

Peter Warlock Society

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NEWSLETTER no. 46

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NEWSLETTER NO 46

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NIGEL HESELTINE'S HYPOTHESIS (Not accident or suicide, but murder)

We're pleased to have caught up again with Nigel Heseltine, Warlock's son. For eleven years we have been sending him Newsletters to an address in the Comores (Indian Ocean) because that was the only one we had. He never received any of them, nor did any come back to us with 'return to sender'. He had been wondering whether the Peter Warlock Society still existed, and was going to write to Lord Harewood to find out... Anyway, contact is now firmly resumed, with a P.O. box number in Australia, and we are very happy that he has agreed to be a Vice-President.

Nigel Heseltine has written a long and detailed letter to your Editor, and another to Malcolm Rudland, in both of which he discusses a number of matters relating to his father. One matter in particular can be dealt with this time, and Nigel Heseltine has given us permission to use what he has written.

In the last Newsletter, on p.11, we quoted a billing in the Radio Times about a play that was to be broadcast. The play concerned Gesualdo, and one of the characters represented was Peter Warlock. The billing stated that "...Heseltine, alias Peter Warlock, committed suicide in 1930..."

Nigel Heseltine writes:

This statement is false. The Coroner's inquest, held shortly after his death on 17 December 1930, brought in an Open Verdict, implying that the cause of his death was unknown. I have written to the Editor of the Radio Times, and to our family lawyers in Lincoln's Inn, stating that I shall sue them for substantial damages for (i) making a false statement, and (ii) possible injury to my own professional standing.

I have occupied, and continue to occupy, very senior posts with various Governments, and in the firm of consulting engineers of which I am a member. A statement such as I have referred to, implies a dubious background, with possible inherited instability, both of which are unacceptable to a senior professional.

As to the true facts of my father's death, the Coroner's verdict was accurate as a first approach. As you may imagine, the last thing my family wanted at that time was a police enquiry. However, you will appreciate that we, as a family,

were not satisfied with the account of my father's death. It was finally with my cousin Sonny Heseltine (Cyril) of Old Wynberg, Cape Province, that we put together what seems a much more plausible hypothesis. Sonny is now, unfortunately, dead, but I used to stay with him and his wife Vicky (still alive) when I was in Government in neighbouring Madagascar. I also visit his son Brian, in Bath, whenever I come to the U.K., and I have also discussed the case with him.

The facts of what happened on the night of 17 December 1930 are as follows:

- (i) Philip Heseltine was found in a gas-filled room the following day.
- (ii) On the 17 December evening he had been drinking with persons never identified since there was no police enquiry.
- (iii) Sonny Heseltine was with him on 15 December and found him in a perfectly normal state.
- (iv) The Press stated on 18 December that his "wife" had gone to a dance on the evening of the 17th.
- (v) When he was found dead, his cat is alleged to have been put outside.

Our hypothesis is as follows:

A number of persons had an interest in PH's death. He was considered in his circle, if not rich, to have a rich mother and relatives. His uncle Evelyn H. had died in May 1930 leaving £650,000 - none to Philip, but a legacy to me. (*Nigel Heseltine then gives the names of persons who, he considers, could have had an interest in Warlock's death and been involved directly or accessorially; and other persons among the more disreputable of the 'Warlock lot', he says, may also have been involved.*)

How was the death arranged? Nothing more simple. PH was, most unfortunately, a heavy drinker. He was out with unnamed persons on the evening of the 17th. In an advanced state of inebriety he was brought home and put to bed.

These persons then waited till he was asleep. He was a sudden and profound sleeper (see Gray's biography). They then turned on the gas and left.

They put the cat out because it would have made a considerable noise when it felt itself being gassed...

Lamentably, it is too late to bring this up as an official enquiry, but you can be assured that this is a far more probable version of what happened than that given in the Radio Times.

I believe you would be doing a service to the truth and to PH's memory if you published this as a hypothesis, which is what it is at this stage.

(See also p. 15. -Ed.)

1994 - CENTENARY OF WARLOCK'S BIRTH

Our Secretary has been busy with plans for the Centenary. An idea of the scope and nature of these plans can be seen from the text of an appeal letter which is being sent to various people who are in a position to help. As will have been gathered from various items in recent Newsletters, some help has already come, but a great deal more is still needed, and we hope this can be found during the next two years.

Besides the events given in the appeal letter (on the next page), there will also be a Warlock Weekend at Gregynog, a residential educational centre of the University of Wales. This will be from Friday 23rd to 25th September 1994. The setting is a large country house some 5 miles north of Newtown, Powys. The house, a little over 100 years old, is in a wooded parkland estate of 750 acres. Benjamin Luxon has expressed an interest in taking part, and hopes to be available.

Yes, it's a long way ahead! But our plans have to be made well in advance.



The text of the appeal letter

1994 will see the centenary of the birth of the composer Peter Warlock, whose real name was Philip Hesletine. Besides being one of the finest song-writers of the century, he had many other talents. His other compositions, particularly the choral music and the *Capriol Suite* for orchestra are noteworthy. In addition he wrote several books and many articles of lasting importance. The enclosed brochure gives fuller details of his life, yet the works of this great composer, although highly esteemed amongst musicians, are not as well known and as widely performed as we believe they deserve to be.

The Peter Warlock Society, with around 200 members, aims to increase public knowledge of this composer. We feel that because much of his output has not been readily available, there have been too few performances of his music. We are approximately half-way through a complete edition of his compositions. We are also a source of information for students of Warlock, covering all aspects of his life and works.

The centenary is a spur to intensify our efforts. We are approaching a small number of specially selected people who could be interested in providing a substantial support. We will of course co-operate fully to meet our supporters' needs.

To achieve our aims we are making an appeal to be spread in the following ways:

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|----|--|--------|
| 1 | The completion of our Society Edition of all the solo songs
Volumes 1 - 6 are now in print. Volumes 7 & 8 need £2,000 each
(<i>Sponsors' names could be printed in the relevant volumes</i>) | £4,000 |
| 2 | The publication of seven volumes of Choral Music @ £1,000 each
Volumes 1 & 2 (sponsored by Ruddles Brewery) are already in print | £5,000 |
| 3 | The publication of a Pictorial Biography - a life of the composer in
pictures (c. 96 pages) | £2,000 |
| 4 | Publication of an up-dated edition of the Peter Warlock Handbook,
combining Volumes 1 & 2, and the projected Volume 3. These are
complete catalogues of all his artistic output : compositions,
transcriptions and literary works, etc. | £4,000 |
| 5 | A Centenary Tribute - a collection of hitherto unpublished
articles on Warlock (c. 96 pages)

(<i>Distribution of items 1 - 5 above will be through a leading
publisher with whom we already have a working relationship</i>) | £1,500 |
| 6 | A Centenary Concert at Wigmore Hall with Benjamin Luxon
Sunday 30 October 1994 at 4pm - Hire and Fees | £4,000 |
| 7 | A few Centenary Concerts at various National Trust properties,
possibly to involve a local choir, string quartet and/or brass band.
Cast to be headed by Benjamin Luxon, and each would cost about | £4,000 |
| 8 | A Centenary Weekend at Eton College, July 1994 | £8,000 |
| 9 | Publication of a brochure with details of Warlock's life, works in
print, and a diary of Centenary Events. (Circulation 20,000) | £2,000 |
| 10 | Appointment of Administrator, part-time, for one year, as
co-ordinator for the Centenary Programme. Without someone to
fill this position it will be difficult to achieve our aims. | £8,000 |

Enclosed with our brochure is one of the already published song volumes, as an example of our work, and in case you are not familiar with Peter Warlock's music, I am enclosing a cassette of a few of his compositions.

If you feel you could offer any support, for one or more of these projects, I would be happy to supply further details or make an appointment to visit you.

LOUIS BARRON

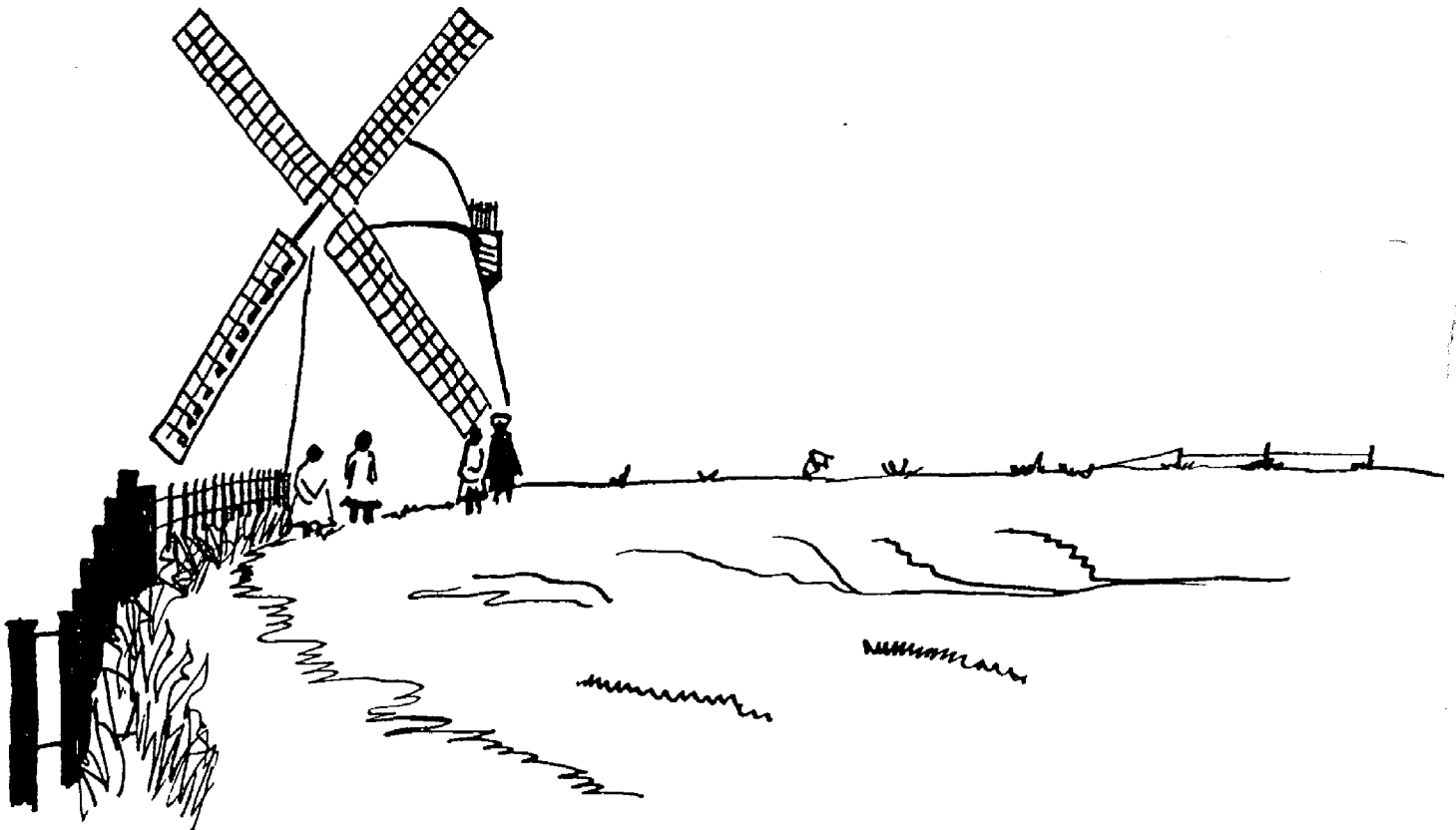
The sad news of the death of Louis Barron, one of our American members and an ardent Warlockian, reached us just too late for the last Newsletter. He had recently been helping us by making a comprehensive index of the material appearing in our Newsletters, from the earliest to the most recent. The task was left uncompleted when he died suddenly on 13 August, but we are pleased to report that it has been taken over by another of our American members, Robert Beckhard - to whom many thanks.

WARLOCK MANUSCRIPTS AT THE ROYAL COLLEGE OF MUSIC

Dr H. Diack Johnstone, Tutorial Fellow in Music at St Anne's College, Oxford, has written to us with the news that he has recently given to the Library of the RCM the autograph MSS of three Warlock songs: *Ha'nacker Mill*, *The Night*, and *My Own Country*. The gift was in memory of his wife, who died in 1989, and he says about the manuscripts: "These I bought some years ago from the Folio Society who acquired them from the estate of Bernard van Dieren. My wife, Jill, had been Assistant Librarian at the College in the late fifties, and with a couple of Warlock songs already in the collection, this seemed an appropriate home for them."

BARRY SMITH

Further to the interesting account of his friendship with Colin Taylor in South Africa (Newsletter No.45), Barry Smith, who is Organist of Cape Town Cathedral, tells us that he has been awarded a Ph.D. degree from Rhodes University, Grahamtown, and his thesis for it was "Peter Warlock: a Study of the Composer through the letters to Colin Taylor 1911-1929". Our congratulations to him. (Barry is a long-standing member of PWS.) We look forward to reading the thesis, a copy of which he has very kindly offered to the Society.



An impression of *Ha'nacker Mill*, by Maggie Collins.
We sang '*Ha'nacker Mill*' in *Ha'nacker Mill*. (See '*IN THE SOUTH*')

IN THE SOUTH

PATRICK MILLS reports on the 'Hampshire Jaunt', 29 September

Early on a late September morning, Warlockians were gathering outside Victoria Station for our jaunt which would take us to Surrey, Sussex, and Hampshire. Rubbing the sleep from my eyes, I was suddenly pounced on by a young man with a feather duster on a stick who asked how the Society was established, adding that he (David Owen Norris) and his sound engineer were doing a documentary on the Society to be broadcast on Radio 3. Noting that the feather duster was a microphone in disguise, I bumbled away, fervently hoping not to sound too thoroughly inane. As the coach set off, we were encouraged to "chat naturally" among ourselves (have you ever tried it?), and then a call for utter silence so that the sound of the coach could be recorded!

The day was overcast and cloudy as we arrived at Godalming to see Peter Warlock's grave which has been tended by Mr and Mrs Urquhart (members of PWS) for a number of years. How different it looks from its overgrown state when I first saw it in 1960! My wife was invited to describe the grave for BBC listeners (which she did with becoming gravity), after which we all adjourned to Mr and Mrs Urquhart's house for some very welcome coffee and biscuits.

Our next port of call was the Bat and Ball at Hambledon, the scene of the midwinter cricket match in 1929, for which event Warlock composed *The Cricketers of Hambledon*. After downing a pint, we gathered on the sacred turf outside the pavilion to rehearse a BBC recording of us rendering the chorus, with Gordon Honey as soloist, accompanied by the Friary Meux (Guildford) Band, in an arrangement by Fred Tomlinson. How we worked at it! But at last success, with only the slight impairment of a totally unrefined and unmusical dog who wouldn't stop barking when the BBC producer told him to. As though that were not enough, we also tackled *Fill the Cup, Philip*, which likewise Fred had arranged with band accompaniment...

Back to the Bat and Ball for a quick one, and then on to Ha'nacker Mill (the Sussex County Council signposts give the original spelling, which was Halnacker). It was pouring with rain and we were uneasily aware that we might be in for a good soaking.

David from the BBC, however, asked the coach-driver to take us up a very narrow unsurfaced lane, passing a sign which read "No cars or lorries". Coaches don't count! But no coach had ever travelled where we were travelling. We were stopped by a locked gate, and so, as the rain had nearly stopped and as David had said that it "wasn't very far - not very far at all", we started to climb to the top of Ha'nacker Hill. On the way there, I pondered as to where Sally had actually gone, and in what ways she had been "so kindly". And on arrival, bless my soul - she'd left her autograph on the beams in the basement of the mill, in large white letters... But here we were at Ha'nacker Mill on this bleak Sussex down. The mill's sails are beautifully restored, a lot of work having been

on it before the war. Our plan was to perform the song *Ha'nacker Mill* in a 4-part arrangement by Fred Tomlinson outside the mill, but in the end we all crept into the basement, providing us with some welcome resonance. I am certainly no choral singer, being constantly led astray by the profundity of the basses or the allure of the contraltos. But we scored another success. (Next time, *Bethlehem Down* - sung at Bethlehem?)

We then had a leisurely drive to Bramdean, even having time to gaze at a Gosport suburb before arriving at The Fox Inn at precisely Opening Time. Here we'd been intending to sing Fred's 4-part arrangement of *My Own Country* - but, alas, it was not to be. The Fox these days regards the recorded melodies of Richard Claydermann as essential background for imbibing, and makes no secret of the fact. However, as the hotel is under new management, we noticed a number of changes: the food and service were excellent compared to what we had on our previous jaunt there (see Newsletter no.36) - though on our next jaunt it would be nice to find the fox's tatter'd ears back next to our donated frame of the song. Somehow, they are now unconnected, on opposite walls.

Our journey back to London was uneventful save for a mysterious trip round the car-park of a Hindhead pub. Many thanks to the organisers, and to the BBC for helping the Society to become better known.

Fill the Cup, Philip

A song to be roared, over mugs of beer, to the accompaniment of

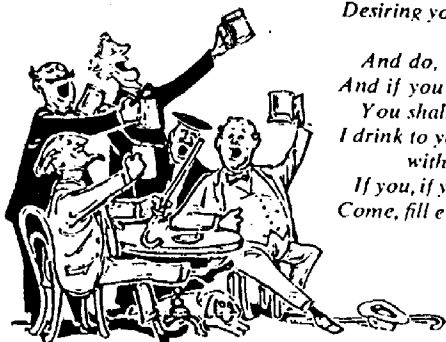
- 1 Cornet in B flat
- 2 Saxhorns in E flat
- 2 Baritones in B flat
- 1 Euphonium in B flat

Composed for the Hambledon Brass Band and Chorus

by PETER WARLOCK

December 1928

FILL the cup, Philip,
And let us drink a dram,
Once or twice about the house,
And leave where we began.
I drink to your sweet-heart
As much as here is in,
Desiring you to follow me,
to follow me, to follow me.
And do, and do, and do as I begin.
And if you will not pledge,
You shall bear the blame;
I drink to you with all my heart,
with all my heart, with all my heart.
If you, if you, if you will pledge the same.
Come, fill every tankard with
good brown ale!



HOW I FIRST CAME ACROSS PETER WARLOCK'S MUSIC

This time the contributor to our series is MALCOLM RUDLAND

As first-year principal-study music students at St Paul's College, Cheltenham, it was our responsibility to provide the 'entertainment' for a traditional Sunday evening music concert, held once a term, in the Shaftesbury Hall. That was 1962-5: my previous musical grooming had been based around solo organ technique, with occasional forays into accompanying choirs. There being no organ in the Shaftesbury Hall, my musical horizons were widened considerably with piano accompaniments to violin sonatas, piano duets, and piano accompaniments to songs.

Our assistant music lecturer was Evelyn Webb, an amazingly resourceful and articulate musical mind, with a beautiful if reticent baritone voice, and a gentle if more reticent viola. His knowledge and interests were wide, and most of his recommendations were not in the college library - or even in the town library. He opened us to Samuel Webbe, Schütz, Frescobaldi, Erik Satie, Gerald Finzi and Peter Warlock. As he suggested names of songs by Warlock, I can remember him saying I would like the endings.

Of course, nearly all I could find in 1963 was the OUP volume (now the first of two) and the Boosey and Hawkes volume. I can remember taking delight in playing all the piano codas before I ever learned the songs proper. I was, of course, captivated by the horizontal lines of *Sleep*, and delighted to find and recognise the carol in *Pretty Ring Time* ('Unto us a child is born').* I can remember being told that *Fair and True* was one of Warlock's worst songs, and feeling rather guilty for enjoying the juicy piano coda. I can remember patiently practising balancing the chords at the end of *The First Mercy* until the harmonies blended, and thinking how much easier and better it would be on the organ. Now I don't think so. However, I think the first Warlock song that I really fell in love with was *There is a lady sweet and kind* in the Boosey volume. It was like discovering a new emotion which satisfied all and left me in a tranquil world of peace and innocence. *The Countryman* on the next page was the perfect antidote, and I prepared these songs with a fellow baritone student, Norman Southorn. Looking back through the six student concert programmes, I now find that was in the fourth concert, and the first Warlock I performed was really *Piggiesnie* and *My Own Country*. Although at the time I found the 'new trees' interesting, it is only recently that I have grown to be in touch with these emotions. Easier emotions to touch were in *Away to Twiver*, and to look back on the elaborate procedure of Bromides from the publishers in order to get a copy then, compared with today's photocopying facilities, makes me appreciate my ancestors travelling by horse.

By the second concert I was ready for *Milkmaids* and *The Cricketers of Hambleton*, joined by some of Norman's First Eleven. These forces had so grown that for the next concert I was able to muster the début of the Schola Homovox Shaftesburiensis, directed by M.C. - ostensibly printed to make everyone believe it was to be conducted by Merlin Channon, the director of music; but revealed to be his opponent, Mutual Consent. At the piano I was billed as 'The Red Stool'. After much political and manipulative controversy, a huge crimson upholstered piano-stool of international standards had just been acquired by the college, so I felt it deserved more mention than just me, its humble sitter-on. We had matured our technique and emotions to be able to cope with *The Lady's Birthday*, but in B-flat because of the resources available. Having learnt it a tone higher without writing it out, I still find it hard to play in the original key of A-flat. For the final concert we were promoted to cope with *Twelve Oxen* and *One More River*. I see the first item in that programme was my piano teacher (Roma Foster) and I playing K 007 for piano-eighty (really K 448 for two pianofortes!). Of course, we did the *Capriol Suite* on one piano, and I made an arrangement of 'Pieds-en-l'air' for two clarinets and piano.

When I came to my final year and we had to choose a topic for our final

* In the left hand, at the words 'This carol they began...'

'Special Study', there was never any doubt that it would involve Peter Warlock; and having discovered that so little had been written about him, and that there must still be many people alive who knew him personally, I attempted to complete the picture for posterity. At first I was told a general survey of his life and music would not be specific enough for a long study; but when it was discovered that no-one else had published one, it was granted. It was only when I attempted to publish mine, after it had been accepted to qualify me for a teacher's diploma, that I discovered Dr Copley's thesis had been accepted for publication - in 1965. As we all know, the 300-page tome did not appear until 1979 (!). Mine was 100 pages with six chapters - Warlock as Man, Composer, Musicologist, Song-writer, and a chapter on his other works - and I was delighted that Dr Copley read mine and praised my efforts.

My first direct link with Warlock the man was an erstwhile contemporary of his from the 1920s, C.W. Orr, who lived less than a dozen miles from Cheltenham, in a remarkably attractive village called Painswick. It is interesting that he and Delius, both ardent atheists, lived next door to churches for most of their lives. Throughout my meetings with Orr, to discuss the project, I was constantly aware of what an honoured privilege it was to meet a direct link with Warlock, and although I soon was aware that the temperaments of both men were vastly different, it gave a remarkable insight in preparing a study of Warlock: Orr had met him in 1918 and knew him until the year before his death when he moved to Painswick. "Recollections of Philip Heseltine" by C.W. Orr was circulated to members of PWS with Newsletter No.5; but, not mentioned in this article, Orr did tell me that he went to stay at Eynsford several times, and met the cats, Moeran, Hal Collins (the Maori factotum whose mother had been a cannibal), and Warlock's two mistresses, who both slept in the same room as he did. Other visitors as wildly different again were also mentioned and I felt a great envy at not being alive in the late twenties.

I was also introduced to some of Orr's own songs, and was particularly impressed with *The Carpenter's Song*, dedicated to Warlock, and of which he wrote: 'It is quite magnificent and I feel very proud that it should be dedicated to me.' *With rue my heart is laden* and *When I was one-and-twenty* are two Housman settings which Warlock also praised highly. Warlock also praised his personal life in a highly scurrilous limerick rhyming to 'whore' and 'gore' -- No, I don't think it would be a good idea to publish the complete toilet-roll 'Urtext' of Warlock limericks, when it has been unearthed from the literary effects of the late Elizabeth Poston. She acquired it from Moeran, when he was once in hospital. Surely it would be better to publish a recording of them, read by somebody appropriate - or would some Warlockian like to set them to music?

After teaching for two years at Cirencester School, in the wake of Peter Maxwell Davies, I came to London to study for a B. Mus. at the Royal Academy of Music in 1967, and was delighted to find that a Peter Warlock Society had been founded in 1963. I soon joined the Society and collected enough forces to put on *The Lady's Birthday*, with Ian Caddy, so that I could invite the Society to an RAM Informal Concert on 22 May 1969. Previously I had founded the Prosdociamus Players, whose claim to fame was an incense-laden performance of *The Curlew*, which took place in St Augustine's Church, Queen's Gate, London SW7, with Stephen Adams (tenor), 6 Dec. '67. It was attended by most of the hierarchy of the Society, and by Arnold Dowbiggin, who knew Warlock. I directed the performance, after being tutored on the piece by Douglas Robinson, then Chorus-Master of the Royal Opera House, Covent Garden. He had studied it with Constant Lambert who had discussed it with Warlock - so I can claim to be a tutorial great-grandson of Warlock.

Malcolm Rudland, a freelance musician, has been a member of the PWS since 1967, and its Hon. Secretary since 1971. As an organist, he has given recitals in all six continents; as a conductor, he founded his own Academic Festival Orchestra, and has conducted tours of many musicals, such as West Side Story; and as a journalist he has, for the past two years, written regularly for The Musical Times. As a pianist, he has accompanied all Warlock's songs, apart from Dedication.

THE WARLOCK 96th-BIRTHDAY CONCERT

30 October 1990

at the LONDON COLLEGE OF MUSIC

A CONCERT OF SONGS by PETER WARLOCK

including:

Captain Stratton's Fancy	Pretty Ring Time
Sleep	Fair and True
Candlelight	Ha'nacker Mill
I have a garden	The Night
Rest, Sweet Nymphs	My own Country
Sweet-and-Twenty	Cradle Song
Twelve Oxen	The First Mercy
St Anthony of Padua	Bethlehem Down
The Sick Heart	Peter Warlock's Fancy

Nicola Elliot (soprano)	Richard Tremblay (tenor)
Melanie Self (soprano)	Christopher Turvey (baritone)
Lyanna Iveson (mezzo-soprano)	Tim Barratt (piano)
Joanne Syme (mezzo-soprano)	Trevor Murray (piano)

Programme devised and presented by Miss Pamela Bowden

Eric Wetherell reports:

A happy combination of circumstances and events drew the PWS Committee and others to the London College of Music on 30 October. As all good Warlockians know, this was the composer's birthday and he would have been 96 this year. It seemed fitting to hold one of our meetings on that day and it was followed by a lunchtime concert given by students of the College. The concert was organised and presented by Pamela Bowden, and was given before a large audience of students, PWS members, and no doubt some others as well.

It was strange to realise that not only the students but probably their parents too were born after Warlock's death. We have reached the stage at which young singers on the threshold of their careers are two generations removed from that tradition. However, it is heartening that they have begun to learn a repertoire that some may regard as passé, but which is a world of its own with its own standard of values that has had little effect on present-day music and society.

Miss Bowden's charming and knowledgeable introductions traced the course of the composer's life (if not in all its more surprising details), and her six singers, ably presented, sang with professional assurance. If some performances seemed a little unrelaxed and with limited emotional insight, this was due more to inexperience of life than to technical or musical shortcomings. To distribute the *Candlelight* collection across all six soloists had the unexpected effect of drawing these miniatures closer together. True democracy was displayed as soloist, accompanied by the rest in chorus, gave us *Twelve Oxen*, and the concert ended with *Peter Warlock's Fancy* in an even more left-wing unison.

Considering that there was time for less than 20 titles, the songs chosen were representative of the composer at his best and most popular; but as a Radio 3 producer once remarked, 'somebody has to be hearing a Brahms symphony for the first time'. Let us hope that these and many more young singers will continue to explore the rich and rewarding field of early 20th-century English song.

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WARLOCK IN WALES

Under the title 'The Songs of Peter Warlock', Professor Ian Parrott gave a very substantial lecture in the University College of Wales, Aberystwyth, on October 20. It was in two halves, each 1½ hours, separated by lunch. Illustrations were at the piano, from records, and with some live songs sung by Delyth Hopkins Evans.

The theme of the first of Warlock's Folk-Song Preludes

BRIAN COLLINS investigates

In Volume 1 of the *Handbook* Fred Tomlinson lists (on p.13) the tunes that Warlock used in his *Folk-Song Preludes* (written between 1917 and 1922) and also includes translations of their titles. This list is based on information given in Ian Copley's book, but neither source locates the theme of the first of these pieces. I had encountered tunes similar to it in collections of Hebridean songs, but not the melody itself, until I chanced upon Margaret Fay Shaw's book, *Folksongs and Folklore of South Uist* (Routledge and Kegan Paul, London 1955), where (on p.30) there is a song called *Cholla mo rùn* (Colla my love). Although it differs rhythmically from the melody of the first prelude, the outline is the same.

Shaw suggests another source for the tune, *The Gesto collection of Highland music, compiled and arranged by Keith Norman MacDonald and dedicated to the memory of the McLeods of Gesto*, printed by Oscar Brandstetter of Leipzig in 1895. MacDonald gives the title as *A Cholla mo rùn* (translated as 'Colin my dear') and also the alternative name of *The pibroch of Dunnybeg*. The date of publication makes it tempting therefore to think that this could have been one of Warlock's own sources, especially as the collection also includes *Mo rùn geal dìleas* (My faithful fond one), the theme of the second prelude, and a tune called *Cuachag nan craobh* (The cuckoo of the grove), the title of the song used in the third prelude; however, this turns out to be a different melody from that employed by Warlock.

Three versions of the tune are shown below: the top staff has the one given in MacDonald, with Shaw's in the middle, and Warlock's at the bottom. MacDonald's perfunctory chordal accompaniment has been omitted, and I have transposed the tunes to the pitch used by Warlock so that comparisons can more easily be made. Those in Shaw and MacDonald were a tone and a fifth higher respectively. It is not unreasonable to think of Warlock's offering as an attempt to create the rhythmic and improvisatory spontaneity of a live performance. Francis Collinson, in *The Traditional and National Music of Scotland* (Routledge and Kegan Paul, London 1966 - p.26) says that 'grace notes and melodic decoration are the essence of Scots music in all its varieties'. He cites Amy Murray's two different accounts of *My faithful fond one*, the first as overheard in an informal situation, and then a 'cleaned-up' version sung at a local festival.

(MacDonald)

(Shaw)

Cholla mo rùn seach-ainnan Dùn Thà misen' laimh, Thà misen' laimh. Cholla mo graidh

(Warlock)

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THE WARLOCK 97th-BIRTHDAY CONCERT: 30 OCTOBER 1991

This will be given as a Wednesday lunchtime concert in the Stevenson Hall of the Royal Scottish Academy of Music and Drama, Glasgow. More about it in the next Newsletter (September), including how best to get there. (Helicopter? Charter flight?) The programme is not yet settled.

John Bishop writes:

We are making steady progress with Volume 6 of the Warlock Collected Edition of the songs and expect to publish it in May or June. Publication of the final two song volumes (7 and 8) has been secured as the result of an offer from an anonymous benefactor to underwrite the costs. On your behalf I'd like to thank him most warmly. Volume 1 has been out of print for some time, and we are now in the process of making corrections before we reprint.

Later in the year we hope to make further progress with the seven volumes devoted to choral music of Warlock. Volumes 1 and 2 are reprints, with corrections and additions, of the former Sociable Songs volumes: the reprints were sponsored by Ruddles, and are now available. Fred Tomlinson and I have made the broad decisions about the contents of the remaining five volumes, and if money can be found I hope we can bring out at least one of them this year.

Among other Warlock projects being considered are: publication of *Capriol* in versions for cellos in four parts and for wind in eight parts; also the violin-and-piano version of three movements from *Capriol* arranged by the violinist Josef Szigeti in the 1930s.

If there are any other benefactors out there, I'd be pleased to hear from them. (Thames Publishing, 14 Barlby Road, London W10 6AR)

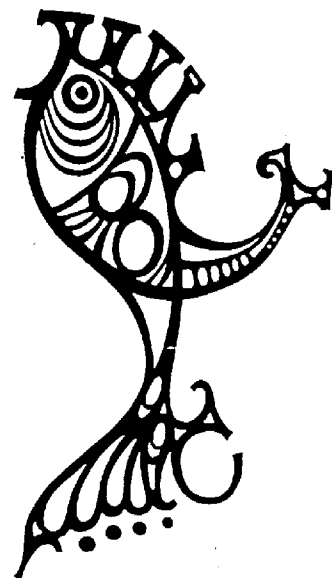
'WARLOCK THE ENIGMA'

The actor Philip Stone is reviving his well-known 'dramatic profile' of Warlock, in collaboration with the pianist Nina Walker. Written and performed by Philip Stone, the evening's entertainment unfolds the story of the composer's life, acting out some episodes, and singing some of the finest of his songs. This will take place on Saturday, September 28th, at 7.30 pm, at Leighton House, 12 Holland Park Road, London W14 8LZ. The price will probably be £6, which will include wine in the interval. Information and tickets from Philip Stone, 23 Lindfield Road, London W5 1QS (Tel. 081-997 3743). Members interested should note the date now, as the next Newsletter may not be out in time to give a reminder.

ANOTHER SOCIAL LUNCH will be held at the Antelope Tavern, Eaton Terrace, SW1, at 1 pm on April 27th (after a meeting of the Committee at 11.15). PWS members and friends are cordially invited to join the Committee for lunch in the upper room. It would be helpful to inform Malcolm Rudland if you are coming (071-589 9595), so that the Antelope can know how many to expect.

(As you come out of Sloane Square Underground station, turn right, past the theatre, and right again into Cliveden Place; then Eaton Terrace is first left.)

ANOTHER RUDDLES JAUNT: on Monday, 21 October. More in the next Newsletter (Sept.)



Coming events in the Guildford area

(1) An orchestral version of two of Warlock's *Codpieces*, arranged by Dennis Bloodworth, will be given in the course of a Concert by Carthusian Musicians, including the Charterhouse Symphony Orchestra, conducted by David Wright. There is also music by Gershwin and Shostakovich in the programme. The date is 19 May at 7.30 pm. in the Memorial Chapel, Charterhouse, Godalming, Surrey, and admission is free.

(2) As part of the Guildford Festival, the Godalming Band (musical director, David Wright) will perform Warlock's arrangement for brass instruments of Delius's *On hearing the first Cuckoo in Spring* (familiarily known as 'The Brass Cuckoo'). The programme also includes Malcolm Arnold's *Songs of Freedom* and Mozart's Masonic Funeral Music. The date is 8 July at 7.30 pm, at Holy Trinity Church, Guildford. Admission by programme.

(As both programmes may be subject to alteration, it might be advisable to ring David Wright, a member of PWS, beforehand to check: at school, 0483 426791; or at home, 0483 420771.)

ANOTHER FULL-ORCHESTRAL 'CAPRIOL'

At last, a satisfying recording of Warlock's full-orchestral version of the *Capriol* Suite, given by the Ulster Orchestra under Vernon Handley: a Chandos record - CHAN 8808 CD (whether it is also being issued on LP and/or cassette is not at present clear). Masterful as the string version is, and very satisfying in itself, it's equally good to hear the varied colours and richnesses of the full-orchestral textures. On the same CD is Warlock's *Serenade for strings* (to Delius on his 60th birthday) - a committed performance, right in tempo and general feeling - in fact, you're not likely to hear a better performance than this one. Coupled with the Warlock works are two of the best of Moeran: the *Serenade in G* (including the two movements which were left out of the printed version) and *Nocturne*.

D.C.

THE JOHN S. COHEN FOUNDATION

We are delighted to report that the John S. Cohen Foundation has donated £500 towards the Warlock Complete Edition, and hopes to make another donation later. This follows the £500 which the Society has received from the Worshipful Company of Musicians (as reported in our last Newsletter).

From Anon:

Dear Sir,

A little snippet of information for the Peter Warlock Society Newsletter - although if you use it please do not mention my name - modesty forbids!

The Associated Board of the Royal Schools of Music has included Warlock's Folk Song Prelude No.2 in its publication *Short Romantic Pieces for Piano*, Book 5, and it was set as a test piece in the 1990 Syllabus for Grade 7 Piano, as an alternative to Set C pieces. I took this exam in December, and chose the Warlock as the third of my three pieces. To my delight, the exam result arrived on 17.12.1990, i.e. the 60th anniversary of Warlock's death, and I had been lucky enough to score 29 out of 30 for Warlock's piece and a "Distinction" for the whole exam. Normally, I would not dream of boasting like this, but the fact that the date coincided as it did and the piece obviously pleased the (kind) examiner, made me think that as long as my name was not published it might be fun to offer it to you for the Newsletter. The examiner actually told me that he had not heard anyone play the Warlock in a Grade 7 exam during the whole year, and it made a nice change for him as he "loved the harmonies"! So do I!

Yours faithfully,

**** *

RUDDLES JAUNT No.3 - AND A CELEBRATION

It started in 1988, when - following the generosity of the Ruddles Brewery in sponsoring the Peter Warlock Prize at the English Song Award - a trip was arranged for our members, to join one of Ruddles' conducted tours of their Brewery in Oakham, Rutland. More recently, Ruddles also agreed to sponsor the reprint of the two volumes of *Sociable Songs*, at a cost of £500.

So the third jaunt, on 31 October 1990 was a celebration. Speeches were made. On behalf of the Society, Professor Ian Parrott thanked our host Tony Ruddles for his generosity in sponsoring the Warlock songs, and he added (amongst much else):

"A dead composer, to be sure, but it might just have been possible for him to have survived to join this convivial gathering as a spritely 96-year-old.

"Cecil Gray, in his biography of 1934, said that Peter Warlock had a truly encyclopaedic knowledge of 'inns and public houses in every part of the country'; also, 'the quest of the perfect beer, as of the perfect cat, was an overmastering obsession of his later years'.

"Would that he had known about the Campaign for Real Ale (CAMRA), which gave its seal of approval to Ruddles of Rutland."

John Bishop (representing Thames Publishing) then made a presentation to Tony Ruddles of the very first copies of the newly-reprinted volumes. In his speech he emphasised the element of uniqueness; among the various forms of sponsorship, he could think of no instance of printed music being supported in this way hitherto. This latest initiative represented a further strengthening of the ties between the two parties. Warlock was a keen beer-drinker, and, like Ruddles, ever in search of the perfect ale.

There was the customary tour of the Brewery, and an excellent lunch was laid on, followed by a corporate rendering of some of the newly-printed songs.

A note on the broadcast that wasn't (yet)

As Patrick Mills has described in his report of the 'Hampshire jaunt', the BBC was much in evidence during this excursion - and the same with the Ruddles trip. The broadcaster David Owen Norris has prepared a feature programme on the Peter Warlock Society, based on interviews, musical renderings, recorded atmospheres of various sorts, and so on, picked up on these two jaunts, and put together with heaven knows how many hours of editing. The result was going to be broadcast on 17 December, the anniversary of Warlock's death. But the newly-appointed head of music, Radio 3, was against having a 'once off' of this sort, and the feature is now going to be part of a series of programmes about music societies, to be broadcast we know not when. It could be a couple of years...



WALTON AND WARLOCK: SOME REACTIONS

In the last Newsletter, we quoted some adverse criticism of Warlock and van Dieren made by our late President Sir William Walton. We have had a number of reactions to this, some of which are given below.

One reaction was 'Why did you have to dig that up?' Well, we didn't exactly dig it up, because the quotation comes in Michael Kennedy's recent Portrait of Walton, which is being widely read by those interested in early twentieth-century music. It's appropriate that the PWS Newsletter should be a forum for wide-ranging discussion - with no holds barred. - Ed.



Our Founder PATRICK MILLS writes:

I must confess to being puzzled about the disparaging remarks that our late President, Sir William Walton, made about Peter Warlock. As a Society, we had enjoyed an affable relationship with Sir William from the time the Society was established until his death, and his apparent reservations about the worth of Warlock's art (and that of Bernard van Dieren) were entirely unknown to us.

In the late autumn of 1962 when I was attempting to establish our Society, I wrote to Walton to ask him if he would be willing to be its President, if such a thing as the Peter Warlock Society were founded. On 18 February 1963, replied in his own hand:

Dear Mr Mills,

I apologise for not having answered your letter sooner.

I am interested to hear of your project in forming a Warlock Society and hope that it will come to fruition. Whilst appreciating your invitation to become its President, I think you would be wiser to pick on somebody else, as nowadays I am so little in England and can hardly be of much practical help. Anyhow by now you have in all probability asked someone else, but if you haven't and still persist, I will, rather reluctantly accept.

The Society was established two months later, my own position on the Committee being that of secretary. In this capacity I wrote to him again telling him that we would be delighted if he were willing to be our President. He replied swiftly saying that he would indeed be happy to accept so long as the Committee realised that circumstances (i.e. that by then he was living in Ischia) prevented him from playing an active role.

He wrote to us during this decade nearly every year to apologise for not being able to attend Annual General Meetings or other events.

In the autumn of 1964, the Society put on a concert at the Arts Council comprising a recital of songs sung by Wilfred Brown and some choral items conducted by James Gaddarn. Although every seat was sold, our inexperience had led to over-spending on publicity and the Society faced financial ruin. That it survived was due entirely to the generosity of our members, among them Sir William Walton. In a letter dated 1 December 1964 he wrote:

Dear Mr Mills,

I enclose a cheque towards the P.W. Soc.'s deficit. I fear it is bound to be an uphill work to make any concert of this kind pay its way and I suggest that any monies should be spent in trying to get something on to a gramophone record rather than on another concert. In this way the Society might be able to obtain a return not only by the sale of the record but on performing fees and broadcasts.

The cheque was not insubstantial and contributed towards helping us survive. His idea of a record was explored with C.R. Itter of Lyrita Records, but it was way beyond our pocket.

It is fair to say that we enjoyed a friendly and equable relationship with Walton. His subsequent remarks on Warlock might be explained in this way: he had a reputation for aphoristic one-liners, some of which were designed to entertain and others to baffle. With Walton, a "fact" which is contradicted by another "fact" seems to be an all-too-common experience for Walton biographers. With such a multi-faceted personality, I am grateful that one of the "facets" favoured us for so long.

The composer DENIS ApIVOR (a member of PWS) writes:

The few times I met Walton I rather liked him: and, as it happened, on our first meeting at the OUP with Hubert Foss, we discussed van Dieren's songs, and he (Walton) expressed enthusiasm for them. It surprises me that he harboured any such feelings as expressed in his letter to Alan Frank. What is more - he sought the company of Constant Lambert and Heseltine, certainly in his early days. I had always considered him very much as 'one of the gang', so to speak, a sympathiser in the struggle against over-emphasis on German-derived academicism which affected British programme-building and the academies in those years before and after the first world war; and one whose work and friendships were in line with the interest of such as Beecham, van Dieren, Calvocoressi, Heseltine and others in what might be called the Italian/Franco/Russian/Hungarian dimension of schools or whatever... In his autobiography,

Osbert Sitwell specifically refers to Walton's friendship with Heseltine and his going down to Eynsford for some of the junketings. Later on, however, he is exceedingly nasty personally about Heseltine and his music, which he calls "Wardour Street". The personal note of spite is due to Heseltine assuming knowledge of Italian art-matters, which he (Sitwell) regarded as his own personal province. He doesn't point out that Heseltine was most likely in Italy at the time dealing with a very original matter of Italian music - Gesualdo - about which Osbert knew little.

NIGEL HESELTINE writes:

As regards Walton's statement to his Oxford publisher - it is quite true that many of the 'Warlock lot' were unsavoury. I met some of them, when young. But it is not true that they produced nothing in particular. There were Augustus John and Jacob Epstein among others, also Lord Berners and Constant Lambert - who were far from being unsavoury. But there were also some terrible riff-raff and hangers-on. Walton was right. Don't forget that in those days PH was considered rich by his hangers-on.

*PWS ANNUAL GENERAL MEETING
SATURDAY 1st JUNE
(Captain Vincent's Fancy)*

You are cordially invited to the AGM, which this year will be held at The Old Rectory, Little Oakley, Harwich, the home of Captain George Vincent. We are grateful to Captain Vincent for offering us his spacious house and extensive garden--an ideal venue for this event.

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 recent Warlock recordings.

We think our best way to arrange transport for members who do not wish to travel independently in their own cars, is to get them to join up with London-based members who will be travelling there by car and will have spare seats available. Malcolm Rudland will contact you and arrange for this if you fill in the slip below and send it to him. Please return the slip also if you are travelling there independently, as we must know how many members to cater for. Malcolm will need to know by May 15th at the latest. A sketch map to help you find the house when you get to Harwich will be sent on request.

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cut

To Malcolm Rudland 32a Chipperfield House, Cale Street, London SW3 3SA
Tel 071-589 9595

I intend to come to the AGM on 1st June at Harwich.
I shall be travelling there independently, and would like the helpful sketch map.
I shall not have my own car, and would like to join up with somebody else,
as suggested, sharing the cost of the petrol.
(Delete as appropriate.)

NAME (IN CAPITALS)..... Number of persons coming with me.....
ADDRESS..... PHONE.....

MEMBERSHIP (up to the end of 1990)

President, Vice-Presidents, and Honorary members	10
Life members	39
Members, paid up to the end of 1990	74
Members, paid up to the end of 1989	12
Members, paid up to the end of 1988	8

Plus a number of new members.

So that the Society can obtain extra money - with no extra cost to yourself - why not take out a covenant? Contact the Treasurer for a form.

WARLOCK AT KING'S

Again, *Adam lay ybounden* was included in the Festival of Nine Lessons and Carols from King's College, Cambridge, last Christmas. The composer's name, however, did not appear in Radio Times for the broadcast in Radios 3 and 4, nor did the announcer give any information about the carols sung. A letter of complaint about the anonymity has been sent to the BBC. We are also suggesting to the musical director at King's that he might like to include other carols of Warlock, and we are sending him copies of ones which he may not know.

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