

Peter Warlock Society

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NEWSLETTER no. 50

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NEWSLETTER NO 50

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TOWARDS THE CENTENARY

We are now within about eighteen months of the centenary of Peter Warlock's birth (30 October 1894, at the Savoy Hotel). Largely thanks to the untiring efforts of our Hon. Secretary, a number of plans have been drawn up (see appeal letter - last two pages of this newsletter) and how far these can be realised depends on how much money can be raised. An appeal sent out some time ago has made possible the completion of the eight volumes comprising all Warlock's solo songs. We have had some encouraging grants, including £1,000 from the D'Oyly Carte Trust (with its Savoy connections). And our Committee has decided to raise the membership subscription from £8 to £10 p.a., as from last January.

Our membership is at present around 200, in Britain and nine other countries around the world, our common denominator being that we are moved by the music of Warlock. We want as many other people as possible to share this experience. We promote performance, publication, and recording of the composer's music; we act as a central office for archives; twice a year (through the newsletters) we provide information regarding aspects of the composer and his music, with articles, reviews, individual assessments, and with notice of events of interest... We want our present members to encourage others to join us. Some people, who could be members, may be disappointed to hear too late of our celebrations. There are some who need special persuading - who already appreciate Warlock's music but don't want to join for various reasons - e.g. they don't like joining societies, or they feel it imposes an obligation on them, or they think we're just a gang of nutters, or they feel they'll have to attend meetings... But, while we are, of course, glad of active participation, we also encourage 'armchair membership', as a sign of agreement with our aims.

We can never hope to get all our members together, alas; but we particularly want to know how many would come to three of the Centenary events. Please see the questionnaire on p.17 and return it to us without delay. For our planning, this information from you is absolutely vital.

"Capriol for Mother": a memoir of Peter Warlock and his family by his son
Nigel Heseltine (Thames Publishing, £8.95)

Reviewed by Lewis Foreman

The launch of Nigel Heseltine's long-awaited memoir of his father took place last September at the British Music Information Centre, and a memorable occasion it was for those present, not least for Nigel Heseltine's brief introduction to his book in which he explained that many of the sources upon which it was based are now lost. As the author tells us in the book's introduction, it was started in Rome around 1956 when "my memory of conversations with my grandmother and others was fresh, and I still possessed diaries, notebooks and letters of my grandmother and of Philip and others... Much was destroyed in Madagascar after the 1972 *coup d'état* or was eaten by rats". This makes it doubly valuable and must provide at least the elements of a source book for future writers about the composer. But, in fact, those future writers are going to be in some difficulty for its lack of the usual trappings of an academic study, raising as many queries as resolving them.

Biography has become one of the main literary genres of the twentieth century, and there are many distinguished biographies of composers and other musicians. When written by a close relative of the subject, it must verge on the autobiography of the author, and we find ourselves in a vivid hybrid form, albeit one with its own strengths and weaknesses. Its strengths are immediacy of first-hand rapportage and use of information for which there is no external documentary source. The weakness is that it cannot be an objective account and unless fully documented its contribution to the literature of its subject may well give rise to contention by later biographers, as did Gray's of Heseltine.

Arnold Bax's autobiography, *Farewell, my Youth*, is notable for its author's highly selective memory, his use of pseudonyms for many of the characters, but also for its unique information and the brilliance of its writing. It gives life to a period. Mr Heseltine is much the same about himself and his father, yet I wonder why, for example, "Katherine" is given that name, for I guess she must be Elizabeth Poston.

The portraits of the author and his grandmother, Philip's mother, are vividly drawn, as is the background at Cefn-Bryntalch. The whole book is a delight to read, written in a literary style more redolent of the 1930s than the 1990s, and I suspect it will be read with great pleasure by many ignorant of Heseltine and his circle.

While a wide range of good documentary sources concerning Heseltine have survived, the published literature about him is not without its anomalies, starting with Cecil Gray's book, another vivid portrait by a close friend. With Nigel Heseltine, the insights into the composer's mind are never less than stimulating, and the pen-portraits of the various supporting characters bring them to life. A good example is "Puma" (Bobbie Channing): "Her beauty was well in advance of her time, slim and little as her name... too dark as to the eyes to be Irish, although her thick black hair (cut short while women were still winding theirs into buns) could have adorned a Kerry beauty; and too little and slim of body and breast to be Spanish. She was proud and violent as Irish, Spaniards and gypsies can be, and she burst into my father's pale and muddled life like hot shot into a bucket of water." (p. 100)

How did Philip die? Suicide? An accident with a faulty gas tap? Nigel Heseltine suggests van Dieren had the skills, the opportunity and the motive (as Philip's sole beneficiary) to commit murder. I find it very difficult to know which view of van Dieren to subscribe to: the evil genius that blighted the lives of many musicians who impinged on him (Warlock, Gray, Foss, Lambert, Moeran) as one celebrated musician suggested to me, or the devout Catholic whose life, rising above constant pain and invalidity, rendered him almost a saint, as was suggested by another.

I have on several occasions quoted Yehudi Menuhin's remark - "a composer can hide nothing; by his music you shall know him". As far as Heseltine is concerned, this is particularly true, and Nigel Heseltine's book has pointed me again to the music. This is an idiosyncratic volume, but its personality and personal evocation of atmosphere will surely make it a minor classic of its genre. All members of the Warlock Society will want it on their shelves, most will have it already, and it is very affordable at the reasonable price asked. However, before it becomes the

generator of a million footnotes, I would like to suggest that members raise all their queries and questions now, and that we put these to the author. His replies need not be published if he does not wish it, but he must have the answer to many points of difficulty. Barry Smith's more objective biography appears next year - you will read it for more scholarly assessment backed up by full documentation and footnotes, But for atmosphere and personality you will read Nigel Heseltine on the father he only saw some dozen times.

Lewis Foreman

We've had suicide, accident, murder.. Is there One Other Alternative? - and will the field of discussion then be rounded off? Another of our members comes up now with a further hypothesis - and some detective work which suggests that research into the inquest is still required. See p.14. -Ed.

THE ELIZABETH POSTON ARCHIVES

An important piece of news has just come to us. Hugh Cobbe, Music Librarian of the British Library (and a member of PWS), has acquired from the Poston Estate the Delius-Heseltine letters and other items which Elizabeth Poston purchased from Sotheby's in 1967 and which she has kept very much to herself... The collection also includes 19 letters from Mrs Delius to Bernard van Dieren and 14 from Bruce Blunt to Bernard van Dieren, containing many references to Warlock. The material will be available in the British Library. More of this in future newsletters.

SIR MALCOLM ARNOLD

Our congratulations to our Vice-President on his recent knighthood.

NEW AMERICAN REPRESENTATIVE

We welcome as our Hon. American representative, William Perry, whose address is Trobriand Music Company, Spencer Road, Austerlitz, New York 12017.

Carte postale - Postkarte - Cartolina
 Dopisnice - Post card - Levizda - B
 Pour la Correspondance

*David Martin
 We decided to break our journey to Brno and
 stop here for four days. I am very glad. This
 is by far the most wonderful place I have ever
 seen - almost too good to be true. The only
 European city I imagine, and has remained
 quite unspoiled for 300 years or so. The museum
 of San Marco, especially the floor and the
 porch, are marvellous beyond words.*

*april 6th
 Venice.
 Francia*

*M^{rs} Buckley Jones
 c/o K. Clark Esq
 Villa Zoraide
 Cap Martin (A.M.)*

VENIZIA
 APR 11 1921
 FERROVIA

PREGATE I VOSTRI
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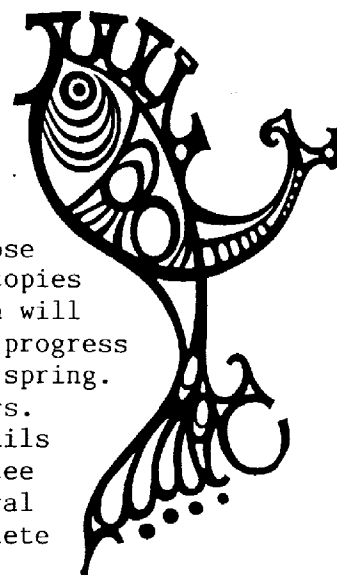
Postcard for Mother from Venice, 6 April 1921

PUBLICATIONS AND RECORDINGS

John Bishop writes:

All members who ordered a copy of Volume 7 of the Complete Songs (Warlock Collected Edition) should have received it by now. Those who haven't yet ordered but intend to do so can be assured that copies are still available (at £10, including postage)... Volume 8, which will complete the series of all Warlock's solo songs, is making rapid progress and is in advanced proof stage, with publication expected in the spring. At the appropriate time a mailing list will be sent to all members.

Further volumes are being prepared in the choral series, details of which will also be sent to members. The publications committee is currently considering a publication programme for the orchestral scores, vocal chamber music, and other items to make up the Complete Warlock Edition.



* * * * *

The recently-published *Capriol for Mother* by Nigel Heseltine (a memoir of his father and family) is making a strong impact. There was a lengthy, featured review by Michael Kennedy in the *Sunday Telegraph*, and a similarly lengthy and perceptive coverage in the journal of the Delius Society, where the editor, Stephen Lloyd, was the critic. This PWS Newsletter has a review of the book by Lewis Foreman. Other reviews are expected in the musical and general press. A Thames publication, it costs £8.95 (plus £1.05 postage).

As a companion CD to that devoted to Warlock's Christmas music (*The Frostbound Wood*, on Continuum CCD 1053) the same company has just issued a recording of Delius's complete part-songs, sung by the Elysian Singers of London, directed by Matthew Greenall. Price £10, post free (CCD 1054).

All the above publications can be obtained from me (cheques to be made out to John Bishop, please) at Thames Publishing, 14 Barlby Road, London W10 6AR (phone: 081-969 3579). I am always happy to help with any enquiries about Thames books on English music (a new catalogue is now available), Thames music, or Continuum records.

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America moves in!

Browsing one day in Boosey & Hawkes - the shop in Upper Regent Street - I was somewhat surprised to find five volumes of Warlock songs in a 'Master Vocal Series' emanating from the USA. The publishers, Masters Music, have set up an English unit called Musicgraphic, operating from Unit 23, Wessex Trade Centre, Ringwood Road, Poole, Dorset, BH12 3PF. According to their catalogue, the company was 'created specially for the purpose of making available at a reasonable price the finest in rare, out-of-print and foreign editions of musical works. No effort has been spared', they continue, 'in producing these reprint editions to ensure that they meet the very highest standards of quality possible'.

In the case of the five volumes so far available - *Lillygay*; *Peterisms* (2nd set); *Saudades*; a volume of 8 'Songs to Older Poets'; and 'Four English Songs of the Early Eighteenth Century' - the effort has been limited to a straight reprint from out-of-copyright editions originally issued by Chester, Boosey, and OUP. Nothing has been added by way of explanation.

There is also a Warlock choral publication described as *Two Carols for Christmas*, which turns out to be *Adam lay ybounden* and *Where riches is everlastingly* - again in straight reprints from the originals.

John Bishop

LETTERS TO THE EDITOR

Dr Barry Smith (Cape Town, South Africa) writes:

In the last Newsletter [No 49, p.6] you publish a short section on Fellowes and Warlock, beginning with the words "The two scholars had very little respect for each other, as is well known". I don't think this is entirely accurate. Warlock certainly admired what Fellowes was doing for early English music but didn't approve of many of his editorial methods. What is not so well known is that by the end of 1926 the two men were *actually* on friendly terms. There is a letter from Edward Dent to Warlock dated 10 November 1926 in which Dent says:

I saw the Abbé Fellowes the other day & was glad that you & he had buried the hatchet. He was quite overcome by your friendliness - though I told him it was nothing unusual - so I hope you and he will be able to give us the benefit of your joint brains.

Maybe you would like to quote this short paragraph in the next Newsletter: I think it might be a useful piece of information to dispel another PW myth and one which readers might be interested in.

Barry Smith

It's not easy to guess what form the 'friendliness' could have taken between Canon Edmund Horace Fellowes and Warlock. (Presumably Fellowes would not have been aware of the scurrilous Warlock limericks in which he became 'the reverend Horoscope Phallus'!) The idea of 'the benefit of your joint brains' was wishful or optimistic thinking on Professor Dent's part. In 1926, when Dent was writing this, Warlock - in articles in The Sackbut - was being very scathing about Fellowes. He seemed to admire only his 'prodigious energy' - but apart from that: "Dr Fellowes has aimed at producing a corpus of the English vocal music of Elizabethan and Jacobean times, but his editions are, unfortunately, so deeply encrusted with the purely personal views and theoretical prejudices of their editor, that nearly all the ground they cover will have to be traversed again if we are ever to have a really practical as well as a faithful and accurate edition."

Again, Warlock is biting critical of Fellowes's bowdlerization of the texts of the songs. For example: "...in Sir Walter Raleigh's lovely poem 'What is our life?' (set to music by Orlando Gibbons), singers are asked to make nonsense of the third line for propriety's sake, and in Byrd's exquisite lullaby, 'My little sweet darling' (of which the accompaniment has been sadly mangled), the word 'hush' is appropriately interjected at the point where the poet reminds us that we are, after all, mammals..." (In the Raleigh poem "our mothers' wombs" had become "our mothers' arms".) Warlock, in this connection, refers to Fellowes's book of English Madrigal Verse (OUP) which contains all the poems that are found in the printed song-books: "This is surely the most corrupt text that any University Press has issued in modern times. In 300 pages there are over 200 textual errors, none of which can be excused as mere misprints.... One readily forgives an editor a moderate crop of slips, but an important work so full of what can only be described as howlers ought surely to have been withdrawn from circulation and reprinted."

Well... it's hard to believe that any collaboration, or benefit of 'joint brains', would ever have been possible.

-Editor

Bill Marsh (Newtown, Philadelphia) writes:

December 23, 1992

I just want to report on an extraordinary new Christmas TV show being shown on public TV over here this season around the country. It's called "A Celebration of Christmas" and is a one-hour pastiche of what must have been a longer program by the four choirs and orchestra. Some of the pieces were 'a cappella', and regardless of the size of the ensemble, the intonation and energy were first rate. Everything was memorized as well. The organisation: Brigham Young University, a Mormon institution in Provo, Utah... The biggest surprise of all was the male chorus version, with 150 voices and full orchestra, of Peter Warlock's The Sycamore Tree. It's a rarity and the first time I've ever heard it (alas, not live) performed. There were also fancy arrangements of familiar carols as well as pieces by our President, Richard Rodney Bennett, Alun Hoddinott, American Stephen Paulus, etc. I hope this is picked up for UK TV ...

Bill Marsh

How I came across the music of Peter Warlock

by Brian Collins

I hesitate to call this piece "How I *first* came across . . ." because, while I remember some of the occasions, I cannot recall all of the details. I was about 16, I suppose, and a pupil at the boys' grammar school in West Hartlepool when the bug first started to bite. I feel sure that I must have already encountered *Capriol* but both it and its composer were really just names in a book. What I didn't know then was that my music teacher, Ron Reah, was a closet Warlockian. For some of our school concerts he would import musical friends to provide additional items. On one occasion this meant a sprinkling of Warlock's songs; I can't remember what they were (and neither can Ron) but I do remember thinking at the time that they had a particular quality, something out of the ordinary. But the name had to be filed away in the memory for future investigation for I was just immersing myself in Stravinsky. Things would change.

Though he wasn't forgotten, then, Warlock was put on the shelf to some extent until I went to Bede College in Durham, the same College my father had been to some twenty years earlier and where Louis Pearson had charge of the music department. Louis's enthusiasm for Warlock was both real and deep but, for the most part, kept in the background. (This modesty was so typical of him - he once told me that his musical education derived solely from listening to the man playing the piano in the rooms above him when a student at Oxford. I didn't believe him even though the musician in question was Joseph Cooper.)

But it wasn't actually Louis himself that introduced me to Warlock in a big way; a fellow student, Chris Woolstenholmes, was heavily into PW and it was through him that I encountered *Sleep, Passing by* (an underrated song), *Jillian of Berry*, *Cradle song*, *Robin Goodfellow* and the other pieces in the first OUP anthology. When my prospective mother-in-law asked me what I would like for Christmas, this volume was all I could think of. Chris and I would also improvise at two pianos trying to outdo one another in superimposing lush harmonies on whatever tune came to mind and it was also through him that I first heard the music of Gesualdo. I don't know where he is now but I thank him nonetheless.

However the event that changed my life - and that's no cheap cliché - was The Festival, the weekend of Warlock that Louis organised in the summer of 1970. I was coming to the end of my time at Bede and about to take up my first teaching appointment in the West Riding of Yorkshire so the Warlock Festival happened at an emotionally charged moment. I think it was an emotional experience for Louis too, something that he'd wanted to do for some time; long before it came to fruition, it had figured in a vague sort of way in several conversations. But what I'd not appreciated from looking at the piano-songs (and only a limited number of those) was that Warlock wrote other things too! As the event itself got closer, I would slip into the rehearsals of choral music that John Wilks was directing. Here was to be the turning point or, rather, the moment of no return. I walked into the Caedmon Hall one evening and heard *All the flowers of the spring* for the first time. I was hooked. I'd not encountered it before, even in score, and was knocked sideways.

But more was to come. There would be *Corpus Christi* and *The spring of the year*, *Benedicamus Domino* and *As dew in Aprylle*, *Kan Nadelik* and *I saw a fair maiden* as well. Louis had asked me to make an arrangement of *Sigh no more ladies* so that it could stand alongside E J Moeran's *Songs of springtime* setting (which the chorus was singing, for composers with whom PW was associated or contemporary were also represented). It proved too difficult in the end, but another piece of mine, a setting of Shakespeare's Sonnet LXXXI, did get performed by a student ensemble (with myself directing) with help from Mavis Tyrrell, a singer I'd met before in the Palatine Opera Group. (I have clouded memories of a particular rehearsal of this piece; it took place immediately after we final-year students had taken Louis out to lunch at a local hotel; two of the five instrumentalists were also present. It was a jolly good meal and certainly more productive than the rehearsal that followed.)

The wonder was that it (the Festival, that is, not the lunch) didn't stop there. There was *Capriol* (both versions) *The curlew*, the *Folk-song preludes*, the brass-band arrangement of *On hearing the first cuckoo in spring*, *Sorrow's lullaby*, more solo songs than I could list, some lute-song transcriptions and, joy of joys, *Lillygay*. Ian Copley was the anchor-man in all of this providing, as he put it, "an animated programme note". Oh yes, and a chap called Tomlinson played a funny piano-duet thingy that had some unlikely title or other with (I think) J Bishop. Arnold Dowbiggin was to have come to relate his knowledge of the composer but, alas, he died just a few weeks beforehand. PW's grand-daughter turned up for a little while although she kept herself to herself. It's true that some of the performances were not what they might have been but, all in all, it was all a glorious experience for which I shall ever be grateful. It introduced me both to the music and the Warlockian ethic. My only regret was the way that it was received by others. I wasn't in the PWS then but I saw the contemporary newsletter and have the impression that the only Society comment on the event was a reprint of Ernest Bradbury's non-too-complimentary write-up from the *Yorkshire Post*. Perhaps I'm wrong about that and someone who was around at the time can correct me.

After leaving Durham my interest in Warlock continued and I bought such scores, books and recordings that were available. I soon realised that, although the Festival had given me an opportunity to hear some of Warlock's best

music, there was still treasure to be discovered; I came relatively late to Warlock's finest songs (*The fox, Autumn twilight, Away to Twiver and The frostbound wood*). In 1976 I started a degree course at the Open University. Towards its end one of the teaching staff suggested that I might be interested in undertaking some research - a PhD, perhaps? I toyed briefly with the idea of doing some work on Charles Ives, whose wonderful music had made such an impression on me in my mid-twenties, but there was really only one possible subject when all was said and done.

For the past six years or so, then, I've been looking at the nature of the material that Warlock uses, the sort of structural devices that make the music hang together. I consider (I believe that I have discovered) that the basis of Warlock's style lies in just five chords that were the real acquisitions from Delius's music. The encounter with Bernard van Dieren made him rethink the vertical nature of his early compositions: he developed an outlook that was more linear and, as a result, modal. Consequently I contend that the attribution of certain aspects of his work solely to a knowledge of the Tudor and Jacobean composers is something of a fallacy. Now I recognise that the very idea of musical analysis excites some folks' passions in the most unpredictable ways and I don't expect everyone to agree with my findings. But I do know that one must hear a piece of music working so that, when it comes to analysis, one can only rely on what the ears pick up. When the information is assembled, though, it's surprising what can be discovered.

So here I am, almost at the end of that, and about to take over the editorship of this organ. Because I'm still teaching all my research has to be done in my spare time, my children are young adults now and must be amused by the sight of dad still having to do his homework when he gets in from school. (There's more to music than Warlock and there's more to life than music, of course; I play for the morris and I take a lot of photographs, but they are other stories). My relationship with Warlock's music has come far since West Hartlepool Grammar School for Boys but I'm delighted to say that I still correspond with and, occasionally, meet its initiator. In a recent letter Ron recalled his RCM days and cited Hubert Dawkes who had told him that "there are three English song-composers - Purcell, Warlock and Britten". Perhaps in that remark lay the seeds of my own infatuation.

Brian Collins

See 'Change of Editor', p.10

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WARLOCK AT THE R.A.M. - 26 November 1992

Concerts given by advanced students have long been a regular feature at schools of music. More than 60 years ago, I enjoyed some at London's two Royal schools of music and still remember who and what I heard. But for more than 40 years after that, my duties as a Deputy Music Critic directed me to other events, some of which proved not nearly so rewarding. The freedom of retirement now allows me to indulge my musical fancies instead of having to write about events that I find less interesting. These draw a public that wants to read about them, however boring they may prove to a critic sated with the well-worn reach-me-downs of the classical repertoire or exasperated with the sheer musical incompetence of some of the more vociferous practitioners who demand press coverage. Between the old and the new, however, a vast area of twentieth-century music needs devoted advocacy of the kind devised by John Streets for the six evening concerts at the Royal Academy of Music in which its Advanced Course presented half a century of British Music in the recently refurbished Duke's Hall. I made sure of attending the one on November 26, for it included a group of eight Warlock songs. The activities of this Society, the new biography by Nigel Heseltine and the imminent completion of the Society's collected edition of the Warlock songs may make such programming less rare in future. The young baritone Christopher Maltman did credit to his schooling under Mark Wildman in the clarity with which the texts were enunciated as well as in his proficiency of vocal technique. Admirably accompanied by Sophia Rahman, he offered Warlock in the various moods that make this composer so eminent a master of English song.

As well as the beer-swilling jollity of Mr Belloc's and Captain Stratton's Fancies we were offered the two early Edward Shanks settings - "The Singer" and the tenderly moving "Late Summer", and still earlier the gently Van-Dierenesque setting of William Cory's "Heraclitus". The two late Blunt settings - "The Frostbound Wood" and "The Fox", with their mainly conjunct melodic lines widely contrasted in mood and expression, represented yet other aspects of a master from whom, alas, had he lived longer, much more might have been expected.

Felix Arahamian

ARRANGING 'CAPRIOL' FOR BRASS

The brass of the London Symphony Orchestra played Eric Crees's arrangement of Warlock's 'Capriol' Suite at the Barbican last October. We asked Eric Crees to tell us how this arrangement came about.

I first came to know the 'Capriol' Suite following a chance encounter with Arbeau's 'Orchésographie' in the university library while still a first-year music student. I was immediately taken with this book; its delightful enthusiasm and evocative descriptions of the dances were charming, but I still knew nothing of Warlock's suite until I mentioned to one of the lecturers what a fascinating little volume it was. "Did you hunt it out after hearing the 'Capriol' Suite?" he asked - as if that was the normal route from one to the other. "No. Who wrote that?" "Peter Warlock" (long pause - vacant expression from me) "... just one of our greatest song-writers". All this delivered in a rather superior, disdainful tone. I slunk off with a casual "Oh..." in order not to damn myself further. Warlock was only a name in the history books to me!

I made up for lost time, though, and soon knew virtually every note of the suite, as well as several songs. 'Capriol' was as engaging as the 'Orchésographie' itself, its spicy treatment of the dance tunes and crunchy chords brilliant fodder for a student who had just discovered the similar, slightly loony harmonies of Percy Grainger (whose music I'd been lucky enough to sing with Britten at Snape via the Wandsworth Boys' Choir) and the clever tarting up of Pergolesi and Tchaikovsky by Stravinsky in 'Pulcinella' and 'The Fairy Kiss' which, as a trombonist, I had recently played. Four-part harmony was never the same again!

I thought no more about the piece and my subsequent job as trombonist with the London Symphony Orchestra had lured me towards the huge scores of Mahler, Strauss, & co... I loved the opulence and sheer scale of the glossy sonorous brass writing. But then, when the Orchestra moved into its present home, the Barbican, we were encouraged to put on some brass concerts and racked our brains for some repertoire that could be unique to the LSO brass. Our tuba player, the late John Fletcher, had vast experience with the Philip Jones Brass Ensemble and was 'in charge' of the artistic planning side, fortunately for us. He asked me if I fancied arranging something 'a bit different', and I said I'd give it some thought. Two pieces quickly came to mind - one, the 'Variations on America' by Charles Ives, a set of crazy variations on 'God save the King/Queen', originally for organ, but usually heard only in William Schuman's transcription for orchestra (another university 'discovery'), and the other the 'Capriol' Suite. 'Fletch' was keen, so off I went, taking a good hard look at the string orchestra score to see whether it would really work, and giving me an excuse to re-read the 'Orchésographie'. I was a bit concerned that the purists would slap me on the wrists for desecrating Warlock's miniature masterpiece and was beginning to have second thoughts - until I read a chapter which made me realise that Warlock himself was taking a leaf out of 'Orchésographie'. One of the tutor's question-and-answer sessions in the book deals with instrumentation. Capriol, the student, asks "Do the tabor and flute have to be used in pavaues and basse-danses?" - and he receives the usual practical reply from his master Arbeau: "Not unless you want to. They can be played on violins, spinets, transverse flutes, flutes with nine holes, hautboys, and all sorts of instruments. They can even be sung."

I was relieved and went ahead with an inflated feeling of self-justification - I would play the purists at their own game! The scoring was for the 10-part group that was beginning to evolve as standard - mainly because it contained a brass quintet, a trumpet quartet and a trombone quartet, which gave good flexibility in programme planning. There was a small piccolo B-flat trumpet (the icing on the cake, as I still think of it, and definitely not for over-exposure); a high D trumpet, which gives brilliance but blends well with the third voice, a standard B-flat trumpet; a flugelhorn whose mellowness blends beautifully on top of the horn and tuba; and finally four trombones which give real solidity. Various mutes were used, to give added colour.

The Barbican was bedecked with special platforms for the performing of Stockhausen's 'Gruppen' (for three orchestras), so we made the most of them, with

two- and three-'choir' Gabrieli canzonas ringing antiphonally through the hall, which has a splendid acoustic for brass (as can be heard from our two brass albums, recently recorded there for Collins Classics). A new piece for 14 players commissioned by the BBC, 'November Journeys' by George Lloyd, was given its London première, and the already-mentioned Ives completed the programme.

'The Times' of 28 March 1983 wrote: "The trombonist, Eric Crees, has made special arrangements for the ensemble of 'Variations on America' by Charles Ives, treated with some tongue-in-cheek innovations of instrumental effect, and of Peter Warlock's 'Capriol' Suite. The latter's medieval dance tunes in a modern guise actually sound more lively and boisterous than in Warlock's own string orchestra version, and they were performed here with infectious rhythmic spirit."

Phew! I had run the gauntlet and got away with it! What pieces could I get my hands on next?.. Then a realisation came that has both checked and inspired me in my subsequent efforts at brass transcription: if you are going to arrange a piece for another medium, first get to know it really well - but secondly, make sure that you love it, because only then will you be certain not to do it any harm. And this was certainly true of the 'Capriol' Suite.

Eric Crees

COMING EVENTS

99th-Birthday Concert

This will be promoted by the Welsh College of Music and Drama, Cardiff - a lunchtime concert at St David's Hall at 1 pm. The date will be either Tuesday 26 October or Tuesday 2 November. More details in the next Newsletter.

'POISON PEN'

A new play by Ronald Harwood based on events surrounding the death of Philip Heseltine opens at the Royal Exchange Theatre, Manchester, 13 May to 26 June - with possibility of transfer to London. Tom Courtenay plays the part of the 'vitriolic music critic' (Heseltine) who has accused a composer of plagiarism. Death threats and intrigue follow. It is described as 'a brilliant exploration of the nature of genius and the creative artist's urge for self-destruction'.

'WARLOCK: THE ENIGMA'

As part of the Chelsea Festival, Philip Stone's very effective lecture-recital will be heard again - at the Royal Hospital Chapel, Royal Hospital Road, London SW3 (as it happens, within a stone's throw of one of the PW residences, 30 Tite Street). It starts at 7.30, and the price of admission is £5. Tickets are not sold in advance.

The Hereford Summer School 14-21 August

One of the headings for this summer school is "The Art of Solo Singing", under the direction of Mark Wildman and Elizabeth Ritchie. The aim of this particular course is to help singers with their vocal technique, interpretation and understanding of various styles of music, and encouraging them to discover new and interesting repertoire. Of the English songs to be studied, there are 9 songs of Ivor Gurney, and 28 of Warlock.

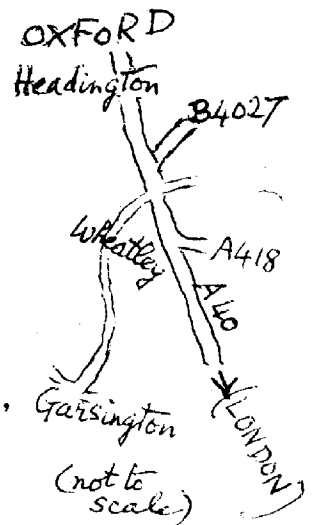


CHANGE OF EDITOR

With this Newsletter No 50, David Cox completes ten years as Editor and now hands over to Brian Collins, who, as a frequent and knowledgeable contributor to the PWS newsletters, is a name already familiar to our members. So that members may know more of the background and Warlock connections of the new Editor, we have asked him to contribute, in this issue, to the series "How I first came across Peter Warlock's music". This newsletter also contains his review of the recent CD of Warlock's Christmas music... The job of Editor is not all "Ruddles and skittles" by any means. The newsletters don't just happen. Brian Collins takes over with the very best wishes and the respect of the retiring Editor.

THE ANNUAL GENERAL MEETING at GARSINGTON
Saturday, 24 April

We apologise for the short notice of the AGM. The opportunity to hold it in a place with Warlock connections and to combine it with a concert at Garsington Manor has only recently come up. Garsington is a village near Oxford (on the London side) just off the A40. The road leading off is not a numbered road: if coming from the London direction, it's a turning to the left about a mile after the A418 joins the A40, and before the junction with the B4027, and one reaches Garsington via Wheatley.



We meet at "The Three Horseshoes, 16 the Green, Garsington, Oxon, at 12.30 for lunch. Between 2 and 3 we are going to be shown over Garsington Manor (5 minutes' walk away), previously the home of Lady Ottoline Morrell, who invited Warlock to stay there in December 1915. It was there that Warlock met the Swiss governess Juliette Baillot... Then, the AGM will start at 3 pm in the lounge of "The Three Horseshoes", a room for our use only.

After the AGM there is a Spring Concert at Garsington Manor at 6.30 which we hope our members will wish to go on to. Tickets are £13 and a block of them is being held for us, but only until 14 April. The concert is given by Ian Partridge (tenor), Susan Roberts (soprano), and Iain Burnside (piano). Ian Partridge will sing *The Curlew*, and there will be songs by Vaughan Williams, Gurney, Debussy, Butterworth, and Lord Berners. Among the instrumentalists will be the Medici Quartet. The title of the concert is 'The Spirit of Garsington' - to celebrate the inauguration of the new concert hall (which has panelling from the demolished theatre at Glyndebourne) - an evening evoking the music, poetry, and preoccupations of the years 1915 to 1928, when Ottoline and Philip Morrell lived at the Manor.

Please fill in the slip below and return it to Malcolm as soon as possible, if you're coming -- so that we know how many for lunch at the hotel, and how many want tickets for the concert afterwards.

cut

cut

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

I intend to come to the AGM at Garsington on 24 April and for lunch before.

I shall have ...person(s) with me.

I wish to come to the concert at 6.30 and enclose a cheque for £13 (made payable to Malcolm Rudland)

I have no car and would appreciate a lift, if possible. (Delete where necessary)

NAME (in capitals, please).....

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

THE FROSTBOUND WOOD: Christmas music by Peter Warlock - The Allegri Singers/Louis Halsey ; Margaret Cable (mezzo), Rosamunde quartet etc. (Continuum CCD1053).

One of the problems of singing Warlock's choral music is achieving a balance between stating the chordal shapes which are so much a characteristic of his vocabulary and making them work at a *tempo* that makes musical and aesthetic sense. Now, the pieces on this CD are beautifully, even exquisitely executed; every syllable, every note sung by the Allegri singers tinkles into place under the direction of Louis Halsey but the price is often a trip over to the bookshelves to check the veracity of the rate at which they are delivered. I know that I moaned about *tempi* before when I reviewed Paul Spicer's recording (see Newsletter no. 44) so you may be forgiven for thinking that it is something of a hobby-horse of mine. But while every director will have his or her own interpretation, and that's as it should be, when a conductor chooses to ignore the composer's instructions and substitutes something totally different, there are strong grounds for complaint or, at the very least, questions.

There is some small justification for tinkering with the *tempi*. Warlock composed at the piano and the speed that he eventually chose probably bore little relation to that of his "strumming" (as he called his compositional technique). However, some of the performance-speeds here are simply inappropriate to the sense of the words or, even more importantly, to the other musical material and what it seeks to achieve. I recognise that, in a large building, a church or chapel with a busy acoustic, a measured delivery is essential otherwise the resultant blur of sound would be counter-productive. It may be unfair to call this the King's College Syndrome but that's the sort of environment this recording suggests to me, not as a result of the ambience but because of the treatments.

It is inappropriate. To begin with, Warlock was never an ecclesiastical composer. He wrote carols and, consciously or otherwise, he recognised the secular, even the plebeian origins of the *genre*. That instruction at the beginning of *Kan Nadelik* ("To be sung . . . with sudden alternations of hardness and sweetness, of rude heartiness and tenderness touched with awe" - on the original version it was a parenthetic addition to *Con vigore - vivo*) epitomises his attitude. He set no liturgical texts and his use of Biblical narrative is confined, significantly, to a story not from the mainstream but from the Apocryphal Gospel of Thomas (*The birds*). His attitude towards religion, overt or covert, suggests that musical opinion was not all that he acquired from Delius. Furthermore, one tends to listen to recorded music in the sitting room or other, domestic locations. To emphasise the fact, this recording, in common with others of its kind, suggests spaciousness without excessive reverberation. The restrained *tempi* are, consequently, unnecessary.

To begin at the beginning, *Benedicamus Domino* oozes along at about $\text{♩} = 80$, give or take the odd *rubato*. Warlock asks simply that it be "Quick". There's no hard and fast definition of this in metronomic terms, of course, but reading the score through I would think that 120 would be about right otherwise the joy ("Glory! Praise! God is made both man and immortal") is restrained. Also, unless there is a reasonable pace set, the *risoluto* ("In hoc festo determino") can't work, let alone the ensuing *rit.* that marks "Benedicamus Domino". All of this means that the whole piece should be done in just over the minute, about two-thirds of the time taken for this performance.

I have to confess that I don't particularly like PW's string quartet arrangement of *Corpus Christi*. The choral version is, because of its rich, textural homogeneity, far more dramatically successful, especially at "And in that bed there lithe a knight" where the voices abandon the *ostinato* and homophonically declaim the words. The only instruction at the head of the version for string quartet is "Very quietly" although, in the other, Warlock includes "but not slow". This means that the initially Dorian *ostinato* can be both ominous and urgent while still creating a sense of hypnotic stasis. The chosen *tempo* here is approximately $\text{♩} = 40$ so it is more soporific than mesmeric; the underlying sexuality that culminates in the ecstasy of the soprano's wordless cry of the last two bars is, as a result, not so much diminished as lost altogether.

I could go on in this vein; *Kan Nadelik* (when will somebody do it in Cornish?) is ponderous rather than exuberant and *As dew in Aprylle* ("Fast and light" demands Warlock) is slow and rather heavy. By contrast, I thought the title track a little too quick; it's a contemplative chant rather than an unfolding tale. It's not all bad news, fortunately, even if I've concentrated on the negative aspects because they relate to some of Warlock's most important compositions. *Bethlehem Down* is almost too rich because the clarity and precision of its performance is so wonderful and *The first mercy* comes just about as close to perfection as is possible. And I enjoyed the transcriptions enormously; *Out of the orient crystal skies* is more than just a polyphonic anthem, it has a naive beauty (which is, presumably, why PW selected it) that suggests the West Gallery music that is currently enjoying a revival. William Byrd's *My little sweet darling*, short and direct, ravishes the senses.

In spite of my carping, this is a recording that all Warlock enthusiasts should possess not, as I think I've made clear, because it presents definitive performances but because it allows one to hear what's going on in the music - the technical content rather than the aesthetic quality - more than anything else I've come across. That is not the be all and end all of musical presentation but it is a worthwhile element. I found the overall sound quality very satisfying and totally credible; it allows the detail to be fully discerned without it sounding as though the performers were sitting on top of the microphones. Additionally, Fred Tomlinson's sleeve note says that the string quartet version of *Corpus Christi* is recorded here for the first time; my catalogue of recordings is not as comprehensive as his but I'd not encountered any performance of *Where riches is everlastingly* before either and I was pleasantly surprised by what I'd always considered a minor, even trivial, work.

Brian Collins

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The Warlock 98th-Birthday Concert was given last October by the Purcell School, Harrow-on-the-Hill, Middlesex - a school for the education of musically-gifted children from all over the world. There was quite a good attendance from our membership, and - as usual at the birthday concerts - most of the young performers were coming to Warlock for the first time as performers - and it was interesting to hear how they tackled an enterprising programme of the composer's music (under the direction of Simon Brown, the school's Head of Academic Music).

We heard a group of solo songs with string quartet, including *Sleep* and *Corpus Christi*; there were choral items given by the Sixth Form Choir, including *As Dew in Aprylle* and *I sing of a Maiden*; three movements of *A Warlock Suite* for violin and piano, arranged by David Cox; and then, an original and creative idea: four solo songs accompanied by various instrumental chamber ensembles, arranged by advanced composition students. Earlier, we had heard Simon Brown's arrangement of *The Water-Lily*, featuring a solo saxophone.

A varied evening indeed - leaving, we hope, young performers with an interest in Warlock which will develop further.

Warlock in Philadelphia

Bill Marsh (PWS member in Newtown, Pennsylvania) tells us of Ruth Golden (who made the recent Warlock CD) 'sounding marvellous' in songs by Vaughan Williams and Warlock - part of a concert given at the University of the Arts, Philadelphia, last December, by a group of musicians calling themselves 1807 & Friends (named after the address where they meet). The Warlock group of songs included *Sleep* and some of the composer's transcriptions of lute songs - all with string quartet.

Bethlehem Down at the Savoy

Malcolm Rudland reports that, during the pre-Christmas rush, a handful of Warlockians gathered for 'peace and a short while for dreaming' in the Queen's Chapel of the Savoy. The occasion was a lunchtime carol service on Monday 21 December, and of particular interest was the solo version of *Bethlehem Down* sung with security and commitment by the boys of the choir, with luscious organ accompaniment. To hear it sung by boys' voices in this way is indeed rare (a possible idea for King's College, Cambridge?). The Director of Music of the Queen's Chapel, Dr William Cole, introduced *Bethlehem Down* to the congregation with a few well-chosen words about Warlock and the Savoy connection.

Royal Academy of Music concerts

The Advanced Course Chamber Music concerts at the RAM have more than once included music by Warlock: on 26 November a wide-ranging group of the solo songs performed by Christopher Maltman, a pupil of our life-member Mark Wildman; and on 26 January *The Curlew* returned to the Academy, the singer Philip Harradine. See also p. 7.

The Finzi Singers

At a concert in St John's, Smith Square, London, on 1 March, the Finzi Singers (director Paul Spicer) included Warlock's *As Dew in Aprylle* and one of his most difficult but very rewarding choral pieces, *The Full Heart*.

The CleriPHew ComPHetition

Entries are still coming in for this; so we've decided to postpone the Day of Judgement for another six months. The object - as we have explained in the last two newsletters - is to find the best CleriPHew for Warlock/Heseltine, following the type of verse-form (two rhyming couplets, which need not scan) invented by Edmund Clerihew Bentley. The prize will be a Warlock manuscript.

An example from Warlock himself is given below, followed by two examples of those which members have sent in.

The composers named BRIDGE - (a) Sir Frederick (b) Frank -
Belong not to the first, second, third or fourth rank:
But although they've admirers enough for a quorum,
You may safely call either a Pons Asinorum.

O cat, you failed.
You could have loudly wailed,
Or rattled the door-lock
Of your master, Peter Warlock.

(Tony Noakes)

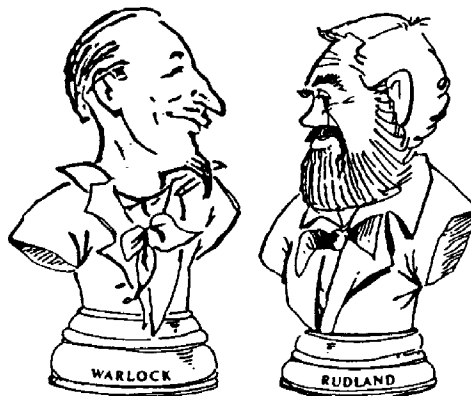
Posthumously, Peter Warlock
Said: "Why does Gray write so VERY much about my mental depression
or block?
His continual speculation on my personality and quirks
Irks".

(Andrew M. Plant)

If you wish, the words BUT, ON THE OTHER HAND may be inserted between the couplets. Warlock does this in several of his clerihews.

ORGANISED CODPIECES

Malcolm Rudland has arranged two of Warlock's *Codpieces* - 'Beethoven's Binge' and 'The Old Codger' - for solo organ (pipe, electronic, or single keyboard). It is also suitable for piano solo if you can whistle. The arrangements are published by Thames Publishing, Edition No 978413 (trade distribution Novello & Co.) in association with PWS.



The publication will be launched in the first floor restaurant at The Sea-Shell -which has the finest fish and chips in London, we are told: at 49-51 Lisson Grove (corner of Shroton Street) London NW1, on Monday 24 May at 6.30. Ruddles have kindly agreed to sponsor the launch with free 'County', and cod and chips will cost £6.

SUICIDE, ACCIDENT, MURDER... OR MAY BE SOMETHING ELSE?!

As I write this heading I can almost hear far-off groans of "Oh no - not again!" from many members, as so much already has been written over the years on this topic. The lines of thought I expound here began only after reading Nigel Heseltine's excellent book *Capriol for Mother*, and in particular the concluding paragraphs that deal with the 'Murder Hypothesis'.

At the outset I felt this was a very plausible idea simply because of the strong money motive of the 'Van Dieren Will'. What Nigel Heseltine did not emphasise was that Bernard van Dieren, apart from being seven years older than Warlock, had a serious kidney complaint, and taking into account his undoubted medical knowledge of his own condition, he would certainly have been aware in 1930 (at the age of 43) that his life expectancy would not have been enormous. He must have known that - all things being equal - he had little chance of outliving the healthier and younger Warlock.

To see if there were any further clues I decided to look again at the account of the coroner's inquest as it appeared in Gray's biography. One intriguing thing which immediately struck me was the discovery of a draft will written in pencil on the back of a letter. Regrettably, the coroner decided that this will threw no light on what had happened (but then, as Nigel Heseltine states, the coroner did not know about the 'Van Dieren Will' at the time!). Annoyingly, Gray does not tell us anything further about it. One wonders whether it may just have been a re-uttering of the 'Van Dieren Will', or could it have been that Warlock was thinking of revoking it? If this were so, and Warlock had hinted his change of heart to Bernard van Dieren, the murder motive becomes even more pressing!

Having said all this, one has to counter it with the objections to the Murder Hypothesis so concisely set out by Denis ApIvor in Newsletter No 47. What might be added is that if van Dieren had murdered Warlock and wanted to make it look like suicide, he could have easily promoted the suicide idea at the inquest. In fact, he did not: he said at the inquest that when he left Warlock on his last night "he (Warlock) was in a state of mind in which (suicide) should have been the very last thing I could have expected". Denis ApIvor mentioned the locked flat, and this seems to me to be the overriding objection to the Murder Hypothesis. At the inquest it was stated that the door was bolted from the inside, which contrasts with Nigel Heseltine's "The door is locked from the outside with a spare key". (Barbara Peache, the so-called "Mrs Warlock", in her testimony stated that she could not get in using her key.) It seems to me that if the murder theory is to be developed further there needs to be some speculation as to how the murderer got out of the flat. Perhaps there was another means of exit other than the front door and the locked window which the police constable broke to gain entry?

The bolting of the front door also strikes me as the main objection to the Accident Theory. From the account of the lady in the upstairs flat, she heard the shutting (and presumably bolting) of the doors and windows at 6.40 am. One can understand Warlock bolting his front door before he went to bed at night, but surely not at a time when most people are beginning to unbolt them at the start of another day! Moreover, he was expecting Barbara Peache to return the same morning, so it would seem a very strange thing to do at that particular time. The Accident Theory also makes much of the supposedly faulty gas-tap, but I believe this is a red herring. At the inquest the gas fitter who inspected the tap said there was no defect. The local manager of the gas company thought it was incomprehensible that anyone in the flat at the time did not notice the escape of gas - apart from the smell there would have been a very strong hissing noise. And remember, the pathologist had proved Warlock was sober, so he had not fallen over the gas-tap in a drunken stupor!

It may be asked at this stage what my own view is. I have to confess to having first read the Gray book at a fairly young and impressionable age and more or less fell for his line of the Suicide Theory. Hearing *The Curlew* at the time confirmed this even more forcibly. However, I did have a slight niggling feeling about there being no suicide note. Warlock was such a meticulous, well organised person that it did seem just a little out of character that no written explanation of the suicide was found. Although many of us can see good reasons - and I won't trot them out yet again as it has been done so well by previous contributors - for suicide, why was it

that nearly everyone at the time was completely surprised?*** As Professor Ian Parrott has rightly pointed out, Warlock was involved in several projects at the time of his death; it wasn't as though he had absolutely nothing to live for.

This brings me, then, to the "may be something else?!" It's not really a new theory as such; more a development of an existing one. As I have interpreted the Suicide Theory in the past, Warlock had turned on the gas with the intention of killing himself. I am now beginning to think that this might not have been the case necessarily, and that an alternative view is possible. It is my contention that Warlock's death may have been a result of "Mock Suicide gone wrong". I am very grateful to an old friend and fellow PWS member, Frank Bayford, for directing my thoughts towards this possibility. Discussing Warlock's death with him, I expressed my unease at there being no suicide note, and he remarked that perhaps Warlock had not intended to kill himself. Frank Bayford spent nearly 25 years as a hospital pharmacist and came to hear of many cases of suicide through his professional contacts. He makes a distinction between two basic types of suicide: those who really are intent on the action being irrevocable, which often employs a means which allows for no intervention whatsoever, e.g. jumping off Beachy Head, throwing oneself in front of a train, etc... and, secondly, there are the self-poisoners (this category includes those who inhale gaseous substances as well as the consumers of chemicals and drugs). In this situation, especially where the poison takes some time to exert its lethal effect, there is always the chance of discovery and curtailment of the act. Frank Bayford believes that many self-poisoners he came to hear of had not intended to kill themselves, although it sometimes ended up that way. They were making a 'cry-for-help' in the only dramatic way they felt was left to them.

Applying this idea to Warlock, he gassed himself safe in the knowledge - so he thought - that he might be discovered before he had inhaled a lethal amount of coal gas. Although Warlock was amazingly knowledgeable over a wide range of subjects, he may not have been so well informed about the timescale and soporific nature of coal gas poisoning. He may have thought it took significantly longer to inhale a lethal amount. To an extent there is still the objection of the locked doors and windows, but perhaps Warlock thought it would make his 'mock suicide' more convincing and add a touch of the dramatic, as it would have needed a break-in to rescue him.

If Warlock had staged a 'mock suicide', who might he have expected to intervene and to whom might a 'cry-for-help' have been directed? Let's look at what we know from the inquest:

1. Warlock had threatened to take his life - to Barbara Peache. I am not aware of anyone else knowing in advance of a suicide threat other than her. Presumably if there had been, it would have come out at the inquest.
2. Barbara Peache stated that Warlock's last mention of suicide was three days previously. This implies that a similar threat was made on at least one earlier occasion.
3. Barbara Peache admitted that she did not take the threats seriously and may have given Warlock this impression (there is no evidence on the latter point).
4. By her account she had had a "tiny" quarrel with Warlock the previous night. She had gone to a dance, then stayed at an hotel. She had made it plain to Warlock that she would not be back until the following morning. Rather tantalisingly she did not indicate exactly what time in the morning she was expected back.
5. When Warlock shut the doors and windows at 6.40 am, he seemed to do it - according to the lady in the flat upstairs - with the maximum amount of noise. Indeed, the lady in question even thought a party was going on! This surprises me. Warlock seemed essentially such a kind and considerate person that under normal circumstances he would have conducted an operation such as this with the minimum of fuss, taking into account the time of day it was. I ask myself whether

** See van Dieren's reply to the coroner mentioned earlier as being typical, but temper this with the letter (quoted by Fred Tomlinson in his *Warlock and van Dieren*, p. 36) of Winifred Baker written on the day of the inquest.

he was trying to draw attention to his actions?

6. Barbara Peache stated that she got back to the flat at 10.45 am. Could it have been that Warlock had reason to believe she would be back a lot earlier? - i.e. when he had only imbibed a sub-lethal dose of coal gas.

So what does all this amount to? Just that the only person to whom Warlock had threatened to take his life was the very person he was expecting back at some point after he had started on the suicide process. It is a matter for conjecture as to whether this connection is significant or merely co-incidental, but I think it should be taken into consideration at least. If we do take the idea of "suicide with hope/possibility of intervention from outside" as feasible, it would seem reasonable to conclude that the action was "aimed" at Barbara Peache. I am not qualified to make any comment whatsoever on Warlock's relationship with Barbara Peache, except to observe that curiously little seems to have been written on this aspect of Warlock's life. More information in this area may either propound or confound my train of thought.

Another intriguing aspect about the timing of Warlock's death is what he was doing during his last hours - i.e. how he spent the time between Bernard van Dieren's departure (just after midnight) and 6.40 am. One wonders whether he had actually gone to bed as he was fully clothed when found. Had he been awake and up and about all night? If he had commenced his last act at (say) 3 am, this might have been more consistent with a real intent on suicide, it being a time of night when nobody would be likely to intervene.

Something else struck me as a little odd: the lady from upstairs noticed the smell of gas at 8.20 am, and yet it would seem it took nearly 2½ hours (when Barbara Peache arrived back at 10.45) before the police were summoned. The lady must have known that Warlock was in his flat as she had heard his voice when he was (presumably) putting the kitten out at 6.40. Yet it took all this time to cope with what was obviously an emergency situation. One asks oneself whether the times as specified by Gray are strictly accurate.

I accordingly end up on a note of caution. Most of what I have written is an extrapolation of statements from Gray's account of the inquest. Poor Cecil has had quite a lot of flack over his memoir of Warlock and I would not want to appear to be indulging in further Gray-bashing! However, one would like to know the exact source of his account. Was he actually at the inquest, for instance, and if so is his account based on notes made at the time? Or is it a verbatim copy of the transcript of the proceedings? I have already spotted one anomaly: on p. 290 he states that the police broke the door open, whereas the lady upstairs stated they broke the window to gain entry. I wonder if anyone has ever looked at the official transcript of the inquest - I presume it still exists somewhere? If not, it could be an area for further research.*

John Mitchell

PS

Since this article was written, I have received the following additional note from Frank Bayford:

"I well remember my pharmacology lecturer talking about the hazards of coal gas, during my student days. He especially mentioned suicide by this means and suggested that someone who 'only wanted to make a gesture of suicide, a cry for help' (i.e. didn't really intend to go through with it) should never try coal gas - it induces such a feeling of contentment and 'couldn't care' that once under its influence, the unfortunate person 'would not feel any urge to get up and turn off the tap'."

J. M.

*As far as we know, nobody has done this research - which is odd. -Ed.

PLEASE READ THIS AND RESPOND!

Following on from what we've said in the Editorial on p.1, we would like you to consider detaching the final page of this newsletter (the appeal letter) and addressing it to somebody who you think might be able to help. (Or you could send a photocopy of it.)

Also - very important for our planning of the Centenary celebrations - we must know your views and your wishes regarding those celebrations. The three culminating events we want to stress are the following:

- (1) Sunday 30 October 1994 (the actual birthday). The Centenary Supper at the Savoy, the birthplace of Peter Warlock. This is planned as a celebration in food, song and dance, starting with a toast to the occasion with ale supplied by one of our sponsors, Ruddles. The meal will be a pre- and inter-prandial 5-course recital/menu, with food relating to music of Warlock, and ending with the 'Capriol' Suite, with choreography from Arbeau's 'Orchésographie' - in which we hope the assembled company will be able to join... The cost for this supper would be between £30 and £50, according to how many members come.
- (2) Earlier the same day-in the afternoon of 30 October 1994 - we're planning a special Centenary Concert at the Wigmore Hall, with Benjamin Luxon as the main soloist.
- (3) 23-25 September 1994. A Gregynog Warlock Weekend, in association with the Extra-Mural Centre for the University of Wales - near Newtown - near the Warlock family home, Cefn-Bryntalch.

Regarding these three events, please answer the questions below, yes or no, cut off the slip, and post it to Malcolm NOW. This really is important.

cut

cut

To Malcolm Rudland 32a Chipperfield House, Cale Street, London SW3 3SA

- 1. On 30 October 1994 (Sunday) do you wish to come to the Centenary Supper at the Savoy? YES NO (*Delete as necessary throughout.*)
- 2. Would you bring somebody with you? YES NO
- 3. Are you prepared to pay between £30 and £50 per head - and to make a deposit of £10 for each person, a year in advance? YES NO
Any comment on this?
- 4. Do you feel that a less expensive, less elaborate celebration at the Savoy would be more appropriate in the circumstances? YES NO
- 5. Would you come to the special Wigmore Hall concert on the same day (afternoon)? YES NO
- 6. The Welsh Warlock Weekend, 23-25 September 1994: would you be interested in this venture? YES NO

NAME (in capitals, please).....

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

Any other comments or advice?

British Music Society 1992 Voice Awards

The finals of this competition, one of the events associated with the BMS's British Song Composer Year, were held in the Fraser Noble Concert Hall of the University of Leicester on 14th November, 1992. An extraordinarily wide range of British composers was represented but it must be pointed out that contestants were required to investigate the work of neglected songwriters. (While the more rarely encountered material chosen was always interesting, it was also clear why some of it *is* neglected!)

Peter Warlock was represented by three songs; Michael Hart-Davis (tenor) , a student at the RCM, sang *Yarmouth Fair* and *Chopcherry* while Lyanna Iveson, a soprano studying at the LCM, gave *The night*. It would have been nice to communicate how these young singers dealt with PW but, alas, they both performed in the final session of the day and your correspondent had another engagement to attend . . .

No song was duplicated during these performances so 12 candidates sang, between them, over 100 pieces. A league table of composers would have Arthur Somervell at its head (6 songs) closely followed by Purcell and Ireland (5 each). A list of those unrepresented would include Finzi, Orr, Howells, Gurney and Rebecca Clarke. And could the Anthony Noakes whose song *Epitaph* was included in Ms Iveson's set be PWS member Tony Noakes? [Yes. -Ed.]

The adjudicators (Dame Janet Baker and Brian Rayner-Cook) selected Alison Buchanan (soprano) from the Guildhall as the winner; the runner-up was Wen-Hao Tsai (bass-baritone), a student at the Birmingham Conservatoire.

B. C.

THE EYNSFORD HOUSE

It's still for sale - the house which Warlock shared with E.J. Moeran for some important composing years of his life. £129,000, or near offer.

Peter Warlock Society

<i>President</i> Richard Rodney Bennett
<i>Vice-Presidents</i> Sir Malcolm Arnold Lord Harewood Patrick Mills (Founder) Professor Ian Parrott Nigel Heseltine Benjamin Luxon
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March 1993

1994 will see the centenary of the birth of the British composer, Peter Warlock, whose real name was Philip Heseltine. Besides being one of the finest song-writers of the century, he had many other talents. His other compositions, particularly the choral music and *Capriol* for orchestra, are noteworthy. He also wrote several books and many articles of lasting importance, yet the work of this great composer, although highly esteemed amongst musicians, is not as well known and as widely performed as we believe it deserves to be.

The Peter Warlock Society aims to increase public knowledge of all aspects of this composer's life and works, and we act as an information centre for our 200 members.

The centenary is a spur to intensify our efforts. We have already circularised ideas for centenary events to all major British Music Festivals, and all Music Societies in the National Federation, and we are now approaching a small number of specially selected people who we feel could be interested in providing substantial support for our centenary ideas. We will of course co-operate fully to meet and promote our supporters' needs.

So far, we have achieved grants to complete the publication of all eight volumes of the collected songs, and we are now making an appeal to be spread in the following ways:

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| 1 | The publication of a Pictorial Biography (c. 96 pages) | £4,000 |
| 2 | 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., compiled by Fred Tomlinson | £4,000 |
| 3 | A Centenary Tribute – a collection of hitherto unpublished articles on Warlock (c. 96 pages) | £2,000 |
| <i>(Distribution of items 1 – 3 above will be through a leading publisher with whom we already have a working relationship)</i> | | |
| 4 | A Peter Warlock Centenary Prize for Music Students
Cost of Prizes, Adjudicators, Publicity, Administration | £6,000 |
| 5 | A Centenary Concert at Wigmore Hall with Benjamin Luxon
Sunday 30 October 1994 at 4pm – Hire and Fees | £5,000 |
| 6 | The Centenary Supper with music, in the Lancaster Room at The Savoy Hotel, where Warlock was born. Sunday 30 October 1994 at 7pm | £4,000 |
| 7 | A few Centenary Concerts at various National Trust properties, possibly to involve a local choir, string quartet and/or brass band. | each c.£4,000 |

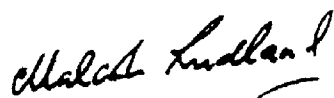
8	A Centenary Weekend at Eton College, July 1994 – Hire and fees (Warlock attended Eton from 1908 to 1911)	£8,000
9	A Centenary Weekend at Gregynog, September 1994 – Hire and fees (Warlock's family home is close by)	£8,000
10	Publication of a brochure with details of Warlock's life, works in print, and a diary of Centenary Events. (Circulation 30,000)	£2,500
11	Administrative expenses	£2,000
12	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	£9,000

Should you wish to know more of this composer's work, we could send you a copy of one of our Society's Collected Editions, and if you are not familiar with hearing Peter Warlock's music, we could send you a cassette with six of his compositions. Benjamin Luxon has agreed that we could send you two songs from his recent Warlock recording, and these tracks are used with kind permission of Chandos Records Limited, available on CD (CHAN 8643) and cassette (ABTD 1329). The other four items are not currently available commercially.

If you feel you could offer any support, for one or more of these projects, you may like to know we are a registered charity (No 257041), and I would be happy to supply any further details or to make an appointment to visit you.

With our thanks for your consideration of these proposals.

Yours sincerely,



Malcolm Rudland
Hon. Secretary