

Peter Warlock Society

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NEWSLETTER no 44

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The largest undertaking of the Peter Warlock Society is the editing and publication of the Complete Edition of Warlock, which is being done in collaboration with Thames Publishing. With the soaring costs of production, this important enterprise has, financially, many problems. Please read what John Bishop says about it on p.3 : we are hoping that members will help by contributing as much as they can - whether it be an odd fiver here and there or larger sums. Contributions should be sent to the Treasurer; and any help will be much appreciated. (A list of those who have helped with a particular volume can be included in the publication.) Members can also improve the financial situation by buying the volumes of the Collected Edition as soon as they are published, thus providing some of the cash flow needed to keep things going. We look to you for help and co-operation.

Since the last Newsletter, we have had a very successful Warlock 95th-birthday concert in Manchester, as Malcolm Rudland reports (p.6). And at Christmas, Warlock's *Balulalow* was included in the Festival of Nine Lessons and Carols from King's College, Cambridge, not only broadcast twice on radio in this country, but re-broadcast also to millions of listeners in the BBC's World Service. At Christmas also, *Bethlehem Down* was heard on Radio 3. Definitely, music by Warlock is being broadcast more regularly now, and frequently the voice of the Curlew is heard in our land.

On a different note - sad to recall, we lost another Vice-President at the end of last year - Sir Lennox Berkeley. A tribute follows.

LENNOX BERKELEY

1903-1989

Sir Lennox Berkeley was for many years a Vice-President of the Peter Warlock Society. A fellow Vice-President, IAN PARROTT, writes:

One of my earliest memories is of delight at discovering his song *Ode du premier jour de Mai*, with its wonderful twists of key at the ends of phrases. Another happy memory is of attending a rehearsal of *Domini est Terra* - my autographed copy is dated 'Worcester 1938'. We sat together and shared a feeling of surprise, I remember, at the 'lush' harmonies in Elgar's *The Music Makers*.

The last time I saw Sir Lennox was at a rehearsal of his *Andantino* for a recital at the Purcell Room by Nicholas Jones, cello, in February 1985.

Berkeley will be missed not only as a fine stylish composer but as a sincere and generous personality.

+ + + + +

A letter from
Heseltine to
Orr. See p.4.

**CEFN-BRYNTALCH,
ABERMULE,
MONTGOMERYSHIRE.**

June 4th 1922

My Dear Orr

The songs have arrived safely and I hasten to let you know how much they delight me. "The Carpenter's Son" is quite magnificent and I feel very proud that I should be selected to me. All the songs are beautifully made and show that your workmanship is at all times equal to the expression of your quite excellent ideas. "When the hat for longing sighs" is hauntingly beautiful - this and the "Carpenter's Son" are, to my mind, far the best things you have done - and two of the best songs any living composer has written. "The cherry tree" is charming and I will like "Remembered Spring" very much, though there are small details I find disquieting - little angularities in the melodic line of the accompaniment and an occasional feeling that the chord changes where it need not, which - with the continual raising of 7th and 9th to 11th and 13th by the addition of a note rather low down, makes the harmony for my ears, rather cloying. This sounds like

PUBLICATIONS

John Bishop writes:

With this Newsletter you will receive an order form for Volume 5 of our Collected Edition of Warlock (you can also order other Thames items on the same form). The saga of how this publication came to be so delayed would almost make a book in itself, but the problems regarding this volume have now been solved. Copies will be coming from the printer by the end of April and will be despatched immediately. So please order now! The volume is the largest in the series so far, which explains the higher price.

At a recent PWS Committee meeting the uncertain progress of the Collected Edition was debated at length. Out of the discussion came several initiatives, the most important of which is that the newly appointed editorial committee will work to see that the three remaining song volumes (6 to 8) will be published at yearly intervals from now on. Thus, by Warlock centenary year (1994) that part of the Collected Edition will be complete. We shall then need to consider what else should be published, and in what order.

A new move was the election of a finance sub-committee to deal with funding of the publications. In this connection, a Committee member has made a generous no-interest one-year loan, which is much appreciated. Another Committee member is investigating a possible sponsorship. We'd be pleased to hear from any other member of the Society who can offer financial help or who might introduce us to a sponsor. Each of the song volumes costs over £2,000 to get into print... The Life of Warlock in Pictures project, first mooted two years ago, has not been forgotten. Publication is now planned for 1991.

May I take this opportunity to say that Thames continues to publish books about British music. Recent subjects have included C.W. Orr [reviewed p. 4] Lennox Berkeley, Arthur Bliss, Howard Ferguson, Geoffrey Bush, Thomas Pitfield - and the fascinating Cecil Gray notebooks. Do write for a catalogue. Our sheet music catalogue is also available: apart from A Warlock Suite [see below], we have now reached Volume 10 in the *Heritage of English Song* series.

A WARLOCK SUITE arranged by David Cox from 5 songs by Peter Warlock

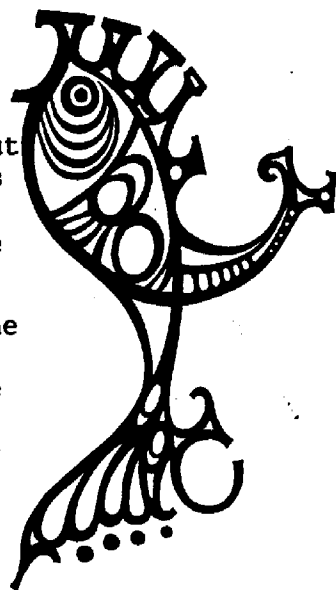
- (1) violin and piano version
- (2) clarinet and piano version

Thames Publishing (distr. Novello)
(each £ 4.50)

Mention of this was made in the last Newsletter. The suite has been favourably noticed in *Music and Education*. The clarinettist Murray Khouri (whose CD 'Clarinet Bon-bons' has been selling well) has offered this comment:

Clarinettists have a wonderfully rich repertoire, but we can always do with more. David Cox's suite has much going for it and certainly bears out his claim that the five songs he has chosen are suitable for instrumental treatment and offer the right kind of contrasts to form a satisfactory sequence. To take an obvious example: the gentle *Lullaby* falls very nicely after the vigour of the opening *Noël*; similarly, the *Pastoral* (an arrangement of *Rest, Sweet Nymphs*) is an apt prelude to *Tyrley Tyrlow*, with which the suite concludes. And providing the central scherzo is *Piggessnie*. I am looking forward to including this suite in my recital repertoire and it could well be a candidate for inclusion in any successor to the Bon-Bons record. I imagine that violinists would get as much pleasure out of playing their version as I have from mine.

Murray Khouri



REVIEWS

SWEET ECHO: Songs and Carols by Elizabeth Poston and Peter Warlock
 The Finzi Singers cond. Paul Spicer Brian Rayner Cook (baritone)
 Clifford Benson (piano) Abacus ABA 604-2 (CD); ABA 604-4 (cassette)

In the last Newsletter Paul Spicer wrote about this recording, which was then about to appear - and our appetite was whetted for something special. It has now been issued, and our expectations have been more than fulfilled. This is a very important Warlock recording, with some superb performances by the Finzi Singers. BRIAN COLLINS writes:

This remarkable recording devotes approximately equal time to Poston and Warlock and contains several PW choral items which one may only have heard previously at the piano or in the head. Such a fine performance of *The Full Heart* - let alone on record - is wonderful: to have *Kan Kernow* and *The Rich Cavalcade* as well is a minor miracle.

The ten PW pieces are rendered with a considered and measured clarity that emphasises the chordal sensuousness and harmonic logic. The approach is perfect for the alluring dissonances of *All the Flowers of the Spring*, *I saw a Fair Maiden*, *Bethlehem Down* and, a personal pleasure, *The Spring of the Year*. It doesn't work for *As dew in Aprylle* (marked "Fast and light") or *Benedicamus Domino* ("quick"), though: in these the harmonic vocabulary is less intensely chromatic. Such reductions in tempo that PW demands (the *risoluto* in *Benedicamus*.. and the "much slower/almost twice as slow" in *As dew*..) are associated with an increase in the number of accidentals confronting the singers; they demand deliberation, musical and verbal, and must contrast with the quicker-moving passages. *Benedicamus Domino* should express unconfined exuberance. It doesn't here; and, because it closes the recording, there is a sense of anti-climax.

Hywel Davies's notes offer no insights, and it would have been nice to have the Cornish carols in the appropriate tongue, especially *Can Nadelek*, but, because of the treasures they contain, these performances are essential listening. Poston's incisive lyricism is a revelation, at times demonstrating stylistic tendencies uncannily similar to PW or Britten. At less than £10 (CD version) for 68 (mostly) sublime minutes, it is also a bargain.

Brian Collins

C.W. ORR - the unknown song-composer by Jane Wilson Thames £8.50
 (including the complete Delius-Orr correspondence)

If it's true - as the New Grove Dictionary states - that C.W. Orr (1893-1976) was "one of the finest British song-writers of the century", why is he so 'unknown' and under-performed? Clearly, a fresh look at this composer is overdue.

On the face of it, Orr's uneventful life is not exactly a gift for a biographer (he had private means, he suffered a lot from ill-health, he married, he held no teaching posts...) His output was slender - 36 published songs (23 of them Housman settings), three choral items, and two instrumental pieces. Jane Wilson has given us a very readable book, meticulously researched, and with a good deal of information from the composer himself. It's handsomely produced and contains 15 pages of illustrations. A generous tribute.

For members of PWS, the many Heseltine and Delius connections will be of particular interest. There is, indeed, a striking parallel between Orr and Heseltine. Both were initially attracted to Delius's music and quite independently had the initiative to contact their 'hero' personally. Delius showed himself to be as generous to Orr in giving helpful advice and friendship as he was to the young Heseltine (Orr's junior by one year). At Delius's flat in Hampstead in 1918, Orr was introduced to Heseltine. A friendship developed, and Orr became part of the PH

circle. Through PH's influence, Orr first had songs published by Chester. In 1922 we find PH, always helpful, writing to him as follows, after receiving six of his songs:

'The songs have arrived safely and I hasten to let you know how much they delight me. "The Carpenter's Son" is quite magnificent and I feel very proud that it should be dedicated to me. All the songs are beautifully made and show that your workmanship is at all times equal to the expression of your quite excellent ideas. "When the lad for longing sighs" is hauntingly beautiful - this and "The Carpenter's Son" are, to my mind, far the best things you have done - and two of the best songs any living composer has written...'

Then follows some detailed criticism by PH of the songs.

The claim that the book contains the complete Delius-Orr correspondence is misleading: fourteen letters from Delius to Orr are given, but none of the letters from Orr to Delius has so far been traced. So hardly 'complete'.

The book is written in a generally clear, informative style - but impersonal, and there's a feeling of lack of commitment, relying on the opinions of others. Here no doubt are all the relevant facts about this composer. But it's a pity that the author, in the final chapter which is actually called 'An assessment', has not given some kind of personal appraisal of the music, some discussion of individual songs, indicating which are, in her opinion, the most valuable and worth pursuing. A missed opportunity. By conveying enthusiasm and the reasons for it - recommending certain songs for the different voices - a clearer path for potential performers might have been suggested.

But it's good that we have this book.

David Cox

PWS ANNUAL GENERAL MEETING

SATURDAY, 9th JUNE

This year, Felix Aprahamian is very kindly allowing us to hold the meeting in his house, the address of which is 8 Methuen Park, London N10. We are most grateful to him for this offer. The AGM is a good opportunity for members to get to know each other and to feel an immediate participation in the work of the Society. You are cordially invited.

Please note the date in your diary now, because no further notice will be sent. The timetable will be AGM at 2 pm, preceded by lunch at 1 pm. After the meeting there will be some entertainment and a chance to hear some interesting Warlock recordings. (Last year our plans for that part of the programme went awry; but this time we shall be well organised!)

We plan to arrange transport for those who are not coming by car. The meeting place, by arrangement, will be at Highgate Underground Station (station car park) on the Northern Line. Please fill in the slip below and return it to Malcolm Rudland, so that we know how many people to prepare for. Return the slip only if you are coming - and not later than the end of May.

To Malcolm Rudland 32a Chipperfield House, Cale Street, London SW3 3SA
(01-589 9595)

I intend to come to the AGM on 9th June.

I shall be coming by car.

I shall not be coming by car, and would like transport from Highgate Station.
(Delete as appropriate.)

NAME (IN CAPITALS) Number of persons coming with me

MY ADDRESS PHONE

WARLOCK GOES NORTH

The 95th-birthday Concert

Malcolm Rudland reports

In 1985 the oldest-established Music Academy in London (now the RAM) initiated the Peter Warlock birthday concerts that have since been touring annually the other London music schools and colleges. Arthur Jacobs reviewed the 1988 one at the Guildhall School of Music and Drama in the December 'Musical Times' of that year. Last October was the 95th-birthday concert and it moved north to the Royal Northern College of Music in Manchester. (Perhaps the 100th-birthday concert in 1994 will be a combined event in the Royal Albert Hall, with massed rendering of items such as *The Cricketers of Hambledon...*)

The advertising of the Manchester concert had certainly been the best so far. No student could have escaped the double-crown poster in black and red (from a recent film), simply portending

COMING SOON.... WARLOCK

with gory ominousness. An audience of over 80 was attracted, drawn equally from the student and civilian population.

Peter Warlock was essentially a miniaturist, whose songs, chamber music, and life-style have fascinated an increasingly thriving Society; and it has been the aim of the Peter Warlock Society to encourage each generation of music students to become familiar with his work. Which other composers could sustain such variety for a whole evening's concert? For those who were being introduced to Warlock, the intimate surroundings of the Recital Room at the Royal Northern College were an ideal setting for an ideally balanced selection of his work, excellently devised and motivated by Chris Underwood, the Deputy Head of Vocal Studies. A 600-word erudite and captivating résumé of Warlock by Geoffrey Thomason, of the RNCM Library staff, revealed him as a true Warlockian in spirit, and cleverly placed the evening's programme in context.

It started with homage to Warlock's work as an Elizabethan transcriber, when the liquid counter-tenor voice of Mark Chambers was stylishly accompanied by string quartet in songs by Parsons, Nicholson and Anon. There was no need for Elizabethan costume: the music spoke for itself. Maria Tasker then offered three of the femaleable songs of Warlock, and Wyn Griffiths got to the roots of all five of his group, with as much warmth and tenderness in *My Own Country* as fire and guts in *Captain Stratton's Fancy*. He must lead our next jaunt to Ruddles Brewery.

After the interval, a lively piano-duet version of *Capriol* led to a haunting and evocative well-rehearsed *Curlew*, with excellent intonation from John Daszak - though I would have preferred to have had Yeats's words on the back page of the programme rather than the larger-than-life advert for the forthcoming RNCM *Don Carlo*. However, the haunting continued in the final string quartet version of *Corpus Christi*, and left us all with the memory of one of the most exquisite miniaturists the musical world has ever produced this century. This year's 96th-birthday concert will be held at the London College of Music on 30 October - a lunchtime concert - at 1.10.



BESIDES THE DISTRACTED MAID.....

BRIAN COLLINS concludes his study
of Lillygay. Part 2 appeared in
the last Newsletter

Having established something of the lineage of one song (*The Distracted Maid*), what of the others? *The Shoemaker* appears in George Richie Kinloch's *The Ballad Book*, first published in 1827. Readers will recall that PW did not set the whole poem. PWS Newsletter no. 38 included a reproduction of Neuburg's entire text that tallies exactly (I discount minor spelling differences) with *The Ballad Book*. Kinloch's source was Charlie Lesly, an Aberdonian singer reputed to have been 105 at the time of his death in 1782. However, since this was some fourteen years before Kinloch's own birth, there must have been another, intermediate source - perhaps one of the ballad-sheets that "mussel-mou'd Charlie" hawked on the streets; Lesly may indeed have been the author. Kinloch was, along with James Maidment (of whom more shortly), one of the Walter Scott circle who produced editions of Scots songs - vulgarity or eroticism no object - for the delight of middle-class society, initially other members of the coterie. The editions are usually tiny - at first *The Ballad Book* was probably a run of a few dozen copies - but were reprinted several times, often in collections.

Of *Johnnie wi' the tye* I have been unable so far to find any reference. The brevity of the text and consequent compactness of meaning make it unique in the set for its reduced narrative content. It may indeed be the work of Neuburg, and I may have been led astray by interpreting 'tye' as a pigtail rather than a neckerchief or its modern equivalent (as depicted in the Wests' illustration). If the text is a modern invention, then it is a brilliant one; it combines the verbal directness of authentic models with a mannerism that we erroneously suppose to be the preserve only of art-verse. Nevertheless, my instinct says it is genuinely anonymous (and/or antique) and I shall continue to look for a source.

Fred Tomlinson writes (on page 30 of the *Handbook*) that he has been "unable to find the first three items of the Lillygay cycle in any of the most comprehensive ballad collections". I may have been able to clear this up, if only in part, but it would be interesting to see how the other two items fit into the historical perspective. *Burd Ellen and young Tamlane* appears in the first volume of Francis James Child's *The English and Scottish Popular Ballads*, a massive, imposing and famous, though not necessarily exhaustive, work that came out in 1857. He acquired the song from Maidment's *A North Countrie Garland*, originally published in 1824 and the source quoted by FT but, like *The Ballad Book*, subject to later reprinting. There is not space here to include Child's and Maidment's comments relating to the antiquity of the words or further identification of the protagonists, although those interested may look the details up for themselves. Suffice it to say that both aspects are noteworthy. Maidment's own source is less clear. He set down the words of a number of singers but, given that his love of the curious was greater than his devotion to ethnic authenticity, the words of this song may not be traditional in the accepted sense, especially in the light of Child's comment regarding the lack of other sources. That they are anonymous is hard to challenge.

Fred ascribes *Rantum tantum* unequivocally to Neuburg. Warlock knew that some of Neuburg's anthology was less than anonymous - hence the accreditation of *Sick Dick* in *Merry-go-down*. This is purely speculative on my part, and a weak research technique into the bargain, but I cannot believe that the author of *Sick Dick* and *Rantum tantum* is the same as that of *Johnnie wi' the tye*. I am prepared to be proven wrong, but until someone comes up with the evidence I shall continue to cling to my opinion that the last-named is by another hand.

CORRESPONDENCE

from Ernest Kaye

I returned from holiday on the Continent a few weeks ago to learn, with great regret and sadness, that my good friend Herman Baron had passed away, after a long illness.

In view of the many services and kindness which he showed me during his lifetime, and particularly in finding for me some wonderful Warlock memorabilia, I felt it to be appropriate to write a few words of appreciation.

Herman was one of the finest antiquarian music dealers in the world, a sweet-natured man who was the essence of kindness and who would go to endless trouble to find rare things that he knew would be of interest to you. He was always aware of my consuming passion for Peter Warlock, and it was solely due to his endeavours on my behalf that he found the wonderful original Warlock manuscripts of which I am the proud possessor today. The finest of these is *Roister Doister*, part of which has been copied in the Society's edition of the complete songs - and the whole of it was reproduced in Newsletter no. 36 .

He also found me the original manuscript of *Sigh no more, ladies*, and a setting of *I spy Celia* by Purcell which was copied for E. Arnold Dowbiggin by Peter Warlock from the British Museum in December 1930, just prior to his death. Also, thanks to Herman, I have a copy which Warlock made of the Delius setting of *Spring, the Sweet Spring*, with some pencilled suggestions for orchestration.

But there is one particular example of his generosity and thoughtfulness which I would love to relate to you. We were talking of Warlock's erudition and I told him that I had a copy of *The English Ayre*, which Warlock had written in 1926 and which remains to this day one of the most authoritative and scholarly works on this subject, based on his painstaking research at the British Museum. Herman smiled, and proudly went to his bookshelves and pulled out his copy and said "Look at the inscription on the flyleaf". There, in Warlock's inimitable neat and precise hand was written "To Roger Quilter, who has maintained so well the true tradition of the English Ayre. With all good wishes from Peter Warlock. Eynsford, September 1926." I was enthralled to see this, and Herman gravely returned the precious copy to his bookshelf.

A few weeks later Herman rang me and said "Ernest, I've mislaid my copy of 'The English Ayre' and I need to refer to it. May I borrow yours for a short time?" I said that of course he could, but that I sincerely hoped he had not lost his priceless and wonderful copy. He assured me that it was probably "around somewhere" and was only temporarily mislaid among the plethora of musical tomes which went to make up his fantastic collection. I duly took round my copy, which he kept for a couple of days and then called me to thank me for the loan and would I pick it up on my way home?

I called at the house and he handed me back the book. When I came home, I opened it before putting it away, and my eyes started from my head. He had given me the autographed copy! I immediately phoned him and said "Herman, I think you've made a mistake..." He interrupted me and said "No, Ernest, it is no mistake. I know how much it means to you and I would like you to accept it with my good wishes". He had even carried the delightful deception to the extent of putting my rather tatty paper cover on to my copy. Had I not spotted the change, I feel sure he would have said nothing until I eventually discovered it in the fullness of time.

This was absolutely typical of Herman, typical of his thoughtfulness and generosity of spirit. We have lost a great antiquarian and I, a great friend.

Ernest Kaye
(January 1990)

from E.C. Goldring

I read with interest the latest PW Newsletter. I think I may be one of the early founders of the Society, perhaps even a Life Member. I forget how much it cost me then - probably about ten quid. I enclose another £10 to salve my conscience.

John Bishop's "How I first came across PW's music" was particularly evocative. He went to Whitgift Middle School: I went to the other school, Whitgift Grammar... When at Whitgift I recall going to a performance of Flecker's *Hassan* at the Public Hall (later Civic Hall) in Croydon. I was absolutely captivated by Delius's incidental music, particularly the Serenade, and then became a Delius addict. My love of Delius's music and his friendship with Peter Warlock introduced me to PW and his music. I think I have now acquired almost everything he wrote - music, records and tapes. Alas, as a septuagenarian living in rural Sussex [Fryern, Storrington] it is impossible for me to come to your various junketings - I used to come to AGMs before we moved here, when I remember talking to Jennifer Partridge. As I am still a Warlock devotee, please continue to send me Newsletters, which are of great interest to me.

E.C. Goldring

from Tony Noakes (Stanmore, Middlesex)

I recently joined the Peter Warlock Society, and indicated then that I was trying to organise a performance of *The Curlew*. I can now give you details. Douglas Robinson, the American tenor, has fixed it for 1 May 1990 (at 7.30, St George's, Havover Square, London W1: tickets £5). [A handbill of this concert is included with this Newsletter, for members in the London area.]

I am not a professional musician, but studied music at Morley College, and have had lessons in composition from Alan Bush. I have written nearly 150 songs, also partsongs, sonatas, and other instrumental works. Peter Warlock, Delius and Vaughan Williams have been major influences. (I am a founder member of the Delius Society.) Recent performances have been a song-cycle in Douglas Robinson's Purcell Room Recital, and two partsongs at the Yeats 50th anniversary event at the Royal Court Theatre.

Tony Noakes

[The above-mentioned concert includes some vocal and instrumental compositions of Tony Noakes. -Ed.]

Anyone can be taught to conjure, but the master alone works miracles. When the master appears, his fiercest opponents are always the conjurers. This is the golden age of conjurers of music.

The function of music is the development and use of a language of symbols which shall be the outward and audible signs of inward and spiritual realities. These symbols are not in themselves of primary importance.

Peter Warlock
(from *The New Age*, 10 May 1917)



In the next Newsletter

Colin Taylor was certainly a very important influence in the life of the young Philip Heseltine, from Eton onwards. Later, he lived in South Africa, where Barry Smith, organist of Cape Town Cathedral, became friendly with him (from 1964 until his death). Barry Smith, who is a member of PWS, will write in the next Newsletter about Colin Taylor and about 'The Colin Taylor Collection' in the University of Cape Town library, which includes a good deal of material relating to Warlock, Delius, van Dieren, etc.

Incidentally, Abbey Records (Oxford) have sent us some cassettes of music recorded in Cape Town Cathedral - all showing splendidly how the great traditions of English cathedral music are finding expression over there. One of these is of Christmas music (CAPS 384) and was mentioned in the last Newsletter: it includes three items by Warlock - 'As dew in Aprylle', 'Bethlehem Down', and 'Benedicamus Domino'. Others (CACA 588/9) cover a wide range of cathedral choral music, and there is also a cassette of organ music by Guilmant, Franck, Jongen, Saint-Saëns and Vierne, played by Barry Smith on the organ of Cape Town Cathedral (CACA 587).

Also in the next Newsletter, Felix Aprahamian will tell us how he came across Warlock in person. (It was planned for this number, but Felix has been whisked off to the USA for a time.)

WARLOCK AND THE HENRY WOOD PROMS

In October 1914, after the Proms season that year, Philip Heseltine wrote to Delius:

I have been to various Promenade Concerts, but as a whole the programmes have been worse than usual, and the audiences - as a result - proportionately larger. It is difficult to escape Walford Davies' 'Solemn Melody' or Gounod's 'Hymne à Sainte Cécile', or some such tosh, which invariably gets encored. Whenever the organ is used the Britisher applauds, presumably because it reminds him of Church!

In the 1929 season of Proms, Warlock conducted the *Capriol Suite*.

One of the most historic premieres at the Proms occurred in September 1912, when Henry Wood conducted Schoenberg's *Five Orchestral Pieces* of 1909. Most of the critics were baffled and had little or nothing positive to say about the work. Heseltine, however, wrote as follows to Colin Taylor:

Schönberg's *Five Orchestral Pieces* sounded not nearly as bad as one would expect from all accounts of it; sometimes it was quite fascinating - one gets now and then just a glimpse, as it were, of some weird, new country, and although one can only see it from a distance, there is a strange fascination in the idea of its further possibilities.

This enterprising spirit was noted by Warlock's composer-friend Béla Bartók when in 1944 he wrote:

I remember three performances when Henry Wood conducted my works. The first took place immediately after the first world war, probably in August 1920: he introduced my orchestral Suite in a prom. concert to the London public. I got news about the performance from the late Philip Heseltine (Peter Warlock), the fervent pioneer of contemporary music...

The membership form overleaf can be used both for renewing subscription or for new members.

Please note: It is to the Society's advantage if the Deed of Covenant form is used: the Society can then claim tax rebate.

PETER WARLOCK SOCIETY

Treasurer: Robin Crofton 8 Wynbury Drive High Wycombe Bucks HP13 7QB (Tel 0494 33775)

MEMBERSHIP FORM

I enclose a cheque or P.O. for £8 (£4 Students) to cover the current year's subscription (renewable 2nd Jan), or £96 to cover Life Membership.

Name.....

Address.....

.....Telephone Number.....

You may prefer to sign a Banker's Order Form &/or a Deed of Covenant Form (see below). With the latter, the Society benefits from the extra income without any further cost to yourself.

BANKER'S ORDER FORM (to be sent to the Treasurer - address above, *and not to the bank*)

To the Manager.....Bank Ltd..(Bank Code.....)

Address.....

Please pay on receipt of this form and on 2nd January of each succeeding year to The National Westminster Bank, 39 The Borough, Farnham, Surrey, (Sort Code 60 08 15) the sum of £.....(subscription/donation in figures) for the credit of the *Peter Warlock Society*, Account No 58499008, until further notice from me.

Signature.....

Address.....

.....Date.....

DEED OF COVENANT FORM (to be sent UNDATED to the Treasurer - see address above)

I.....

of.....

hereby covenant with the *Peter Warlock Society* that for a period of.....years (minimum 4) from the date hereof, or during my life (whichever shall be the shorter period), I will pay annually to the said *Peter Warlock Society* such a sum as will, after deduction of income tax, leave in the hands of the Society a net sum of £.....(subscription/donation in figures), such sum to be paid from my general fund of taxed income, so that I shall receive no personal or private benefit in either of the said periods from the said sum, or any part thereof.

In witness whereof I have hereto set my hand and seal this.....day of.....19.....

Signed, sealed and delivered by the said.....(Signature)

in the presence of.....(Signature of Witness)

Address of Witness.....

Occupation of Witness.....

In order to comply with the provisions of the Finance Act, the date of signature must be prior to the date of the first payment.