

Peter Warlock Society

ISSN 0266-366X
NEWSLETTER no. 47

President Richard Rodney Bennett
Vice-Presidents Dr Malcolm Arnold Lord Harewood
Patrick Mills (Founder) Prof Ian Parrott
Nigel Heseltine Benjamin Luxon
Chairman Fred Tomlinson
Secretary Malcolm Rudland 32a Chipperfield House
Cale Street London SW3 3SA (tel 071-589 9595)
Treasurer Robin Crofton 8 Wynbury Drive Totteridge
High Wycombe Bucks HP13 7QB (tel 0494 533775)

NEWSLETTER NO 47

SEPTEMBER/OCTOBER 1991

ISSN 0266-366X

Editor David Cox 100 Boileau Road Ealing London W5 3AJ

CHAIRMAN'S REPORT 1991

*delivered at the Annual General Meeting, held at
the Old Rectory, Little Oakley, Harwich, June 1st*

There was a time in the early days of the Peter Warlock Society when anyone turning up for the AGM was automatically recruited for the Committee. This is no longer necessary, I'm glad to say. And when David Cox suggested a joint Committee meeting and AGM, it seemed a good idea. There's a lot of duplication anyway, so in this way we can save time.

After that preamble I must thank George Vincent for his hospitality. You will see I'm reading this so that I can hand the text to David for the next Newsletter - but I knew in advance that Cap'n George would not let us down. We have never been very formal - I'm sure Warlock would have approved - and David's hospitality at Magpie Bottom, Felix's at Muswell Top, and David's again at Ealing Middle have been memorable occasions. Now we're on the East Coast. Where will it be next year?

It's been quite a good Warlock year. I won't recount what you will have read in Newsletters, except for one or two highlights. The jaunt to Blunt/Belloc country was successful, in spite of rotten weather. So, to add to Philip Stone having sung *The Fox* in 'The Fox' Inn and recited 'The Long Barrow' on The Long Barrow, we have sung *The Cricketers of Hambledon* on Broadhalfpenny Down and *Ha'nacker Mill* inside the eponymous mill. The coachdriver was very valiant, reminding me of our first jaunt to Didbrook and Cefn Bryntalch. And I must add my own bit of bragging to the list, having sung *A Prayer to Saint Anthony of Padua* in his basilica in Padua.

One of the depressing features of my job is having to record deaths. Louis Barron was one of our friends in the USA who died suddenly, as you will have seen in the last Newsletter. He was working on a detailed index to all our Newsletters. Robert Beckhard, another American member and a friend of Louis, has agreed to continue the task.

My family had its own tragedy when our daughter was killed in October. So I opted out of the Ruddles trip; but I understand the hospitality was as good as

ever. A month or two before our very first Ruddles visit, I was staying in Tadcaster. Although it's only a small town it boasts three breweries, making Yorkshire Bass, John Smith and (the only one worth boasting about) Samuel Smith. I picked up their letter about brewery visits, which I have here. There was a charge of £1.50 per head: "towards the cost of the guides, etc.".. "At the end of the tour visitors have the opportunity to sampling [sic] one pint of Old Brewery Bitter OR one pint of Ayinger Bran lager..." I mustn't be too harsh on Yorkshire parsimoniousness, as my wife comes from there; but it just goes to show how Tony Ruddle's view of hospitality differs from theirs - Stilton, Melton Mowbray pies, and unlimited County and Bitter, all for free.

As you will know from previous meetings, we use the last minutes as the agenda [in future, the AGM minutes will be sent to members with the Newsletter], so we'll be dealing with all aspects as they appear; but I'd like to say a word or two about publications. Volume 6 of the songs is well under control and should appear later this month. Volume 7 has been vetted, apart from a few nitty-gritty areas, and is already being copied. Volume 1 is being reprinted with some changes. So we are on schedule. The last two volumes may be out next year, but certainly all eight will be available by the centenary year.

In addition, we are embarking on a set of choral volumes. Thanks to Ruddles we already have Vols 1 and 2, which were called "Sociable Songs" in our previous edition. We plan two sets of unison songs with piano - one of carols, the other secular. Then we hope to produce a volume for female voices (SSA) with piano. Besides Warlock's own arrangements I have done some. The same applies to two more volumes for SATB unaccompanied. One volume is difficult; the other is (comparatively) straightforward.

I must thank the Committee for their labours this year. Robin has done his usual diligent job as Treasurer. Our music editorial sub-committee for the Society's Complete Edition - David Cox, Anthony Ingle, Michael Pilkington and myself - has done its job (rather more interesting than accounts, in my opinion). But, above all, I want to thank, yet again, two long-standing members (if you'll pardon the expression). David Cox has kept up an excellent standard in the Newsletters. He's being helped by other contributors, but it took a few years and a bit of bullying before this help came. Let it keep coming!

Secondly, Malcolm is seemingly indefatigable.. His paperwork - or should I say his Applework? - in planning for the Centenary has been stunning. And single-handedly he has made sure that we have had a birthday concert every year. We.. are lucky to have him on our side.

As they say in "Blockbusters" - "Let's have a round of applause!"

Fred Tomlinson

+++++

AWAY TO HARWICH, AWAY, AWAY!

The AGM is geographically a 'moveable feast' - rarely, if ever, in the same place two years running. Also, it can be guaranteed to be a 'feast' in the sense of 'festive occasion' and in the literal sense. This year, a fleet of cars took about twenty of the faithful 70 miles from London to Little Oakley, near Harwich. This is the furthest afield that the AGM has ever been (Magpie Bottom was a mere 24 miles from Piccadilly Circus).

We arrived at lunch-time at the beautiful, spacious and interesting home of a fellow member of the Society, Captain George Vincent - The Old Rectory, Little Oakley - a listed building dating from the late eighteenth century and retaining many of its original features. A Regency porch, with Doric pillars, has been added; and the church (of which this was the very large rectory) is now deconsecrated and a dwelling house. There are tales of one of the rectors enjoying a clandestine affair with the then head of the village school, and it's said also that the sons of

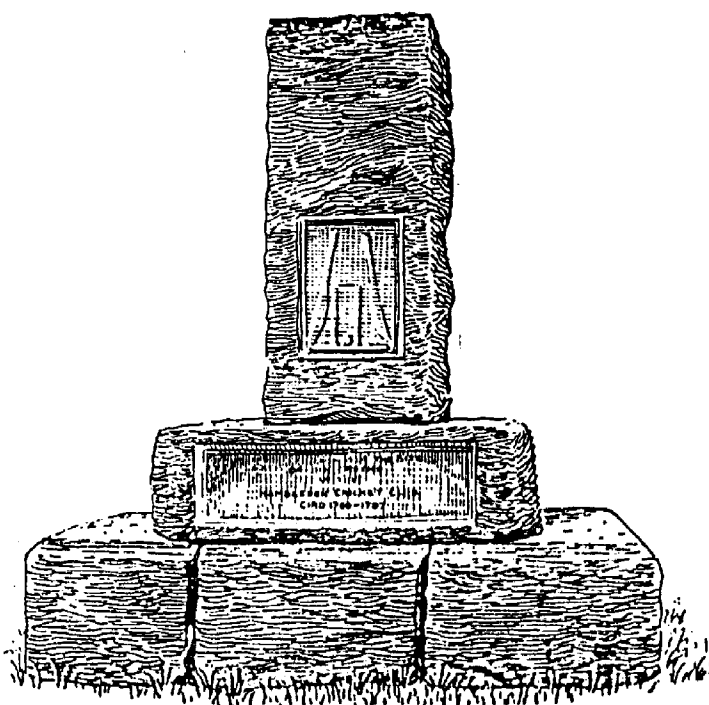
a rector once kept a young woman shut in one of the rooms. Warlock would have been amused.

The weather on June 1st was just emerging from the worst May on record. We were fairly lucky. We could wander in the large walled garden, the various features of which include an impressive mulberry tree, perhaps older than the house. And Captain Vincent's hospitality was magnificent. A feast-day, indeed.

The combined AGM and Committee meeting went on too long - a perennial danger. Nevertheless, we were able to enjoy (besides the food and drink, and the garden) some recent Warlock recordings, and Philip Stone gave us an excerpt from his now well-known 'Warlock the Enigma' show, which is next taking place on 28 September at Leighton House. (A separate notice about this was sent to members within striking distance of London.) See AGM minutes, p.3, for information about another performance.

And according to those AGM minutes (which we're circulating) the visit to the Old Rectory lasted from lunch-time till about 7.30. A happy day.

D.C.



The memorial to the Hambledon Cricket Club (1760-1787), on Broadhalfpenny Down, opposite the 'Bat and Ball' Inn. Hambledon, Hants. (See p.1 - Chairman's Report.)

WARLOCK 97th-BIRTHDAY CONCERT - WEDNESDAY 30 OCTOBER - GLASGOW

This year it's Scotland's turn - the Royal Scottish Academy of Music and Drama is providing the concert. A chance, we hope, to meet our Scottish members. As last year, it's a lunch-time concert - 1 pm on Wednesday, 30 October. We had hoped to be able to give the programme items - but, alas, as we go to press these are not yet fixed. Ring Malcolm Rudland nearer the time for details (071-589 9595).

Malcolm can also be contacted regarding travel from London to Glasgow. The cheapest is by coach - £29.50 return. An Apex ticket rail fare, £44, is available if booked in advance (a week before). Group travel (more than ten people) brings that fare down to £40.70. Perhaps somebody will feel like going by car and taking one or two others to share the petrol cost - starting the day before and stopping for B and B somewhere about half-way... If travelling by train on the day, the only possible is the 6.25 am from Euston, arriving Glasgow 12.12.

The address of the Royal Scottish Academy of Music and Drama is 100 Renfrew Street, Glasgow G2 3DB. About 10 minutes' walk from the Central Station (BR).

[Stop Press: We're assured that the programme will include some unusual items.]

LETTERS TO THE EDITOR

The murder hypothesis of Nigel Heseltine

From Denis ApIvor

Mr Nigel Heseltine is, in addition to his other capacities, a distinguished writer and poet. It is unfortunate that, after more than sixty years, he should let his gift for fantasy invade his understandable grief for his father's tragic death in 1930. I had reason to beg your hospitality, in your last issue, as a composer defending Walton. Now I have to extend those demands, purely in my capacity as a one-time hospital consultant, with a special knowledge of metabolism of depressive drugs.

Mr Heseltine's theory of his father's death by murder is refuted by forensic evidence by Dr R. Bronte, of great significance, given at the inquest. (This was reported in full in Cecil Gray's *Peter Warlock: a Memoir of Philip Heseltine [London 1934] p.291.*) His post-mortem revealed that "there were no signs whatever of alcohol, and no evidence in the organs to suggest that he was addicted to it, or to any other drug".

The last part of this passage also refutes Mr Heseltine's remark that his father was a heavy drinker, which would have left pathological evidence such as cirrhosis of the liver, fatty changes in organs and similar abnormal findings.

For Peter Warlock to have met his death as suggested by his son, he would have to have been dumped, drunk, after closing hours, in his flat and quickly overcome by gas, after the miscreants fled, leaving somehow a locked flat. The pathological results would have been a stomach full of alcohol, and blood and tissues with a high alcohol-content.

Leaving aside the reliable evidence by Warlock's distinguished musical friend [Bernard van Dieren] of his sobriety and the non-availability of even beer in the flat when he went to bed - a reliable witness who had no cause to commit perjury was able to state that noise and lights from Warlock's flat at 6.40 in the morning indicated that he was apparently alive and mobile at that time.

There is therefore not a shred of evidence that Peter Warlock could have died in the way suggested by Nigel Heseltine, or that the open verdict suggesting either accidental or suicidal death was a wrong one. The inquest evidence suggests, but does not prove, that a sober man was still alive at 6.40 in the morning, when he closed his windows, locked the door, after having fed his cat, and was then overcome by gas, by a method unknown.

Denis ApIvor

In the musical world Denis ApIvor (a member of PWS) is known as a distinguished composer of symphonies, concertos, operas, ballets, and much else. He is also a qualified doctor of medicine and (as he says above) a one-time consultant with a specialised knowledge of drugs. He is a Fellow of the Faculty of Anaesthesia of the Royal College of Surgeons and a Fellow of the Royal Society of Medicine. -Ed.

From Brian Collins

I found Nigel Heseltine's suggestion that his father had been murdered intriguing but not really convincing as it stands. It seemed to me that if he has a specific person in mind, then his suspicions would be better out in the open along with some jolly good reasons. I wondered when I first read the revelations in the last newsletter whether Nigel Heseltine had, at the back of his mind, some family gossip or legend - or even knowledge - that has not been hitherto revealed. There has been enough controversy and side-taking over the circumstances of PH's death without the situation being complicated any further.

So it would be in everybody's interest, I think, if this issue could be tackled at an early stage. Speaking as someone who is endeavouring to undertake serious, academic research into Warlock's compositional style, I am frequently disappointed, if not frustrated, by continual run-ins with misplaced biographical references, second-hand Grayisms. It is too easy to get the impression that *all* Warlock criticism is biographical. This particular allegation needs knocking on

the head now. If we are to give the story and credence, then we need a lot more factual information (not circumstance or speculation) and that also means that we need to know who we're talking about.

For, after all, we are discussing events that took place over 60 years ago and the alleged murderer(s) must be beyond temporal justice. Mr Heseltine suggests the possibility of legal action against the BBC for misrepresenting the truth about his father's demise. Presumably all the rest of us who have been promulgating one or other of the previously assumed stories of PW's death are equally guilty (though it's really all Cecil Gray's fault, Your Honour).

Some further enlightenment is called for.

Brian Collins

Like Mozart, Warlock died in his mid-thirties. As with Mozart, the how and why of his death may never be clearly sorted out. This, however, would not seem to be biographical material which would affect Brian Collins's serious academic research into Warlock's style of composition... As regards the 'alleged murderers': Nigel Heseltine may make direct accusations on the basis of a hypothesis, but our editorial policy is not to publish in the PWS Newsletter the names of accused persons (be they alive or dead) without far stronger evidence than seems to be available at present. If only the police investigations had been more thorough at the time...

Where there's controversy there's life! As far as we know, there was never discussion of a murder hypothesis in the Society until it was brought up recently by Nigel Heseltine. But not only Warlock's death - his life too has often been a subject of controversy: the personality - split or not split? There hasn't been much about that recently. As regards the death... suicide or accident: within our Society there has never been general agreement on this. Professor Ian Parrott, one of our Vice-Presidents and one of the most long-standing members of PWS, finds the suicide idea untenable. Professor Parrott writes:

Many years ago I joined the ranks of those who believe that Warlock's death was an accident. My reason is that I was fortunate enough to meet George Thewlis, senior singer in Christ Church Cathedral choir, Oxford, and at one time conductor of the Oxford Harmonic Society (when I became a student in 1934, this choral society had been conducted for a year by his successor, Sydney Watson).

The evidence supplied by Thewlis was that Warlock had a great deal of creative work on hand, editing old music and writing books as well as composing; and he seemed to be full of the zest for living which went with it.

I am now told also that the gas tap, over which the composer was said to have tripped, was faulty.

Ian Parrott

This is very different from the view of our Chairman, Fred Tomlinson - a view which dates from the researches for his book Warlock and van Dieren, published in 1979. Fred Tomlinson explains:

My opinion is that Philip Heseltine was literally 'sick to death' of a number of things. Bruce Blunt wrote of 'a combination of tendencies, events and atmosphere all meeting at zero hour' and this to me is the key. Individually each item may not seem sufficient reason for such a drastic step, but consider the cumulative effect, added to his well-known depression at that time of year, Christmas. (Was this mood brought on by memories of early Christmasses with his sanctimonious Uncle Evelyn, who had died a few months earlier leaving over half a million pounds but ignoring PH in his Will?).

The market for songs - his only really successful output - appeared to have dried up. He had quarrelled with his girl-friend (Mrs Warlock), and she had spent the fatal night elsewhere - in a hotel.

His mentor Bernard van Dieren arrived that evening. No-one knows what their conversation was about, but judging by existing correspondence it seems a safe bet that money came into it. PH was hopeless about money: on that evening

he was broke, without even a bottle of beer in the flat. His only source of extra money was his mother, who many years previously had formed a strong antagonism towards van Dieren. Was the final straw the realisation by PH that suicide, far from being a negative act, was a positive way of helping van Dieren (who stood to gain by his death) and of annoying his mother? ... But this is conjecture.

Fred Tomlinson

From Andrew M. Plant :

Information regarding Warlock first performances

As you may know, Alan Poulton is currently compiling a Dictionary of British Composers 1893-1923. He has invited me to contribute the entry on Warlock. My main difficulty is that the Dictionary is intended to show details of first performances (along with the usual work list), and these are proving extremely hard to trace in the case of Warlock. I should be grateful if anyone who has any details or is able to help in this matter would contact me direct. Contributions will be gratefully acknowledged and much appreciated.

Andrew M. Plant
4 Minster Precincts
Peterborough, Cambs PE1 1XS
(Tel. 0733 66693)

Also, Andrew Plant has for sale a copy of the Warlock Handbook Vol.2 and a (rare) copy of Warlock's 'The English Ayre'.

From Beryl Kington

Alec Rowley

I am collecting material for a study of the life and work of Alec Rowley (1892-1958) to be published by Thames Publishing in 1992. I would be grateful for any help that members of the Peter Warlock Society may be able to give in the form of information, personal reminiscences, etc. All material will, of course, be duly acknowledged.

Beryl Kington
21 Newfound Drive
Cringleford, Norwich NR4 7RY
(Tel. 0603 53287)

+++++

Fill the Cup, Philip - a correction

A curious suggestion was made in the caption to the illustration on p. 6 of the last Newsletter - namely, that the words of *Fill the Cup, Philip* were by Bruce Blunt. Only a few centuries out! Your Editor must have been remembering that the song, originally considered not worth publishing, lay dormant for years among Blunt's papers, where it was discovered after Blunt's death. But that's no excuse: nothing could have been easier to check. The poem is anonymous and dates from the sixteenth century. Apologies. - Ed.

Of Jaunts and Antics

There are some who think that the jaunts and antics of the Peter Warlock Society are verging on madness. But what is madness? And are we alone? Perhaps we may in comparison cite a recent jaunt of the Delius Society. A West Country branch set off one Saturday afternoon into the wilds of a Cotswold wood. The purpose? To pick nettles. They had apparently found a letter of Delius (dating from 1905) which gave a recipe for a particular kind of nettle soup, and they wished to brew a caldron of it...

ASPECTS OF LOVE AND CONTENTMENT

Anthony Payne's arrangement of eight Warlock songs
at the Spitalfields Festival 1991

Malcolm Rudland reports:

In this year's 90-page high-gloss programme book for the Spitalfields Festival (sponsored by Barlow Lyde & Gilbert) there were nearly two pages devoted exclusively to Warlock. They were part of the programme notes for a concert with Jane's Minstrels on Wednesday 19 June, supported by the Hinrichsen Foundation, in which Jane (i.e. the soprano Jane Manning, an expert in contemporary music) was joined by an ensemble of fourteen players.

The second half of the concert consisted of three works by twentieth-century women composers - Judith Weir, Diana Burrell, and Ethel Smyth; and the first half contained two song-cycles, prefaced by Ravel's Introduction and Allegro for harp, flute, clarinet and string quartet. The first song-cycle, *Seven Harvest Songs*, was by the young Kentish composer Matthew King, followed by the première of *Aspects of Love and Contentment*, arranged by Anthony Payne from eight songs by Peter Warlock, written mostly around the time he was living in Kent. Although the ambience and ecclesiastical atmosphere of Christ Church, Spitalfields, may not have been entirely appropriate for this collection of songs, it was a notable occasion, and was recorded by the BBC for future transmission on Radio 3 (date not yet fixed). [Late information, not in time to be useful: Transmission 22 Sept.]

Anthony Payne used nine of Jane's Minstrels for the Warlock cycle: Flute (doubling piccolo), oboe (doubling cor anglais), clarinet in B-flat (also in A and E-flat), horn, string quartet, and a harp part, which on this occasion, sadly, had to be played on an electronic keyboard, because, although the harpist had Ravel's Introduction and Allegro under his belt, he did not have enough time to learn the Warlock parts. It meant that a lot of bass resonance was lost; but although the result may not have been what the composer intended, it was largely effective. The programme note told us that Anthony Payne has been an admirer of Warlock's songs for many years, and has written knowledgably and sympathetically about many twentieth-century English composers (including Frank Bridge and Delius). Also, he is married to Jane Manning, whose first BBC recital was a Warlock programme. So, it was in more ways than one, a labour of love. It also took the form of a relaxation after completing his large-scale orchestral work, *Time's Arrow*, for last year's Proms, the première of which shared the same date as the scoring of the first song. The cycle took nearly three months to complete, and the composer describes the sequence of keys, moods and tempi as "an emotional journey", and the project as the most enjoyable for 25 years.

The songs used are:

	Key
1 <i>Consider</i> (Ford Maddox Ford)	F
2 <i>Late Summer</i> (Edward Shanks)	E
3 <i>The Contented Lover</i> (James Mabbe)	A-flat
4 <i>My Own Country</i> (Hilaire Belloc)	G
5 <i>Sweet Content</i> (Thomas Dekker)	G
6 <i>Mockery</i> (Shakespeare)	G
7 <i>Autumn Twilight</i> (Arthur Symons)	D minor
8 <i>Away to Twiver</i> (Anon 16th cent.)	B minor

The key of each song was the original one, except for Nos. 4 and 7 which were transposed up a tone.

The "big bow-wow" of *Consider* has the rippling piano part divided between the harp, and flute and clarinet in harmony, and various implied counter-melodies are effected added to clarinet and horn. *The Contented Lover* is a straightforward orchestration of the original, and *My Own Country* is perhaps the most evocatively rural, with lilting dialogues between the woodwind and strings. *Sweet Content* skips trippingly between flute and clarinet, and the strings, and also between staccato and legato, with the addition of the harp at climaxes. The contrast of mainly piccolo and oboe, with the strings, captures the delicacy of *Mockery*, and in the cycle's emotional centre of gravity, harp and horn evoke the September mist in *Autumn Twilight*. Finally, there was plenty of 16th-century rustic atmosphere when Jane related a raucous wedding from 'The Famous History

of Friar Bacon' in the near-nonsense jig of *Away to Twiver*. The cycle was conducted by Roger Montgomery. With the centenary only three years away, now is the time to let sponsors know of the existence of this work, and let's hope that the cycle could be programmed with *The Curlew* and/or some songs with Warlock's own string quartet arrangements.

Malcolm Rudland

+++++

ANOTHER SOCIAL LUNCH

These have proved a success. The lunch follows a meeting of the Committee, which means that members can meet and exchange ideas with those who are responsible for the running of the Society. The lunch is at 1 pm on Saturday 19 October, at the Antelope Tavern, Eaton Terrace, SW1. 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. How to get there: 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.

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

Another possibility?

Having read with interest Brian Collins's article (in the last Newsletter) about the possible origin of the theme of Warlock's first Prelude, perhaps I may be allowed to give a personal reaction - not based on research (as Brian's article was) but only on a musical feeling. And a coincidence.

When I first played that Warlock piece to myself, many years ago, my immediate reaction was "He's had *Ca' the yowes* in mind when he wrote that". *Ca' the yowes*, one of the most beautiful and deeply expressive of Scottish folk-songs, became well-known to choirs in the fine choral arrangement by Vaughan Williams in the 1930s. Warlock was dead by then, but with his keen interest in Scottish and Irish folk music he would undoubtedly have come across it from some source or other during his lifetime. My belief is that the theme of that first Prelude is an original melody of Warlock, composed against a background memory of *Ca' the yowes* - in the same mode (Dorian), catching exactly its mood and character, and with a similar rhythmic feeling (adding a little more snap by the double dotting). Then, having established his tune, he repeated it, three times in all, giving it his own characteristic and varied harmonic treatment. And that's the piece!

And here's the coincidence. Michael Tippett has done exactly the same thing in his Concerto for Double String Orchestra (and the same also in an early chamber-music work). There, in the slow movement, we know definitely that it was *Ca' the yowes*, because the biographers have confirmed it from the horse's mouth. Against the background of that tune, Tippett wrote an original tune, similar in mood, rhythmic feeling, and general character, differing in notes, but maintaining the principal characteristics of the tune. This, we know, was done consciously. (Similarly, Manuel de Falla in his *Seven Popular Spanish Songs*: they all sound like folk-songs, but in fact they are original tunes 'in the style of'.)

All of which proves nothing about Warlock and the first Prelude. But perhaps it provides another alternative possibility for consideration.

David Cox

(*Ca' the yowes*)
slow and expressive



(Warlock)
Very slow



PUBLICATION NEWS

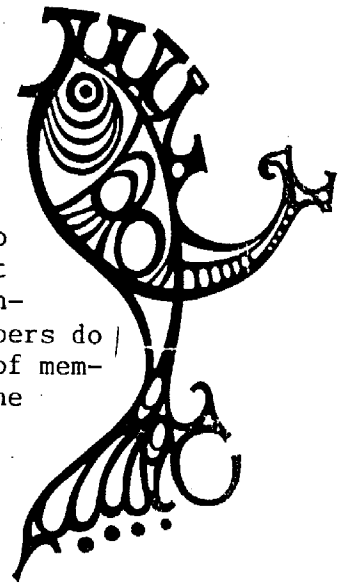
John Bishop writes:

Volume 6 of our Collected Edition of the songs is now available. By Volume 8 we shall have published all Warlock's solo songs. To obtain a copy of Volume 6, please send a cheque for £10,* made out to Thames Publishing, to 14 Barlby Road, London W10 6AR. As pointed out on previous occasions, it is disappointing that more members do not buy these publications. They are produced for the benefit of members; but also, by buying them, members are supporting one of the main purposes of the Society - namely, the promotion of Peter Warlock's music. A good sale among members goes some way to meeting the very substantial production cost of a 56-page volume of this quality.

Volume 7 is making steady progress, and it is my aim to publish both it and the concluding volume (8) in 1992.

Meanwhile, good progress is also being made on a volume of Warlock's unison Christmas carols, some of his most attractive vocal compositions. This is being rushed through for publication in October, in the hope of catching some, at least, of this year's Christmas trade. The price isn't fixed yet, but it will be reasonable (probably around £3-something, because we have choirs in mind). Let me know, at the address given in the first paragraph, if you'd like a copy, and I will send one immediately on publication, together with an invoice.

*This includes packing and postage



PETER WARLOCK: THE MAN AND HIS SONGS

by Rodney Bennett

An article by the father of the Society's President, after an interview with the composer. It appeared in the magazine The Bookman (London), September 1923

As I waited, having come before my time, I looked at the bookshelves, since they say you can tell a man by the books he reads. They were mostly books that I should have expected from the music: wedged beside miniature scores were "Meals and manners of Olden Times", a rich and luscious early English text, Chambers and Sidgwick's "Early English Texts", one or two other collections of old poems, W.J. Turner's "Fantastica", "A disputation between a hee coney-catcher and a shee coney-catcher" by Robert Greene, 1592, and, rather out of place, as it seemed, "Les Fleurs du Mal" of Baudelaire. The room looked out over the noise of Cheyne Walk and the quiet of the river beyond; and on the door post were two name-plates - P. Heseltine and P Warlock.

Presently P. Heseltine and P. Warlock came in, a tall, rather slim man, the bearded lower part of the face sagacious and the upper part correctively humorous. As we began to talk it quickly became obvious that conversationally Heseltine entirely overshadowed Warlock; and though he was fluent, humorous and interesting, the result was disappointing, as I had come to



interview the musical half. "Now for autobiography," said I. "I have none," said Warlock, abruptly retiring; "nothing that matters. Why not invent that part?" Now, inventing biography is an easy, amusing and popular pursuit; but since truth is often stranger than fiction I refused, and brought Warlock up to scratch again, unwillingly. "Very well, then," he said. "I was born in 1894 on the Embankment. I have a horoscope somewhere. I was born under Gemini, which signifies duplicity." I pointed out that this was not useful and that I could invent better. "But I was really born on the Embankment and it was in 1894. It was in the Savoy; but the Embankment sounds better." Gradually the facts came out, and here they are, sifted.

Philip Heseltine, born in 1894, went to a private school at Broadstairs. He had already started piano lessons at the age of 6, hating them soundly; but at Broadstairs he was awakened to a real interest in music by the son of the proprietor, who operated a pianola and made him a permanent admirer of Liszt. Leaving Broadstairs, where he enjoyed life, he went on to Eton, where he did not, being put with boys younger than himself. "I shall always hate that house master," was Warlock's comment. "I became a moody, vindictive youth and absolutely lost a rather real power of concentration that I had." But his music was kept alive by Colin Taylor, who is now teaching the piano in South Africa. The lessons chiefly consisted of solos by the teacher, so that the pupil can still only play the piano slowly and experimentally; but the interest was real and continued after Warlock went to Oxford, which he regarded as a prison and endured for only a short time. The next musical step came in 1910 when at the age of 16 he was shown Delius's "On Craig Dhu," and obtained all that composer's work, much of which he has since reduced to piano score. This was followed by his meeting Delius himself in 1911. That, I take it, was the beginning of Warlock's musical career, for of musical education in the academic sense he has had none, developing his musical ideas by studying the work of men he admires, particularly that of Vaughan Williams, Bartók, Schönberg and Bernard van Dieren, and by conversation with such as he has contrived to meet.

The name Peter Warlock gained a sudden fame by association with six songs which appeared in 1919. The immediate cause of its adoption was that Heseltine, an impetuous and controversial spirit, had considerably offended the particular publisher he had in view for his songs. He sent in the manuscripts under the new name; they were accepted, published, and had made a considerable stir and been acclaimed in the *Daily Telegraph* as the work of a very clever young man with a heaven-sent name, not a pseudonym at all, before the publisher discovered that the strangely mediæval Warlock and the obnoxiously modern Heseltine were one. But there is more in it than that. Heseltine has a keen critical faculty to which he likes to give pen, and the double name allows freedom. "I know when I think a work is first-class," he explained, "and I like to say so. If I think a work third-class I like to say so too.

And if I use two names I can do so without being greeted with, 'If you know so much about first-class work why don't you write some?' Because I don't think my songs first-class. I write them because I enjoy writing them and to earn some money. Why not? And anyway, if I send a publisher a bundle of what I think my best and what I don't, he always chooses the don'ts." And there is more in it too even than that, I think. When a personality is so strongly dual as Heseltine's, the use of a second name must help to give spiritual freedom.

Particularly when the name is so happily chosen as "Peter Warlock." For, so far, the most striking thing about Warlock's music is his power of sinking himself in the spirit of old poetry. "Take, O take those lips away," charming song though it is, is the least interesting of the set from this point of view, for the effect is modern and owes something to Roger Quilter. The others are uniformly successful in a very individual way. "My Gostly Fader," with its whimsical humour, "The Bailey Berith the Bell away," with its curious and lovely placidity, are unforgettable. There are some archaisms, but generally the harmonic method is distinctly modern, yet the total effect is mediæval in a way which is as impossible to define as it is not to feel. There follows a group of songs which are best described by the words humorous and mannish. "Good Ale," "Captain Stratton's Fancy," "The Bachelor," "Mr. Belloc's Fancy," and "Hey, Troly Loly Lo," are fine, sturdy things that will soon be sung more than they are yet. They get to the point without fuss and move along with rare spirit and gusto. In these, all of which have words either old or in the old style, Warlock shows his unflinching instinct for a sheer good tune, as does "Piggésnie," a charming thing. The same certainty of touch, unexpectedness and high spirits appear in the first set of "Peterisms," which have just appeared, and include "Chopcherry" (words: Peele, 1595), "A Sad Song" ("Lay a garland on my hearse," by Fletcher, 1610), and "Rutte:kin" (? Skelton, sixteenth century), a boisterous and exciting frolic with which a robust tenor could make a great success. In the two songs with modern words which have yet appeared, "Romance" ("I will make you brooches," R. L. S.) and "To the memory of a great singer" ("Bright is the ring of words," R. L. S.), there is not the same spontaneous surety; and though the second has moments of beauty, the composer seems sometimes to be feeling his way. I know settings of each which I prefer.

There is no space here to mention Warlock's small body of work for piano, nor to discuss his interesting work, "An Old Song," for small orchestra, recently performed by Anthony Bernard; and only passing mention can be made of the fine "Corpus Christi Carol," recently sung by the Oriana Choir, and a series of unison songs with piano, published in the Oxford Choral series, which teachers in search of school songs worth singing cannot afford to miss. Two of them, "Tyrley Tyrlow" and "Balulalow," are being arranged for voices and orchestra for performance by the Bach Choir. As I have already said, Warlock does not consider his published work adequately representative. Whether he or the publishers are the better judges will soon appear, as he has taken his own steps to overcome their

prejudices, and presently there will be published a considerable body of work beside "The Curlew," a setting of W. B. Yeats's poem for tenor voice, flute, English horn and string quartet, which has been accepted by the Carnegie Trust. This will include a second set of "Peterisms" (two songs), "Lillygay" (five songs), and "Saudades" (three songs). Of most of these I have by me either the manuscript or proofs, but since my space is dwindling it will be convenient to defer any account of them till publication.

Enough has been said to show that the critical Hesel-tine, himself a busy man with a book on Delius in the press and another projected on the psychology of

composition, is allowing Warlock enough time to do an astonishing amount of work; for beside original composition he is collaborating with Philip Wilson, the tenor, in the preparation of an exact text of 600 Elizabethan lutenist songs, 500 of which are already transcribed and a few published. Of these too it will be interesting to write later at length when a further number, already in the press, appear. If it be added to this that Warlock is ambitious to write light opera, a work for which, given the right text, he has strong qualifications, it will be obvious that he has more than recaptured such concentration as he lost, and that his future promises to be full of interest—and hard work.

Rodney Bennett

ANOTHER VISIT TO THE RUDDLES BREWERY
Monday, 21 October

Ruddles have shown their further generosity during the past year in sponsoring the reprint of the two volumes of Sociable Songs. Our annual trip to the Brewery is always a very friendly and interesting occasion, and we hope that a number of other members who have not yet tried it will be tempted to do so. Lunch and drinks have in the past been laid on, and undoubtedly it will be the same this time. The visit includes a tour of the Brewery.

We shall be hiring a coach or minibus, with a driver. The present price for that is £295. If, as we hope, we can get twenty people to come, the shared price would be £15 approx. Last time, the Society lost about £50, because some members who had said they were coming did not turn up. So this time we feel we should ask people to make a deposit of £10 when accepting.

The coach will leave at 8.30 am. (The Ruddles Brewery is in Oakham, Rutland, and last time we found that by leaving at 9 o' clock we got there too late.) The meeting place is Victoria Railway Station (not the Coach Station), in Hudson's Place, which is on the right of the station as you come out.

If you or any friends wish to join the party, please let Malcolm know by 9 October.

cut

cut

To Malcolm Rudland, 32a Chipperfield House, Cale Street, London SW3 3SA
(Phone: 071-589 9595)

I shall be coming on the Ruddles trip, 21 October (Monday)

I shall be bringing ... other person(s) with me.

I shall not be bringing anybody else with me. (Delete as appropriate)

I enclose £10 per person as deposit.

NAME AND ADDRESS (in capitals, please)

.....
.....

TELEPHONE

COMING EVENT THE PETER WARLOCK SONG COMPETITION 25 October

We are delighted to report that the long-awaited Song Competition will take place at the Welsh College of Music and Drama - in the School of Music - on Friday, 25 October, at 7 pm. Robert Tear will be the adjudicator. The concert is funded by a generous donation from the Gwendoline and Margaret Davies Trust (Aberystwyth). The Peter Warlock Song Competition, part of the College's International Vocal Week, is an important event for the Society, and we hope to see a good number of our members there. The address of the College is Castle Grounds, Cathays Park, Cardiff CF1 3ER. (Within about 12 minutes' walk from Cardiff Central Station.)

ENGLISH MINIATURES (including 'An Old Song' of Warlock)

One can hardly complain about the amount of English music now available on CDs - and being added to each month. That's really the trouble: it's not easy to keep abreast of the flood, and good things get missed. A recent EMI release that has given me immense pleasure is CDC 7/49933/2, on which Richard Hickox and the Northern Sinfonia offer sixteen items of high quality English light music. There's some enchanting Quilter, two welcome rarities in Balfour Gardiner's *Overture to a Comedy* and Eugene Goossens's *By the Tarn*, and German's *Henry VIII Dances* (yes, but how often do you hear them?).

Warlock's *An Old Song* touches a deeper note than much of the rest of the programme, and is very decently played. This orchestral miniature for flute, oboe, clarinet, horn, and strings, dates from 1917, with revisions to the scoring in 1922, prior to publication. It was originally part of a 'Celtic triad', but the other two parts were later destroyed. Writing about *The Old Song* to Colin Taylor, Warlock said: "The tune is Gaelic but the piece, for me, is very much the Cornish moor where I have been living. The tune should emerge, as from afar, chiming in with one's thoughts while walking. The curious way in which it seems to end on the supertonic gives the impression that it fades away into the distance, unfinished. One stands still, attentive to catch another strain, but there is only the gentle murmur of the wind - and only fragments remain in the memory, and a mood half contented and half sad."

If, besides the Warlock piece, you like the kind of light music which I've mentioned above, you'll find this CD very much to your taste. The Quilter, in particular - the Three English Dances and a Suite from *Where the Rainbow ends* - are most haunting.

John Bishop

The Membership form enclosed is for any member who wishes to change his method of paying either to Banker's Order or (preferably) to Deed of Covenant. Otherwise, have you a friend to whom it could be passed - somebody who would like to become a member?

INDEX

Page		Page	
1	Chairman's Report	8	Warlock Folk-Song theme
2	Away to Harwich	9	Publications News
3	Warlock Birthday Concert	9	1923 Warlock article by Rodney Bennett
4	Letters to the Editor		
7	Aspects of Love and Contentment	11	Another Visit to Ruddles Brewery
8	Another Social Lunch	12	Warlock Song Competition (Cardiff)
		12	Warlock's 'An Old Song', etc.