

# Peter Warlock Society

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## INDEED A MEMORABLE WARLOCK WEEK

October 21 to 28. It started with the excursion to Ruddles' Brewery on the 21st (see Brian Collins's report, p.11). Then, on the 25th there was the Wigmore Hall recital of David Aler, the winner of the 1988 English Song Award (the competition for singers which in 1988 included a Peter Warlock Prize). Three days later, on the 28th, we had the Warlock 94th-birthday concert at London's Guildhall School of Music and Drama.

David Aler sang groups of songs by Purcell, Warlock, Stanford, Mark Raphael, Vaughan Williams, and Lennox Berkeley. The Warlock group was *The Lover's Maze*, *Sleep, My Own Country*, *Ha'nacker Mill*, and *Pretty Ring Time*. The son of a Swedish scientist and the English soprano Jacqueline Delman, David Aler has an attractive, well-produced baritone voice, together with a pleasant, out-going manner of presentation. For the critic of 'The Daily Telegraph', Alan Blyth, he has as yet "not made that essential leap between singing with taste and musicality to communicating with his audience by interpreting each song as though he meant every word". Well, there's time. He's young, intelligent, musical, and his power of interpretation should develop as a matter of course.

The Warlock birthday concert is now an annual event. A special feature of the Guildhall's enterprising concert was the rare opportunity it gave to hear the Three Carols and the *Capriol Suite* in their full-orchestral garb. Two of these carols (*Tyrley Tyrlow* and *Balulalow*) were arranged by Warlock for chorus and orchestra from solo songs; *The Sycamore Tree* was a new piece to complete the trilogy. The suggestion for this work came originally from Vaughan Williams, for performance by the London Bach Choir, which he conducted. With far fewer voices, the Guildhall choir was at times overwhelmed by some of Warlock's robust orchestral textures; but for the most part (under the conductor Gregory Rose) the intentions of the composer were effectively realised, and it was a pleasure to hear at last a performance of this work.

The programme - devised by Michael Pilkington - included as many as nine songs with string quartet accompaniment; others with piano - the five *Lillygay* songs, *Candlelight* (why is this charming and imaginative set of twelve little songs not heard regularly?), two songs for soprano and small orchestra (*A Sad Song* and *Pretty Ring Time*), and *An Old Song* for small orchestra. It was a programme which displayed the range and variety of Warlock's output - a variety which can easily hold an audience's attention for a whole concert. We must indeed be grateful to the

Guildhall forces - orchestra, choir, seven soloists (singing mostly from memory), string quartet, piano accompanists. Comparative critical assessment of these young artists would not be appropriate here. They responded positively to the challenge of this often very demanding music, and they had an appreciative audience...

And so ended a week which - in Warlock terms - was indeed an eventful one.

D.C.

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THE IONIAN SINGERS (conductor, Timothy Salter)

The difficult and rarely-performed *The Full Heart* by Warlock is being given by this choir in their concert on Monday, 6 March 1989, at St John's, Smith Square, London, at 8 pm. Two other Warlock items are *As Dew in Aprille* and *Benedicamus Domino*. It's a concert of works by Grieg, Delius, Sibelius, and Warlock.

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#### ENGLISH SONG AWARD

We're very sorry to hear that there will be no competition this year. The six years of generous GKN sponsorship have now ended, and further sponsors are now being sought. Every effort is being made for the continuation of this important competition, and we shall keep our members informed of progress.

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#### ENGLISH SOLO SONG

The first two volumes of a series intended as a detailed guide to the whole repertoire of English solo song from Elizabethan times to the present century, by Michael Pilkington, will be published by Duckworth on 23 March, at £14.95 each.

Volume 1:    Campion, Dowland, and the Lutenist Song-writers

Volume 2:    Gurney, Ireland, Quilter, and Warlock

There will be a review in the next Newsletter.

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#### PUBLICITY NEWS

John Bishop writes:

I much regret that since the last Newsletter there has been little progress on either the promised pictorial biography of Warlock or Volume 5 of the Collected Edition. I can plead 'circumstances beyond my control'; but nevertheless the situation is frustrating for all of us. Now that I have become a full-time publisher (having just taken early retirement from my main job) it is to be hoped that Thames will operate more efficiently in future. In the meantime, let us hope that I shall have good news for all in the next edition of the Newsletter.

One project I have taken over recently from Triad Press is an excellent monograph of C.W. Orr by an Australian writer, Jane Wilson. All Warlockians will find this interesting, I think. It is likely to be available April/May.

## THE BENJAMIN LUXON/DAVID WILLISON RECORDING

We said in the last Newsletter that there would be a review of this record in the next. It is certainly the most comprehensive recorded set of Warlock songs yet, and it includes items rarely heard. Rather at the last minute we decided that its importance was such that it warrants a wider discussion than just one view, with perhaps some excerpts from press reviews. So this is postponed to the next Newsletter (August/September).

Meanwhile, get hold of this recording if you possibly can. Chandos Records LP ABRD 1329; cassette ABCD 1329; CD CHAN. 8643.

The 32 songs are recorded in chronological order of composition.

Side 1: *The Wind from the West; Whenas the rye; My gostly fader; Lullaby; As ever I saw; Take O take those lips away; The bayley berith; Sweet content; Mourn no moe; There is a lady sweet and kind; Play-acting; Captain Stratton's Fancy; Mr Belloc's Fancy; Late Summer; Hey, trolly lolly lo; The Bachelor; Rest, sweet nymphs; Piggesnie; Sleep*

Side 2: *Autumn Twilight; Milkmaids; I held Love's head; Thou gav'st me leave to kiss; Yarmouth Fair; Ha'nacker Mill; The Night; My Own Country; Walking the Woods; The First Mercy; The Jolly Shepherd; Passing by; The Fox.*

The sleeve-notes are by Fred Tomlinson.

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## NEWS ITEMS

COMING: The Keisuke Ensemble (a music group of Ian Thiele and his Japanese wife Keiko Iwatsu, who have recently joined the PWS) are giving a concert at St Mark's Church, Reigate, Surrey, on 10 June 1989, at 7.30. The programme includes a group of Warlock songs with string quartet (Singer, Sally de Frates); also music by Respighi and Haydn.

### CRUSAID RECITAL

The Baritone David Wilson-Johnson, accompanied by David Owen Norris, gave a recital for Crusaid (a national fund-raising charity to meet the specific needs of individuals with AIDS) on 9 November at St John's, Smith Square, London. The programme included three Warlock songs: *Captain Stratton's Fancy, Fair and True, and Yarmouth Fair.*

CHRISTMAS AT ST THOMAS, NEW YORK is the title of a fine recording of a wide range of Christmas music by the St Thomas Church choir of men and boys (Organist and Master of the Choristers, Gerre Hancock). Included are Warlock's *Adam lay ybounden, Benedicamus Domino, and Bethlehem Down.* The CD record is one of the Stradivari Classics (SCD 8006). The general manager of this record company is Michael Fine, a New York member of the PWS. We shall play the Warlock items to members at the AGM in June.

### Radio 3

In a series called 'A Century of English String Music', Warlock's 'Capriol' was coupled with Britten's Simple Symphony on 18 November. 'Capriol' was the early mono recording of the Boyd Neel String Orchestra, under Boyd Neel.

A 'Social Lunch' was organised by the PWS and took place on Saturday, 28 January, in the smoke-free Function Room of the Kensington Tavern, Russell Road. Other similar events will be arranged from time to time.

## THE DELIUS LETTERS

One of the many laudatory reviews for the first volume of Delius's letters, edited by Lionel Carley, said: 'This copious work, on which the research has plainly been prodigious, is that rarity - an epistolary biography, skilfully meshed by a masterly narrator.'

Exactly so - and the same can be said of the second (and last) volume, which is now available: Delius - a life in letters, 1909-1934 (Scholar Press). This makes wonderfully rewarding reading, with Mr Carley's shrewd choice from the available riches and ever-helpful annotations.

He has to confess that the Heseltine letters to Delius 'have not, unfortunately, been accessible to me' (well, I think we know why...\*). There are, nevertheless, quite a few in the reverse direction. For example, in 1916 Delius writes to warn Warlock of the dangers of dabbling in operatic production without the necessary professionalism. Of a production of *A Village Romeo and Juliet* he says: 'A love scene between two English singers is a farce which only one who knows what a love scene ought to be can appreciate. The English singer is by far too self-possessed; he and she is afraid to show emotion and especially passion. You should have seen Mr Hyde (Sali) and Ruth Vincent (Vrenchen) kissing each other !! and when at the end of the great scene in the hay boat they ought to possess each other whilst the boat gradually sinks, they were both gracefully reclining side by side on the hay - as if they were out for a boating tour on the Thames at Maidenhead.'

Or in 1924, writing to Warlock about *The Curlew*, Delius says: 'I think it is a very delicate piece of Music, but I think - if I may make a criticism - that you have spun it out a little too much. It seems to me that your song "The Curlew" was more concise, and therefore more effective.' (Indeed a characteristically sweeping comment!)

Delius, the tough, thrusting, amusing and occasionally spiky man, emerges very vividly in these 500 pages.

John Bishop

\* See Newsletter No 40, p.15. -Ed.

## ATTITUDES TO BARTÓK

*Bartók in Britain: a guided tour* by Malcolm Gillies Oxford, £22.50

'The Béla beareth the bell away.' (The witticism is Cecil Gray's.) This is a remarkable book in many ways, and it will certainly be of interest to PWS members for the detailed account of the part played by Philip Heseltine and Cecil Gray in the reception of Bartók at various times and in various parts of this country, as pianist and as composer. Heseltine first became interested in Bartók at Eton, thanks to the adventurous guidance of his music master, Colin Taylor. Later, a personal friendship with the composer developed. The author goes so far as to say: "Not a little of the new level of recognition accorded to Bartók in Britain after the First World War can be attributed to their [Heseltine's and Gray's] essays and reviews. Indeed, so effective were these early writings in evaluating Bartók's output and significance that they fathered a critical tradition, some elements of which still linger in the Bartók literature of today."

Is that something of an exaggeration? Malcolm Gillies should know. This is a meticulously researched book within what is a very limited framework. Bartók visited Britain first in 1904, and 20 times between 1922 and 1938, performing in venues which ranged from concert hall to girls' school. A mass of detail has been dredged up from Hungarian, British, and American sources. Much of it is dull or trivial; but a clear picture emerges of the way we were and of our various reactions to a foreign musical style which seemed calculated to shake us out of complacency. Certain critics, such as Calvocoressi, were sympathetic; others, such as Percy Scholes, openly hostile. And everything in between. Even Gray found the dissonances of some of the later works hard to take. The BBC shilly-shallied, and failed to record certain important broadcasts for posterity.

All in all, Bartók, despite some notable successes here, had little influence on British composers and British music-making until much later. His naturally withdrawn personality comes across - at heart a scholar, detesting self-promotion (as the blurb says). A final chapter examines his relationship with the Arányi family

in England (in particular with the violinist Jelly d'Arányi, for whom he felt, in vain, more than just friendship and musical empathy)... It's good that we have the very numerous reference notes all on the relevant pages, and not gathered up all together at the end.

D.C.

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'THE WILD WELSH WARLOCK WEEKEND' - A HANGOVER

For the record - we should mention that there were two slips in the report which appeared in the last Newsletter. The date of the Warlock letter referred to at the top of p.10 should be 1921, not 1927; and in the quotation half-way down the page, Warlock should have been 'arrayed' (not 'arranged') in cassock and surplice - when he officiated at the organ and gave his rendering of *Ton-y-Bottel* "with harmonies that must have seemed most appropriate to the villagers".

In the report, also, there was reference to Tom Cooper (now in his late 80s) who knew Warlock at Cefn Bryntalch. He worked for the family, but there was also affection, we are told. Tom Cooper was interviewed last summer, and his memories of Warlock are on tape. We were hoping for a transcript in time for this Newsletter, but it has not materialised.

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You are cordially invited to the  
ANNUAL GENERAL MEETING: SATURDAY, 10th JUNE

More people came to the last AGM than to any previous one - but we had hoped for more still. It's an ideal opportunity for members to get to know each other and to feel an immediate participation in the work of the Society. We're holding it this time at 'The Antelope', Eaton Terrace, off Sloane Square. (3 minutes from Sloane Square Underground. Turn right, past Royal Court Theatre; right again into Cliveden Place; Eaton Terrace is then first left.)

The programme will be: lunch from 1 pm, Committee meeting at 2; then the AGM at 3, followed by some entertainment, some listening to recordings, etc., and refreshments.

The new proprietor of 'The Antelope' is Geoff Elliott, who is sympathetic, and can offer us accommodation where we should be quiet and undisturbed. Beers available are Benskins, Burton, Wadworth 6X, Adnams (and probably Ruddles, too).

In 1929 Warlock wrote to a friend: "At the time of the Delius Festival I am now perforce at the office from 9.30 am to about 8.30 pm, when I lapse exhausted into The Antelope." The Warlock 1980 plaque is displayed in the bar.

Please put this date, June 10, in your diary now. No further notice will be sent. And please fill in the slip below and return it to Malcolm Rudland, so that he knows how many to prepare for. (Return the slip only if you are coming.)

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To Malcolm Rudland, 17 Gledhow Gardens, London SW5 OAY (01-373 9292)

I intend to come to the AGM on 10 June.

NAME..... Number of persons coming with me ....

MY ADDRESS ..... PHONE.....

October 12<sup>th</sup> 1929

90 Regent Street  
W.1.

My dear Bruce,

The Delius Festival - which is driving me nearer the asylum than I normally am - combined with the defalcation of the business manager of the I.L.O. magazine - is my excuse for not thanking you before for that extremely good-looking partridge. I had to give it to the successor of the defalcator, for Barbara is away, and I am now poring at the office from 9.30 a.m. till about 8.30 p.m. when I lapse exhausted into "The Antelope". I shall be glad when October is over. When shall we see you again?

Yours ever

P.

'Bruce' is Bruce Blunt, several of whose poems were set by Warlock. They drank together at The Antelope.

90 Regent Street was the address of the League of Opera, which was PW's base during the Delius Festival, 1929.

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#### PETER WARLOCK SOCIETY/DELIUS SOCIETY JOINT MEETING

This joint meeting, based on the theme of Heseltine's piano transcriptions of Delius, will take place on Wednesday, 22 March, at 7 pm, at the British Music Information Centre, 10 Stratford Place (off Oxford Street, near Oxford Circus station).

Music to be performed will include PH's transcription of 'A Song before Sunrise' and Fred Tomlinson's transcription of Warlock's Serenade - these to be played by Felix Aprahamian and Malcolm Rudland. Robert Threlfall will play 'In a Summer Garden' (Delius/PH). Others taking part will include Fred Tomlinson, Anthony Ingle...



This pencil sketch was discovered by Malcolm Rudland during a casual visit to the National Portrait Gallery. It's one of 36 sketches by Ernest Procter (1886-1935) who was principally a landscape painter and mural decorator. He exhibited at the Royal Academy in 1921. These drawings were made during the rehearsals at Queen's Hall, London, for the performance of Delius's *Mass of Life* on Friday, 1 November 1929, during the Delius Festival.

*The above sketch is reproduced here for the first time, by kind permission of the Trustees of the National Portrait Gallery, London.*

The collection was bought by the National Portrait Gallery in 1974, and many of the sketches are untitled. If any members wish to see them, and feel they may recognise any characters who might have been there, do phone 01-930 1552 and ask for an appointment to view No. 4975 of the Catalogue. The collection is not normally on public view - nor is any portrait of Warlock. Our Secretary is actively campaigning to try to rectify this.

From fact to fantasy. A pictorial contribution to our 'long-running series'.  
(Other contributions - verbal, pictorial, or what you will - would be welcome.)

# HOW I FIRST CAME ACROSS WARLOCK'S MUSIC





NOT ALL OF IT WAS SET BY WARLOCK  
(a series of poems)

## Tyrle, tyrlow, tyrle, tyrlow

So merrily the shepherds began to blow

**A** Bout the field they piped right,  
So merrily the shepherds began to blow ;  
Adown from heaven that is so high—  
Tyrle, tyrlow, tyrle, tyrlow !

Of angels there came a company,  
With merry songs and melody.  
The shepherds anon gan them aspy.  
Tyrle, tyrlow, tyrle, tyrlow !

Gloria in excelsis, the angels sang,  
And said that peace was present among,  
To every man that to the faith would fong.  
Tyrle, tyrlow, tyrle, tyrlow !

The shepherds hied them to Bedlem,  
To see that blessed sun His beam ;  
And there they found that glorious leme.  
Tyrle, tyrlow, tyrle, tyrlow !

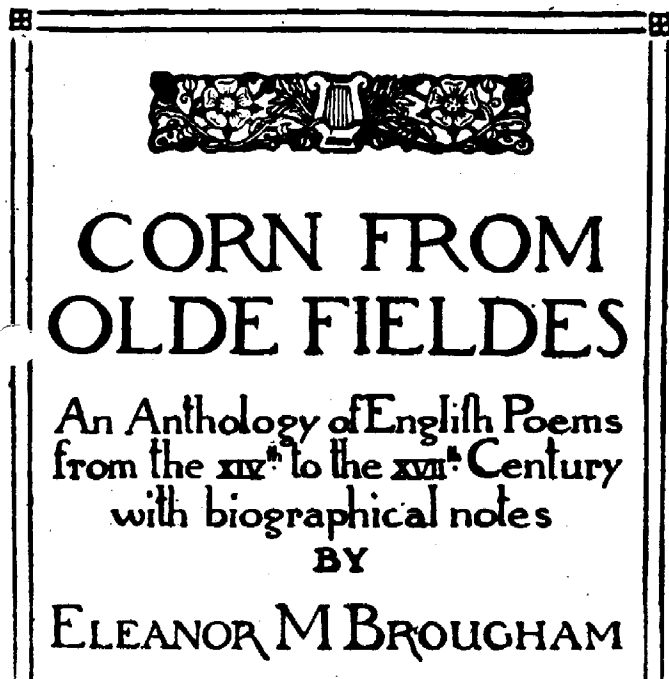
Now pray we to that mekē Child  
And to his mother that is so mild,  
The which was never defiled,  
Tyrle, tyrlow, tyrle, tyrlow !

That we may come unto His bliss,  
Where joy shall never miss,  
Then may we sing in Paradise  
Tyrle, tyrlow, tyrle, tyrlow !

I pray you all that be here,  
For to sing and make good cheer,  
In the worship of God this year.  
Tyrle, tyrlow, tyrle, tyrlow !

*From Balliol MS. 354, a.d. 1536,  
Balliol College Library, Oxford.*

fong = accept  
leme = ray of light



Yes, the above is part of the title-page of an anthology which Warlock possessed and from which doubtless he took the text for *Tyrley Tyrlow* (in Vol. 3 of the Society's Collected Edition). The anthology was published by John Lane, The Bodley Head, London and New York. The preface is dated 1918.

The title-page also contains a quotation from Thomas Nashe: 'Poetry is the Honey of all Flowers, the Quintessence of all Sciences, the Marrow of Wit and the very Phrase of Angels.'

'Tyrle', 'terley', 'Tyrlow', etc. are a representation of the sounds of musical instruments accompanying the singing. (OED gives 'Tirl' and 'Tyrl' as originally to pluck the strings of a harp.)

Warlock omitted the third stanza.

PHILIP HESELTINE AND KAIKHOSRU SORABJI  
[PH & KS]

by Fred Tomlinson

KS died on 15 October last year, aged 96, after a remarkable life. Obituaries appeared in the 'quality' papers, but PH was not mentioned in these.

In 1913, PH wrote an article, 'Some Reflections on Modern Musical Criticism', which was published in *The Musical Times*. He was paid half-a-guinea (52½p) for each of the four columns, and promptly spent £1 on a motorbike.

KS wrote, care of *The Musical Times*, a most enthusiastic letter, signed Dudley Sorabji Shapurji (KS was born in London, the son of a Spanish-Sicilian mother and a Parsi father). PH was still a student at Oxford, but they met at a London concert. Correspondence followed, mostly concerning Sorabji's name. In the British Library there are some letters from KS to PH [Add. MS 57963]. Unfortunately, KS didn't keep his letters from PH - strange, as most people tended to keep them. So it's only my guess that PH invented the Kaikhosru forename.

They became friends. PH became acquainted with KS's music, leading to the famous quarrel with the critic Ernest Newman. [See *Musical Opinion* October 1920.] PH was always incredibly generous with the time and effort he gave to other composers. He could not understand why Newman was not prepared to look at Sorabji's music. (Mind you, I'm not a bad musician myself, but looking at Sorabji scores does boggle the mind!) Strangely, Newman refers to "these two singularly humourless young men". I don't know about KS, but PH - humourless?

In July 1920, KS contributed an article entitled 'Modern Piano Technique' to *The Sackbut*, which PH illustrated with three pages of music examples in his usual exquisite hand.

To me the strange thing about PH's opinion of KS is his admiration of the 'monumental' works - far removed from what he himself aspired to. ("I should be more than happy if at the end of my days I could look back upon an achievement comparable to that of Philip Rosseter who left behind him but one small book of twenty-one immortal lyrics.")

As a journalist, PH took over from E.J. Moeran for a few weeks as music correspondent for *The Weekly Westminster Gazette*. A recurrent theme in his journalistic career was what he called 'The mind's ear'. His first ever musical article was on Arnold Schönberg, who at that time declared that - "the artist does, not what others consider beautiful, but what for himself is a necessity". This was in 1912, before Schönberg's artistry turned into arithmetic. PH reported that Schönberg's works were not made by him, but dictated to him.

In KS's case the results were more remarkable. Without preliminary sketches or use of the piano, he wrote the fair copy. No rewriting or alterations were required.

Then for many years KS banned performances of his music. Yet he continued to write a vast amount of music (including 8 piano concertos). And since his death he seems to have become an industry. Apart from a few works, you can now buy all his scores for a total of a little over £1,500...

KS's two books, *Around Music* and *Mi contra Fa*, are well worth reading for their wit and erudition. In the former he refers to the remarkable beauty of Warlock's vocal lines, particularly in *Saudades*.

PH wrote one more article on KS, a factual contribution to the Dent Dictionary of Modern Music and Musicians (1924). They remained friends, but physically distant once KS had settled in Dorset.

KS performed his *Opus Clavicembalisticum* in London on 1 December 1930. It would be interesting to know if PH was there.

Just over a fortnight later PH was dead. In *The New Age* of 15 January 1931, KS wrote a moving obituary in which he described PH as "one of the finest musical minds of our times, a critic and writer further of unparalleled brilliance, insight and subtlety... A song-writer of exquisite delicacy, jewel-like craftsmanship, and flawless rightness of instinct, he has been equalled by few and surpassed by far fewer..." He also vehemently denied suggestions that the death had been suicide. Arguments continue.

THE RUDDLES BREWERY EXCURSION  
(21 October 1988)

Brian Collins reports

A baker's dozen of Society members and friends met at the village of Langham in the County of Rutland (as far as the inhabitants are concerned it has never ceased to exist) on what became a clear and bright autumn day, to visit the famous Ruddles Brewery. This company had already established a link with the Society through its generosity towards the Warlock Prize at the English Song Award [see Newsletter no.41] and, as matters transpired, that association and generosity could be both confirmed and extended.

Several of the visitors had time to take advantage of additional samples of the celebrated traditional ale while awaiting the London contingent. When the party was complete we watched a short audio-visual presentation about the brewery, its history and development and, of course, the beer. It was interesting to learn, for example, that Ruddles' beer can be purchased in a wide variety of outlets - including, probably, your local supermarket, where it will be marketed as 'Rutland Ale', or under a similar name. Then, after dividing into two sub-groups, we were given guided tours of the premises such that we are now versed in the intricacies of fuggles and goldings, malting, mashing and fining (and, thanks to Fred, the correct temperatures at which these processes take place), not to mention liquor, warts and all. Ruddles is currently involved in a huge modernisation and development programme, a manifestation of their alliance in 1986 with Grand Metropolitan, whose brewing interests also include Watney's and Mann's. We were able to see, principally in the deployment of new plant, how this is progressing.

Before sitting down to lunch, the assembled party was joined by company chairman Mr Tony Ruddle, to whom, along with our guides, were rendered three of PW's drinking songs. *Fill the cup, Philip* necessitated an action-replay of the last line which, at Fred's suggestion, was amended to 'Come fill every tankard with good COUNTY ale!' After this came *Good Ale* and *Peter Warlock's Fancy*. The choral (!) versions of the songs that were performed are untraceable in any of the reference works at the present writer's disposal - indeed, it is doubtful whether anybody would want to trace them... Such exertions led naturally to lunch, a marvellous spread of local produce, Red Leicester and Stilton cheeses, Melton Mowbray pork pies with salad, locally baked bread, and an intriguing chutney 'from a mile up the road'. It will surprise no-one to learn that plentiful supplies of Ruddles' ale were also in evidence.

Before making his farewells, Tony Ruddle expressed his desire to assist the Society further. This arose as a result of conversation between himself and Malcolm Rudland over lunch; it relates to one (or both) of two projects - the complete PW brochure and/or a reprint of the *Sociable Songs* book from which the pre-prandial entertainment had been performed and which is no longer available. Malcolm had also informed Tony Ruddle of the annual Birthday Concert (imminent at the time of the visit) and he had suggested, in his reply, that the Ruddles jaunt should also become an annual fixture in the PWS calendar. Amidst hearty agreement to this suggestion, the party broke up to go its separate ways.

Would Warlock have approved? He would undoubtedly have enjoyed the camaraderie, but would probably have run a mile at the sight of the technology. In common with many modern concerns, very few of the trappings of traditional brewing were on display - no open fermentation vessels with frothy yeast-heads, for example, or wooden barrels of the stuff being manhandled about the place. But he could surely find no quibble with the product? He was apt to be scathing in the manner of a pre-CAMRA activist about the habits of those brewers who would adulterate their ale with unnatural additives ("Chemists' beer makes me puke and with anger I snort"), but he would no doubt be delighted to know that Ruddles beers are made with only traditional ingredients, hops and malt, yeast and water; indeed, the wonderful, heady aroma of hops permeates the building, especially in the hospitality area itself.

So a good time was had by all. Our thanks go to Tony Ruddle and his

organisation for the welcome given to us and the splendid refreshments with which we were provided. It would have delighted no less a person than Rab Noolas himself that nobody seemed "strangely afraid of ale".

Brian Collins

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KENWARD AND COURT

The best drop of beer as ever I bought  
Was the beer brewed at Hadlow by KENWARD AND COURT

In the pubs of five counties in vain have I sought  
For such beer as the bitter of KENWARD AND COURT

For they're brewers, not chemists, at Hadlow: there's naught  
But good malt and hops in your KENWARD AND COURT

Chemists' beer makes me puke, and with anger I snort  
When they serve me with swipes, and not KENWARD AND COURT

Away with your whiskey, your gin and your port  
When there's good honest beer such as KENWARD AND COURT

I went in for a glass, but I drank quite a quart  
Of this excellent beer, brewed by KENWARD AND COURT

When life is with care and anxiety fraught  
You can drown all your troubles in KENWARD AND COURT

Which I've done so often myself that I thought  
I would write this 'ere rhyme to thank KENWARD AND COURT

*Warlock sent this 'doggerel' of his to the brewery at Hadlow and was disappointed not to receive free beer in return !*



IAN COPLEY  
(1926-1988)

Sadly, we have to inform our members of the death on Christmas Eve of Dr Ian Copley - a Vice-President of the Peter Warlock Society, and author of the first comprehensive study of Warlock's music.

Professor IAN PARROTT writes:

Ian Alfred Copley, B.Mus., Ph.D., was born in Dartford, Kent, in 1926. His schooling was in Dartford, followed by study at the R.C.M. He married Brenda Isobel Kirby. There was one son, Peter, who has shown considerable talent as a composer, and three daughters, Jane, Sarah and Gillian. Ian's chief teaching post from 1961 was at the Brighton College of Education, where he became Head of Music.

I don't remember exactly when Patrick Mills sent his letter to 'The Musical Times' to rally round those who were interested in Peter Warlock, but I know that by May 1963 I found myself on an Advisory Committee of the new Peter Warlock Society. Gerald Cockshott became the Chairman, and other members included Arnold Foster, Christopher le Fleming, Tony Payne, Norman Gilbert, Frank Howes, Felix Aprahamian, and Ian Copley, who was to become Treasurer. Thus I got to know Ian as another foundation member of the new Society, a very warm friendship being formed.

We had many years following the ups and downs of the Society, meeting in a variety of unusual places; and Ian was always able in the most urbane manner to keep us clear of insolvency.

At the same time I was able to learn of the graceful compositions and writings which flowed from his pen. He had a neat and precise handwriting and also a neat way with words: for example, his description of Warlock's use of the 'gigue' rhythm, which was used "when setting texts evocative of delicate (or, more properly, indelicate) dalliance". (*The Music of Peter Warlock*, p.261). He was also one for unearthing hidden pieces and bringing them to our attention - such as Warlock's overlooked *The Rich Cavalcade* of 1929. And, of course, his enthusiasms ranged far - other composers, for example, including Charles Wood, Butterworth, Robin Milford.

It was, therefore, a great and unexpected honour for me when he decided in 1977 that his daughter Jane should study in my department at the University College of Wales, Aberystwyth, where she graduated with a B.Mus. three years later.

Ian sent me most of his monographs as they appeared in print. For a time he used to write or dictate amusing letters with them. By the time of the Butterworth book, however, Jane wrote out the letter because of his Parkinson's Disease. Articles in 'The Music Review' included 'Hilaire Belloc: a folk-song composer' (Feb. 1975), and 'A Tennysonian Anecdote' (Nov. 1980), as well as those on Warlock in the 'sixties.

On the first 'Welsh Warlock Weekend Jaunt', in September 1979, Robert Williams and I met met the coachload of fifteen participants at Montgomery, to direct them to Warlock's home, Cefn Bryntalch. In December of the same year, Ian was over in West Wales again. This time it was as the composer of the *Lyke-Wake Dirge* for unaccompanied voices, of which I had arranged a first performance in the second Llanbadarn-Fawr Arts Festival. Ian came to the concert and I know he was pleased with the interpretation (which we also taped for him), though he was modest about his own achievements. He also gave an informative lecture on folk-song.

When Dr Copley's long-awaited book *The Music of Peter Warlock* was published in 1979, I wrote in 'The Literary Review' (Feb. 1980) that he had started work more than a dozen years previously and that members of the Society had been eagerly awaiting its appearance. "I believe", I said, "that this author is to be congratulated on the painstaking work which will help to dispel much of the inadequate and fanciful rhapsodising of Gray."

Sadly, when the second 'Wild Welsh Warlock Weekend' was planned for July 1988, nearly nine years after the first, Ian was unable to participate. Parkinson's Disease had kept him at home for several years, although he had bravely faced the train journeys to London on many occasions for Warlock Society meetings, which were

always happy times for him. At one stage, a change of treatment had meant that he could get up from his chair and walk about with renewed vigour. Inevitably, however, the illness, battling with his great zest for life, was to break his defences; and he passed from this life on Christmas Eve 1988.

This was a time of year which Ian, no less than Peter Warlock, had celebrated with much skill and satisfaction as a composer and as practical musician - he had been a good conductor. He was able to attend a concert including four of his carols a few weeks before the end. During his final illness, although immobile for much of the time, his mind remained active and creative, one of the latest publications from the house of Thames, run by his friend John Bishop, being *A Turbulent Friendship*. This, appearing in 1983, dealt with the relationship between D.H. Lawrence and Warlock, the composer to whom he had willingly devoted so much of his time and expertise. His own relationships with his friends were far from turbulent. His friends could always be sure of a courteous, encouraging and helpful welcome. Many of us, with our happy memories, have much cause to be grateful to Brenda, his loving wife, as well.

With his optimistic and positive outlook, we, his many friends, will miss Ian very much.

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#### INDEX

David Aler's recital	1
Warlock's 94th-birthday concert	1
Ionian Singers	2
English Song Award	2
English solo song guides	2
Publicity News	2
The Luxon record - and News Items	3
The Delius Letters	4
Bartók in Britain	4
A note on Welsh Warlock Weekend	5
The coming AGM	5
Warlock letter	6
PWS/Delius Society joint meeting	6
Delius and Warlock - Procter sketch	7
How I first came across Warlock's music	8
Not all of it was set by Warlock	9
Heseltine and Sorabji	10
The Ruddles jaunt - and a rhyme	11
Ian Copley (1926-1988)	13