solo sung by Peter Pears) and *Bethlehem Down*. My next encounter with Warlock arose from reading the Cecil Gray biography. I had now become most interested in Warlock's life. This interest increased still further when a local singing teacher informed me that Warlock had lived in Eynsford (five miles away from Dartford) where he met up with D.H. Lawrence (*sic*).

The acquisition of a B. Mus. made it possible for me to engage in academic research and this resulted in some interesting discoveries. For example, most of the men who knew Warlock were now dead but their wives were still alive! Thus, this piece of doggerel came about:

I had better write a letter
Firmly saying 'No'
To Mrs Foss and Mrs Goss
And Madame Ladmiraault.

The metamorphosis of a Ph. D. thesis (University of London) into a published book was an exceedingly lengthy process*, ten years in fact; but despite the number of years that I have been involved with this research, my original enthusiasm for the music has never waned.

*An extraordinary publishing saga which we hope Ian will one day recount for us. -Ed.

THE BROCHURE

We're enclosing two copies of a new brochure. This is a special edition designed to serve a particular purpose: the Committee of the English Song Award have kindly agreed to send out 2,000 copies free of charge, with their own circulation of material. 500 copies are also being circulated to the Delius Society, and 100 to the Grainger Society.

Our production costs have been kept to a minimum because our Secretary has personal friends in the design and printing business. But we have felt for some time that a more comprehensive brochure is needed, to include the choral music, the orchestral and other instrumental music, along with the sections already in our original brochure. This would mean about double the amount of material, and we estimate that to produce 4,000 copies along these lines would cost about £400.

We wonder whether any member might personally wish to help us achieve this project, and might feel they could donate the cost or a portion of it. Further mailings to specialised areas could then be undertaken at £15 per 100 if we could build up a special fund for publicity. We want to be able to make a continuing publicity drive which would, we hope, keep the name of Warlock in the public eye, and could also increase our membership.

Please use the enclosed copies to try to encourage others to join the fold. The more members we have, the more the Society can achieve.

RECORDS TO SELL TO MEMBERS

We have 8 copies of Peter Warlock: Songs, Part-songs, and Carols DSLO 27
The Louis Halsey Singers: Louis Halsey (conductor) with
Wilfred Parry (piano)
Robert Tear (tenor), with Geoffrey Parsons (piano)

£2.99 each, + 75p for posting and packing. Obtainable from Malcolm Rudland - address on p.1 of this Newsletter.

A DETAILED GUIDE TO ALL WARLOCK'S SOLO SONGS

There exists a remarkable and immensely useful guide, by Michael Pilkington, to all the solo songs of Warlock. This forms part of a general guide to the repertoire of English Solo Song. The Warlock section consists of 43 closely-packed A4 pages. The songs are placed in chronological order, and each is dealt with in comprehensive detail. We are given: title, first line (if different from title), poet, publication date, original publisher, key or keys (the original one indicated), composition date (if known), range, meter, tempo marks, duration, degree of difficulty, most suitable voice or voices, a paraphrase of the text (useful for programme notes), description of the vocal line and the accompaniment, and any further comments and information that might be of value. There are indexes of titles and first lines, poets, voices, and special categories.

We are considering how it could be made available for a reasonable cost. Surely it's a 'must' for some publisher.

WARLOCK: 93rd-BIRTHDAY CONCERT AT TRINITY COLLEGE, LONDON

COMING !

Friday, October 30, at 7. A date for your diary. Performances by members of the College. The programme includes *The Curlew*, *Corpus Christi*, *Sorrow's Lullaby*. Also, part-songs, and groups of solo songs. Conductor: Geoffrey Mitchell.

May 8th 1929

78 Denbigh Street
London, S.W.1.

-9-

Dear Mr Fenby

I was extremely pleased to find in you one more addition to the increasing number of enthusiastic admirers of the work of Van Dieren. I send you a score of his latest string quartet, in the hope that you will enjoy it no less than n^o 3. It is a wonderful work.

The "North Country Sketches" and "Air and Dance" were brilliantly played in the recording studio yesterday.

Bernard's handling of the orchestra was quite masterly.

The new piece was most enthusiastically appreciated by all who heard or played it: it will be a big success.

It is time that many other works of Delius which are lying in his cupboard should be given a hearing, for there is undoubtedly a great deal of good stuff among his manuscripts.

I am seeing Beecham next Monday, à propos

of the programmes of the six-day Delius festival he proposes to give in the autumn, and I shall suggest to him that the interest of the programmes would be greatly increased by the inclusion of some early and unknown works (dated, of course) which, apart from their intrinsic merits, would give people an opportunity of tracing the composer's musical development from one period to another.

If you have the leisure to examine some of these scores, I should be exceedingly grateful for some information about them, as to which, in your opinion, would be best worth performing.

I have definite and pleasant recollections of a suite called "Florida", dating from 1886, but there are many works which I know only by name, such as the tone-poem "Hiawatha" (1888),

"Petite suite d'orchestre" (1889), "L'été de printemps" (1891), Suite for small orchestra (1890), Suite for orchestra in three movements: (a) "La Quadrone" (b) "Scherzo" (c) "Marche caprice" (1890) Three symphonic poems: (a) "Summer Evening", (b) "Winter night", (c) "Spring morning" (1890), Tone-poem: "Sur les cimes" (1892) and "Sommer i Gurre" for voice and orchestra (1902). And, if I remember rightly, there is a beautiful prelude to the opera "Lomelia" which might be performed separately.

I have written to M^{me} Delius on this subject, and it would be as well if you discussed the matter with her before mentioning it to Delius himself.

"The late lark" (Henley) ought certainly to have its first hearing at the festival: and are there completed versions of "Cynara" (1906-7) and "Poem of life and love" (1919), or are these only fragments? If you would be so kind as to give me any news of these things, it would be most helpful - provided, of course, that my suggestion is acceptable at all.

Yours very sincerely
Philip Herdson

This 3-page letter (actual size - not reduced) was written to Eric Fenby in 1929, the year of the Delius Festival which PH helped Beecham to organise. Our thanks to an American member of the PWS, Robert Beckhard, who owns the letter, for permission to reproduce it. We hope that the beauty and minute precision of the handwriting will be clear in the reproduction.

'Bernard', p.1, is Anthony Bernard (1891-1963), conductor, founder of the London Chamber Orchestra.

WARLOCK AND THE LILLYGAY TEXTS

by Brian Collins

Warlock selected his texts for the *Lillygay* set from the "anthology of anonymous poems" of the same name edited by Victor Neuburg. Several of the poems in the collection are undoubtedly anonymous and of some antiquity, such as the well-known *Lyke Wake Dirge*, but other pieces are of a more dubious validity. Fred Tomlinson speculates on the origins of some of the poems in the Poetic Notes to Volume 1 of the Handbooks (p.30) and all that needs to be added thereto is to point out that in *Merry-go-Down* the poem *Sick Dick, or, The Drunkard's Tragedy* (which also appears in the *Lillygay* anthology) is unequivocally attributed to Neuburg.

But whatever the origins of these texts, the way that Warlock dealt with them - and not just musically - is of interest. PWS Newsletter 38 demonstrates that, in order to achieve brevity and directness for the third song of the set (*The Shoemaker*), PW employs only the first three verses of the ten given by Neuburg. The unused seven verses are not totally lost, however. The innuendo contained within the numerous tempo changes of the song, not to mention the knowing wink (the falling third in bars 29-30) that highlights the *double entendre* of the words "And there he has fitted his own pretty wench" more than makes up for their absence. Incidentally "do" (bar 18) is a misprint for "to" and not some curious old dialect form!

Rantum Tantum also has verses left unset by Warlock. He uses the first four but rejects the last two. The fifth verse of the original is verbally weak to the point of being twee:

The little fern fronds are curly,
And the apple boughs are white,
And the steers are brown and burly,
And the birds sing for delight.

and it is not difficult to see why it was unused (apart from the fact that the fourth verse provides an excellent conclusion anyway). The last verse is more robust:

Oh, hey for Rantum-tantum!
Come out, my love, to see:
And for virgins, Oh, 'Od grant 'em
What virgins grant to me!

PW was not a prude but his choice of song-texts is, in terms of erotic references, conservative. His lute-song transcriptions were subject to the same degree of selectivity, hence the *Dildos and Fadings* episode. The last verse lacks the verbal subtlety in dealing with such matters already encountered in *The Shoemaker* or, indeed, *Johnnie wi' the Tye* and would have been out of character in songs of this nature. Similarly, while "Rantum-tantum" is a euphemistic term for something we all understand, by not being explicit it becomes acceptable. Another reason for PW's rejection of the last verse is that it is specifically male-oriented and, given the female bias of the majority of the songs, such sentiments are inappropriate.

The texts of *Johnnie wi' the Tye* and *Burd Ellen and Young Tamlane* survive in Warlock's settings more or less intact. There are some minor alterations to punctuation in both songs, but nothing that obscures the meanings of the words. In *Burd Ellen* "twan" (second verse of the song) is misprinted as "twam" in the poem. The OED is not specific about the past tense of the verb to "twine" but the affinity with the Scottish variation "twane" is clear enough.

The most significant case of tampering with the original text is that of *The Distracted Maid*. Some alterations are of a relatively minor nature: "sang" (Warlock) for "sung" (Neuburg) in verse 1; "ruined" (PW) for "ruin'd" (VN) in verse 2; "I'll claim" and "how happy I should be" (PW) for "I'd claim" and "how happy should I be" (VN) in verse 3. This is not the principal source of interest, for a glance at the score shows that only the most rudimentary punctuation has been retained, commas and full-stops in the main with the occasional apostrophe where appropriate. There is however no

punctuation relating to direct speech, even though (cf. *Burd Ellen and Young Tamlane* where direct speech markings are retained) there are clearly two people involved, i.e. the teller of the tale and the Distracted Maid herself. Neuburg, aided by appropriate punctuation, is in no doubt about who says what: the Maid begins her own story with the refrain line at the end of verse 1 and continues to the end of the poem, the first three lines belonging to the narrator.

Warlock is not as unambiguous as this. From the sense of the words there is no doubt as to where the Maid begins her contribution - at the same place as in the Neuburg version. But it is by no means clear whether the ending of the song belongs to the Maid or the narrator. Cecil Gray describes this ending (*Peter Warlock: a memoir* p.246) as "worthy of Schubert himself", a description echoed by Ian Copley (*The Music of Peter Warlock* pp.96-97). The concluding bars are indeed made very powerful by the isolation of the voice and the temporary cessation of the otherwise relentless quaver motion established in the introduction. So arresting is the device in fact that it must portend something stronger than - to use Gray's words again - "the reality of her position". Is it not more satisfying (and more Schubertian) to interpret it as giving weight to a comment on the Maid's plight by the narrator, emotionally heightened by the latter's (ironic?) faith in her own lover's fidelity? Without helpful punctuation the words can be construed either way, but the fact that the song consciously omits the speech markings and then makes such a musically dramatic gesture suggests a different interpretation to that of Gray.

Brian Collins is Head of Music at a Leicestershire comprehensive school, and is currently seconded to Leicester University where he is researching Peter Warlock (for a Ph.D), endeavouring to place the composer into a historical perspective. The first major encounter with Warlock's music came for Brian Collins when, as a student at Bede College, Durham, he became involved with the 'Week-end of Warlock' (organised by his tutor, the late Louis Pearson, in 1970). He is a member of the PWS.

Lillygay (Warlock): Five songs, the poems from "Lillygay", an anthology published by the Vine Press, Steyning, Sussex. Composed July/August 1922. © Chester, 1923, as a set. All the poems except the last are traditional, and the tunes are in folk-song style, though none of them are actual folk-songs. "I have been unable to find the first three items of the Lillygay cycle in any of the most comprehensive ballad collections. Perhaps these should also be ascribed to Neuburg the poet." (Tomlinson) They make an excellent group for soprano.

(From Michael Pilkington's guide to the solo songs of Warlock - see p.8. After this comes a detailed description of each of the five songs.)



NOT ALL OF IT WAS SET BY WARLOCK

(continuing the series of poems)

Take, o take those lips away

It's not surprising that Warlock ignored the second stanza, which in quality does not bear comparison with the first. There seems to be general agreement that the first is by Shakespeare - and it comes at the beginning of Act 4 of 'Measure for Measure'. But both stanzas appear, as part of the same song, in 'The Bloody Brother' by John Fletcher (1579-1625), and both are given in some anthologies. (Warlock's 'Sleep', 'A Sad Song' and 'Mourn no moe' are settings of poems by Fletcher.)

Take, oh! take those lips away,
That so sweetly were forsworn,
And those eyes like break of day,
Lights that do mislead the morn!
But my kisses bring again,
Seals of love, though sealed in vain.

Hide, oh! hide those hills of snow,
Which thy frozen bosom bears,
On whose tops the pinks that grow
Are of those that April wears!
But first set my poor heart free,
Bound in those icy chains by thee.

from John Fletcher's *The Bloody Brother*



YOU ARE INVITED TO A WELSH WARLOCK WEEK-END : 12/13 SEPTEMBER

It is hoped to visit Didbrook Vicarage (near Cheltenham), Hay-On-Wye, Tintern Abbey, Cefn Bryntalch, and have an over-night stay at Prof Ian Parrott's home in Aberystwyth. Prof Parrott has kindly agreed to act as host again for Saturday night. He has some spare rooms in his house, and has offered to help with extra accommodation required. Sleeping-bags may be useful. Or accommodation could be in local bed-and-breakfast houses, or possibly University lodgings. A paddock also is available if you wish to bring a tent... We can discuss this further with you when we know how many are coming.

Our plan is to hire a drive-it-yourself coach. This would work out at £13.60 each for a 15-seater, or £11.65 each for a 12-seater.

And we shall need a non-drinking driver. Would anybody like to volunteer?

If you are interested, please fill in the slip below and return it as soon as possible. Deadline for acceptance is 26 August.

I shall be coming to the Welsh Warlock Week-end, 12/13 September.
I shall not be bringing anybody else with me.
I shall be bringing spouse/friend/ friends. [How many? Male/female.].....
I shall be able to bring sleeping-bag/tent if required.

Please fill in and delete as required.

NAME (IN CAPITALS, PLEASE)
ADDRESS
TELEPHONE NUMBER

Return this slip to David Cox (address on p.1 of this Newsletter) as soon as possible: the extreme limit for reply is 26 August .