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The Peter Warlock Society

Newsletter N° 52 – Spring 1994

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EDITORIAL

This is the first Newsletter of the Centenary Year and you may think that, after the recent filthy English weather, describing it as a "Spring" issue is optimistic. Despite my earnest message about copy-dates on the last page of N° 51, it is a little earlier than stated. The rationale is simple: there are going to be a number of events relating to the Centenary that, I'm sure, you'll want to put in your diaries as soon as possible. It is not too long until our AGM for which, this year, the venue is Eton College. Full details are on pages 3-4. It has been a pleasing feature in recent years to see an increasing attendance at AGMs; I do hope that, in this special year, even more of our Society members will attend. If you've not been on any of the Society's jaunts before, why don't you come along this time and put some faces to those names that crop up in these pages? And, because this is an extraordinary year for the Society and its members, there will probably be more than the usual two newsletters.

While we're on the subject of events, are there any concerts in your locality that will contain a Warlockian element? Please let me know and I shall be only too happy to mention them in the Newsletter. Or, perhaps, you can remind your local music society (it's not too late) about the significance of 1994. Several of the choral songs are accessible to good amateur choirs and most solo singers are anxious to enlarge their repertoires. As you will see from this issue, local groups and festivals are recognising (with some encouragement from members, I'm sure) the importance of this year. 1994 also marks the 100th anniversary of the birth of E J Moeran, PW's friend, collaborator and lodger. Their birthdays are just a couple of months apart (PW 30/10 and EJM 31/12) and some groups are planning a joint celebration somewhere between these two dates.

I'd like to thank those of you who have taken the trouble to tell me how much you liked my first Newsletter. There were a few problems, I know, particularly with the pictures, but I hope to be able to remedy that particular situation in due course. (I

shall be taking my camera to the AGM regardless.) Nor can I blame all the hiccups on the computer (although some text appeared italicised when it shouldn't have been and t'other way about) but, now that I'm more familiar with the software and its little ways, I can do something about that, too.

What's it called?

One piece that is sure to get a lot of exposure this year is Warlock's best-known work. I always call it *Capriol* although it's usually referred to as *The Capriol suite*. "What's in a name?" you may ask. On the front of the score is the word "CAPRIOL" (in large letters) and, underneath, "SUITE FOR STRING ORCHESTRA" (smaller letters). In other words, the music is a suite called *Capriol*, the name of Arbeau's pupil in *Orchésographie*. It is not a suite of pieces extracted from a larger work (such as a ballet) but a self-contained work in six movements. In the former case the entitulation *Capriol suite* may have been justified; in the latter I think not. Am I being pedantic? Let me know. (But please don't tell me that it could be broken up into two 3-piece suites . . .)

Social Lunch

The next PWS Social Lunch will be at 1.00 p.m. on Saturday, 5th March at the *Antelope Tavern*, Eaton Terrace, SW1. If you live within striking distance of central London, come along and meet your committee who will just have emerged from a meeting. *The Antelope* is an establishment with strong Warlockian connections and is just a short walk from Sloane Square. If travelling by tube, leave the Underground station and turn right past the theatre; turn right into Cliveden Place and left into Eaton Terrace whereupon the pub comes instantly into view. If you'd like to come along please inform Malcolm Rudland so that he can let the proprietors know numbers. We'll be in the upstairs room.

Brian Collins

Vice-Presidents Sir Malcolm Arnold Lord Harewood Pat Mills (Founder) Prof Ian Parrott Nigel Heseltine Benjamin Luxon David Cox

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CENTENARY EVENTS

The Centenary Year will be officially launched on 11th May in the British Library Galleries at the British Museum (see the PUBLICATIONS section) and all Society members will receive an invitation to this event in due course. However, concerts and other events inspired by the Centenary are planned throughout 1994. The following are those about which we have been notified.

On Wednesday, 2nd March, Malcolm Rudland will address the Chelsea Society on "Peter Warlock in Chelsea". The lecture, in the Small Hall at Chelsea Old Town Hall, King's Road, SW3, starts at 6.30 p.m. and will last about an hour. Tickets are available from the Information Office at the venue or Hugh Krall (Hon. Sec.), The Chelsea Society, 51 Milmans Street, London SW10 0DA; they cost £2.50 (£2 for members of the Chelsea Society). Make cheques payable to the Chelsea Society and enclose a 6" x 4" sae. Details of other lectures are available from the same address.

On Saturday, 5th March, the Vivaldi Concertante will perform *Capriol* at the Wyllyotts Centre, Darkes Lane, Potter's Bar. Their concert begins at 7.30 p.m. and tickets cost £8.50 (concessions £5.50 - for group rates contact Sarah Mackay at the venue on 0707 645005). The Vivaldi Concertante will repeat their performance in October at St John's, Smith Square; more details will be published later.

For members in the Jacksonville area of the USA, there will be a choral programme given by the Solano Singers (conductor Brenda McNieland) at the Friday Musicales Auditorium, 645 Oak Street, Jacksonville on 11th March at 11.00 a.m. Part-songs by Delius and Warlock will be performed.

Society members John Bishop and his wife, Betty Roe, run a choral and operatic group, NorthKen Concerts, in the Holland Park district of London. Their concerts very frequently feature English Music and, on 23rd March, they are putting on an event to mark the Warlock and Moeran centenaries. The venue is St James Norlands Church, Holland Park (at the top of Addison Avenue, a turning off Holland Park Avenue - about ten minutes' walk from Holland Park tube station). The concert will offer a programme of part-songs and solo-songs and, in the second half, there will be a Warlock sing-along. Admission is £3 and John and Betty say they will be very pleased to welcome PWS members and their friends. Enquiries to 081 969 3579.

EMI are bringing out a Warlock Centenary Album in April. A medium price CD of re-issues, it will include some real treasure: Ian Partridge's celebrated performance of *The curlew* with the Music Group of London; Janet Baker singing *Balulalow* and *Pretty ring time*; *The shrouding of the Duchess of Malfi* and *The lady's birthday* sung by the Baccholian Singers; the *Serenade* (Bournemouth Sinfonietta/del Mar); *Capriol* (English Sinfonia/Dilkes); choral and solo items sung

by the choirs of Guildford Cathedral, King's College (Willcocks) and Westminster Abbey (Guest), Robert Hammersley, Owen Brannigan, Robert Lloyd and Frederick Harvey. Accompanists include Gerald Moore, Jennifer Partridge and Nina Walker. The disc number will be CDM 5 65101 2. Further to this, on 12th May, the day after the Centenary launch, Ian Partridge will sing *The curlew* at the Wigmore Hall. This is part of a British Library/Stefan Zweig concert and begins at 7.30 p.m.

Members in Yorkshire will be spoiled for choice on 14th May for two concerts will interest them. In the Clothworkers' Centenary Hall, Leeds at 7.30 p.m. there will be performances of *The curlew*, *Capriol* and the *Serenade* as well as selected songs. Tickets cost £3 (concessions £1.50) from Leslie Pratt on 0532 786018. Meanwhile, a concert in Bradford Cathedral, also at 7.30 p.m. marks Warlock's centenary as well as the 60th anniversary of the death of Delius. It will feature The Thames Singers and the Wallace Arnold (Rothwell) Brass Band; the programme includes *Capriol*, the *Three dirges of Webster*, *The lady's birthday*, *One more river*, Fred Tomlinson's reconstructions of *The cricketers of Hambledon* and *Fill the cup Philip* as well as PW's arrangement for brass band of Delius's *On hearing the first cuckoo in spring* (the "brass cuckoo"), all of Delius's partsongs in addition to other music by Delius and Holst. Admission costs £5 (£3 for under-18s and senior citizens) and are available in advance from Philip Machin, 9 The Walled Garden, Tadworth, Surrey (0737 370336). Please make cheques payable to "The Thames Singers" and enclose a stamped and addressed envelope.

On 28th May, the Musicians of All Saints give a concert, part of the Brighton Festival, that will include *Capriol* in the version for full orchestra, the *Serenade* and *An old song*. The rest of the programme contains Constant Lambert's *Pomona* in addition to music by Boyce and Vaughan Williams. The venue will be St Martin's Church, Lewes Road, Brighton at 7.30 p.m.

There will be two Warlockian events at this year's Aldeburgh Festival. On 12th June, the ECO under Stuart Bedford will perform the *Serenade* as part of their concert at The Maltings, Snape; on 16th June, Simon Keenlyside will sing *The curlew* at a concert which is actually entitled "A Warlock celebration". This significant event at a prestigious British music festival will also include some of Warlock's songs with string quartet as well as Delius's 3rd violin sonata and songs by Bernard van Dieren. The venue is Blythburgh Parish Church.

A curtain raiser to this year's Cheltenham Festival will have a Warlockian flavour in more than one sense. A gala dinner on Friday, 1st July will have musical items between the courses and all the music - variously for strings, choir or baritone and piano - will be by PW. Further details are available from the Festival Office on 0242 521621.

PWS member Tony Noakes is arranging a concert to be given by the Oxford and Cambridge Music Club on 2nd July. It will examine the Warlockian musical environment by presenting material associated with – but not exclusively by – PW. So, as well as two groups of Warlock songs and some of the *Folk-song preludes*, there will be songs by Delius and Renaissance composers such as Dowland and Jones as well as Grieg's 3rd violin sonata, an exploration of one of Delius's own influences. The recital, which will conclude with some of Tony's pieces, takes place in the Housman Room of University College, London at 5.30 p.m. and entry is free. (To find the Housman Room, enter the main courtyard from Gower Street; facing the dome, go into the building by the door in the far left-hand corner of the courtyard.)

In Cornwall, the performance group Sine Nomine are preparing a concert-drama *At the Fox Inn*. This is one of the events of the Three Spires Festival and takes place at the new Truro College Theatre on July 2nd at 7.30 p.m. Tickets will cost £6 (concessions £3). There may also be a matinee performance if this can be arranged. *At the Fox Inn* is a series of glimpses into the life of Philip Heseltine performed by a company of five musicians/actors who assume multiple rôles. They would like to know of any other potential venues that could stage this production towards the end of the year and, also, of any professional actor in the locality who would like to be associated with the group. Please contact Jonathan Carne on 0872 75507.

Professor Ian Parrott is organising a Warlockian weekend at Gregynog Hall in Wales. Felix Aprahamian will be amongst the distinguished speakers and Nigel Heseltine has replied to the effect that he intends to be there. Barry Smith will speak on "The influence of the occult on the music of Peter Warlock". In addition to talks and discussions, it is expected that excursions will be made to Cefn-Bryntalch (the home of PW's mother and step-father and the place where he wrote some of his best music) and to the Dylife Falls. Further information will be available from the Hon. Sec. of the PWS or from the Department of Extra-Mural

Studies, 10 Laura Place, Aberystwyth, Dyfed (0970) 622677). Gregynog Hall is a black-and-white mansion north of Newtown, Powys, and the weekend will run from 7.00 p.m. on Friday, 23rd until 3.00 p.m. on Sunday, 25th September. The cost of £90 includes accommodation and all meals; other rates apply to non-residents who are also welcome (details from the above).

As you will see from Fred Tomlinson's report on pp. 5-6, it has been the practice in recent years to invite colleges/conservatoires to host the annual Birthday Concerts. This year it will be arranged by the PWS itself. Arrangements are advanced and will be revealed fully in due course but performers will include Ian and Jennifer Partridge, Suzanne Higgins, Anthony Ingle, the Finzi Singers/Paul Spicer and the Oxford Camerata/Malcolm Rudland. Keep the week-end of 29th-30th October free!

AGM 1994

This year's AGM will take place at Eton College on Sunday, 24th April. Sacred Warlockians meet at 10.40 a.m. in Eton College Chapel for Matins which will include *As dew in Aprylle* (in April!) and E J Moeran's *Te Deum*. There will be a tour of Eton at 12 noon followed by sherry with the Precentor, Ralph Allwood, at 12.45 p.m.

Profane Warlockians meet at the *Waterman's Arms*, Brocas Street (proprietors Jeff and Mary Collibee – see maps for locations), for lunch at 1.30 p.m. The formal business of the day will take place back at Eton College in the Music School at 3.00 p.m. and this will be followed by tea at Ballards (5.00 p.m. approximately). There will be a concert at 6.00 p.m. to include the *Serenade* and items by Eton solo singers.

If you would like to come, please complete the form below and send it to the Hon. Sec. or otherwise convey the appropriate information to him. Please try to do this as soon as possible.

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 To Malcolm Rudland, 32A Chipperfield House, Cale Street, LONDON, SW3 3SA (071 589 9595)

Please tick the appropriate boxes.

- I should like to come to the AGM in Eton on Sunday 24th April 1994
- I should like to attend Matins
- I shall require lunch
- I shall stay for tea
- I should like to attend the recital
- I shall have other people with me (please give number _____)

Name (block capitals, please) _____

Address: _____

Phone: _____

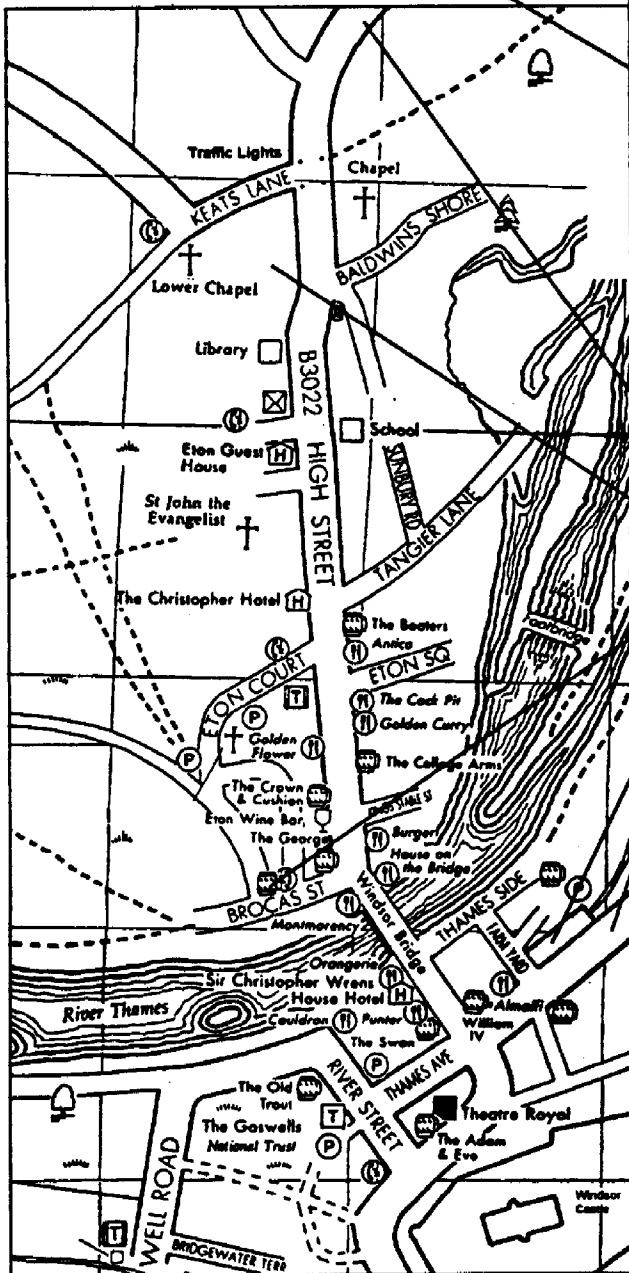
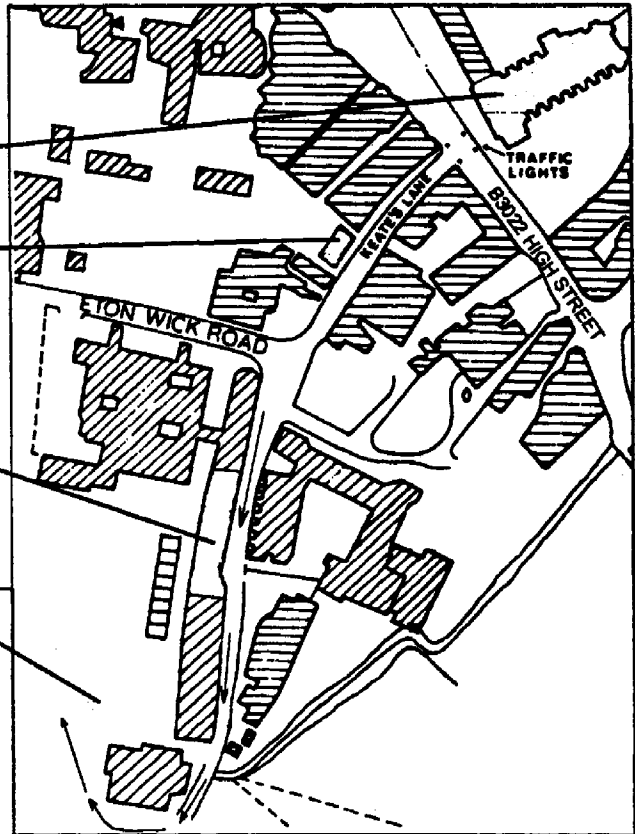
ETON COLLEGE will provide the locations for several of the day's activities. The sites you need to locate are:

The College Chapel

Ballards

The Music School

Car Parking area



To Slough, M4, London

Eton College

The Waterman's Arms

Windsor and Eton Riverside station (BR)

Datchet Road (B470)

Eton College is about half a mile from the railway station. The Waterman's Arms is even closer! The map above of the relevant parts of the College can be used in conjunction with this one (left) to find your way around. Unfortunately, there are no details to hand of one-way systems for those of you travelling by car.

REVIEWS

99th Birthday Concert

As we approach the centenary concert (100 BC for short!) I thought a resumé of past concerts might be useful before reporting on 99 BC. (I have been delving into my Newsletters. For those who might wish to do the same, I've added the relevant numbers in square brackets.)

The 70th birthday was the first we celebrated, a few days late on 4th November 1964 [1]. Wilfred Brown was accompanied by Gordon Stewart and the London Orpheus Choir was conducted by James Gaddern. We made a loss, of course, and PWS members had to help out. It was not quite such a financial disaster as the Victoria and Albert concert early in 1969 which resulted in several life memberships for those of us who baled out the Society.

Next came the 75th – on the actual birthday. David Johnston sang beautifully at Leighton House accompanied by Daphne Ibbott [4]. The 80th, also on the actual birthday, was in the Purcell Room. I devised a "Merry-go-down" with Ian and Jennifer Partridge; some of my singing colleagues joined in some part-songs.

On December 17th, 1980, we commemorated the 50th anniversary of PW's death with another Purcell Room concert. The singers were Jennifer Tatam and Antony Ransome, accompanied by Anthony Ingle. Peter Gray was the speaker and the Hanson String Quartet enabled us to hear some lesser-known items [25].

It was Malcolm Rudland's idea to involve music colleges in our birthday celebrations. Starting at his *alma mater*, the RAM, for the 91st, these have become yearly events – thanks to Malcolm's indefatigability – with the result that many students have learned about Warlock, not just in London but around the nation [36].

94 BC was at the Guildhall, via Malcolm Pilkington. With a chorus and orchestra, many were able to hear the *Three carols* for the first time, amongst other goodies [41].

95 was in Manchester [43], 96 back in London at the LCM [46], 97 in Glasgow [47] and 98 at the Purcell School [50].

So we come to 99 BC, a lunchtime concert at the Welsh College of Music and Drama, Cardiff (Coleg Cerdd a Drama Cymru, Caerdydd). Some of us went there two years earlier when there was a Warlock Prize competition. That event and the friendly atmosphere were so pleasant that it was well worth another visit. David Cox travelled nearly 200 miles from Sevenoaks. I did it in two stages, having a brother living in Gloucestershire. We were pleased that Professor Ian Parrott had made it to Cardiff from Aberystwyth. He contributed an introductory chat on PW in Wales and some walking programme notes.

(We all had to be back in London the following day for an important committee meeting which made the logistics a bit hectic.)

The concert was very enjoyable and I'm sure all these events lead to more PW converts. It is hard to criticise student performances. One doesn't want to disparage as there was much to praise. At the same time, criticism – if constructive – should help the learning process.

In the first half of the programme we heard the *Folk-song preludes*, shared by two staff pianists. Julian Jacobson played the first three from memory. Then came three groups of songs from different singers, accompanied very well indeed by Bryan Davies. Andrew Wilson-Dickson then played the other two *Preludes* followed by two more groups of songs.

All the singers sang from memory. Not one escaped without either wrong notes or wrong words. Breathing was another problem. I remember saying some years ago, adjudicating the Warlock Prize at the English Song Award, that no-one should sing *Sleep* unless they can sing long phrases; if you need two extra breaths in the the first phrase you should choose something else. It looks simple on paper but it is not an easy song to sing. Of course, one has to allow for nervousness and all the singers improved after their first songs.

Timothy Evans, a pleasant baritone, followed *Sleep with I asked a thief* in the lesser-heard version. (Dr Copley and I disagreed on which was the revised one.) In *Autumn twilight*, he showed that he could phrase much better than he had done in *Sleep*. *Jillian of Berry* finished the group. Two years earlier I had noticed that performers of this song took four breaths per verse; only one is needed and there is nowhere it can be done without destroying the flow.

Choice of songs is important. Another thing I had noticed two years earlier was that Welsh-speaking singers had difficulty with some vowels. With Liverpudlians it's chair (chur); Australians find it "hahd" to get rid of that sound; and as for Bearmingham . . . ! The prize-winner in 1991, Siriol Williams, was Welsh-speaking but had worked on her pronunciation of English.

Emma Davis, a clear, musical soprano, was excellent in *My little sweet darling* and *Sweet content*. It was unfortunate that no-one had told her not to start with *Take o take those lips away*, full of the hardest Welsh vowel to eliminate. A lovely voice but more work on phonetics. . .

David Holmes, a pleasing light tenor, sang *Passing by*, *To the memory of a great singer* and *As ever I saw*. The performances were good but, again, wrong words crept in.

Then came the other *Folk-song preludes*. A beautifully sonorous piano was exploited to the full. The balance in *Tros y Gareg* [N° IV – Ed.] between the melody, bass and intricate parallel 6ths in between was better than I have ever heard it. N° V was strikingly sumptuous – again with a good

balance between the tune "well to the fore" and the other textures.

Rachel Jones, soprano, came next to give, perhaps, the best vocal performance of the five. With a clear voice and good breathing she sang *The singer* – a lovely naïve approach; *The bayley berith* was hauntingly moving but, in complete contrast, came an animated rendering of *Pretty ring time* (and another plaudit for the accompanist).

Michael Leigh followed, billed as a baritone, but his bottom notes were better than his top ones. Two of the Belloc songs, *My own country* and *The night*, showed the warm quality of his voice. His approach to the former was somewhat pedestrian while the latter (a very difficult song) suffered from wrong notes. *Yarmouth fair* was much better – a jolly end to the first half.

The piano was pushed aside and a smart gent came out to set up music stands and chairs for the string orchestra. When the players appeared, the smart gent turned out to be their conductor, Peter Esswood. The strings numbered 23 (8,6,4,3,2) and we heard an enjoyable *Capriol*. The tone was very good – strong when it needed to be – and *tempi* also were good. No two people can agree on what is the right *tempo* for a piece. My view is that there is not necessarily just one "right" one; *Pavane* seemed a little slow but it worked. There were slight blemishes at the starts of *Tordion* and *Bransles* (not easy!) but recovery was quick and the latter was exhilarating in its successive *tempo* increases. *Pieds-en-l'air* was beautifully done. The two contrabassi looked quite sad that Warlock had marked them *taceti*! It's no fault of the string orchestra but I always miss the delicious countermelody Warlock added when he scored the full orchestral version. I always sing it to myself! *Mattachins* too was splendid. This is one movement where the full orchestral version is a little disappointing; the homogeneity of the strings produces a much more satisfactory climax to the work.

The whole occasion was very pleasant. The newly refurbished hall, named after Sir Geraint Evans, has a good acoustic and, as I said earlier, there is a happy atmosphere in the college. I tried to congratulate David Nevens on the organisation but he modestly said the students had done it all. I'm sure more Warlock friendships have been formed.

Summary of Birthday Concerts at colleges

91 BC	RAM
94	Guildhall
95	Manchester
96	LCM
97	Glasgow
98	Purcell School
99	WCMD Cardiff

Fred Tomlinson

Grieg and Delius: a chronicle of their friendship in letters

by Lionel Carley - Marion Boyars, London and New York 1993

Lionel Carley has given us yet another excellent book. It is beautifully produced, as was the earlier *Delius: a life in letters* (Scolar Press). From a PH/PW point of view there is nothing new, of course, but the book will interest any fans of Grieg and Delius.

Fred Tomlinson

The English musical renaissance 1860-1940: construction and deconstruction

by Robert Stradling and Meirion Hughes – Routledge 1993

It is distressing when reading a book that one otherwise finds stimulating, witty, informative and generally enjoyable to encounter a silly factual error that could so easily have been so easily checked. Those who are putting so much effort into centring this year's birthday celebrations on the Savoy Hotel (and Theatre) will be equally upset to learn that, according to Stradling and Hughes, PH was "born just inside the Welsh border". The fear is that there are more blunders of this kind.

Such things apart, this is an eminently readable account but is no book for the faint-hearted. It is very much a history of the phenomenon and does not seek to analyse the music. It is extremely provocative, eccentric and prone to over-statement but these are not necessarily vices for it is also amusing, observant and intriguing as a cursory glance at the section-headings reveals: *Sir Arthur Sullivan's crime*; *The slightly Immortal Hour*; *After the Pastoral Symphony: mucking out*; *Wagner's British baby*; etc. It says very little about PW, quoting him as a critic but offering little about his place in the process. He is associated with the pastoralists – the composers who incorporated folk-material into their work – but not so much in terms of the sort of music he wrote, more because of his lifestyle. But is it accurate to say that his drinking bouts "... usually took place against a country-village backdrop ..." or that his "... legacy was surreptitiously incorporated into the hegemonic discourse of haystack, hillside and village green ..."? If you can accept the zealous iconoclasm and some self-conscious vocabulary you stand a good chance of liking this book. Whether you'll also be prepared to pay £40 for it is something else.

Brian Collins

ARTICLES

Heseltine and pseudonyms

1) Two early identities

Philip Heseltine used a number of pseudonyms at different times and for different purposes and "Peter Warlock" was but one of these. The origin of his most famous *nom de plume* is not clear but one must be careful about ascribing too sinister an interpretation to it. Other pseudonymous characters with whom PH was associated (such as Hal Collins and Thoinot Arbeau) have managed to avoid the psychological scrutiny that has plagued him.

However it should not be assumed that this habit was solely a characteristic of his adult or professional life for BL Add. Ms. 57967, a collection of miscellaneous papers, contains material which suggests that the tendency was establishing itself at the age of ten. A document dated 1904 and claiming to be a *History of Golly Land* emanates from the pen of one P A Phatperson BA. It is reasonable to suppose that Heseltine was amused by the effect of juxtaposing the letters P and H and that he must have been struck by the fact that they not only constitute his initials ("Arnold" was eventually dispensed with, even as an initial) but begin his first name. And the academic suffix neatly echoes the initials. As Rab Noolas himself would put it (in the *Beachcomber* correspondence), "The philological significance is obvious".

So, could "P A Phatperson" be the young Heseltine's first *nom-de-plume*? While there is no evidence to suggest otherwise, one cannot say with any certainty but what this handful of childlike writings demonstrates is that, even at the age of ten, there was an imaginative and witty mind at work. Also to be found among these papers is the timetable of the Hades Railway (Cerberus Village, Cerberus Junction etc), some poems about, presumably, his school friends, and a couple of short plays.

A character in one of these plays, which date from about 1905, is called Bulgy Gogo, a name which is to rematerialise later in PH's life. In fact, Bulgy Gogo appears several times in different guises: in a piece on "the departure of Master Quiz's brains" we learn that "Master Quiz is a very old gentleman and fit to be revered (which B Gogo is not)" and, elsewhere, there are references to Bulgy Gogoe [sic] "The special attraction of the Whitney Exhibition" and Bulgy Gogo "The Prize Fool of Chiswick".

But was Bulgy a real person? The most intriguing mention is a short poem written in large block capitals on the reverse of a (genuine!) map of the proposed route of the Nova Scotia Eastern Railway. The verse runs:

Young Gogo's hat is on this tree
Together with this notice, see.
The hat of that obnoxious flea

Called Bulgy Gogo Davis,
The prize fool of the Universe.

Perhaps Bulgy Gogo was a nickname for an acquaintance from school – whether friend or foe is difficult to discern.

Brian Collins

2) Warlock and fiction

Several years back I contributed a short paragraph to the Newsletter which made note of a mention of Warlock's name in an unexpected place, viz. a volume of David Niven's autobiography *The moon's a balloon*. Taking up this theme again I've recently come across another reference to Warlock in a book where it is equally surprising. This was Ngaio Marsh's detective story *Death and the dancing footman* (1942). In it is described a young poetic dramatist, Stanley Footling who adopts a more distinctive *nom de plume* to further his career:-

So he became Aubrey Mandrake, influenced in his choice by such names as Sebastian Melmoth,¹ Aubrey Beardsley and Peter Warlock.

Dame Ngaio goes on:-

In changing his name he had given himself a curious psychological set-back for in a short time he grew to identify himself so closely with his new name that the memory of the old one became intolerable . . .

One is tempted to wonder whether she was familiar with Gray's memoir and in particular his "dual identity" theory about Warlock. Or is it even possible she may have met Warlock at some point? She was almost a contemporary (born 1895), but I'm not certain whether she was actually in the UK in the Twenties (she was a New Zealander, of course).

Note

¹ Oscar Wilde

John Mitchell

[John Mitchell poses an interesting question which has not proved to be immediately answerable. Do we have anybody in our membership, someone familiar with Dame Ngaio's life and work, who could respond to it? Please let us know. In addition to John's discovery, a colleague of mine, Ian Roberts, pointed out to me a passing reference to PW in The skull beneath the skin, one of P D James's detective novels. Does Warlock hold a particular fascination for writers of this genre, I wonder, and are there other examples that members have located? Larger-scale references to PW in fiction are related in Ian Copley's article Warlock in novels (Musical Times, Oct. 1964 pp. 739-40 – Ed.)

Hasan Suhrawardy

One of the frustrating aspects of researching the Warlock saga is how to deal with the large number of characters in the story about whom little or practically nothing is known. Figures such as Basil Trier, Robert Lorenz, Judith Wood, Boris de Chrustchoff, Phyl Crocker, Judge Lionel Jellinek and Trelawney Dayrell Reed who appear throughout the story are shrouded in various degrees of mystery. Surprisingly enough, not very much is actually known about some of the most prominent people in Philip's life – people such as Bruce Blunt, Barbara Peache, even his wife, Minnie Lucy Channing ("Puma"). This is also the case with the rather mysterious Hasan Suhrawardy.

The only references there are to him are brief and certainly not very detailed. We first find him as one of Philip's Oxford friends visiting Cefn Bryntalch and helping convince Mrs Buckley Jones that because of the resultant financial scare occasioned by the outbreak of war, it would be cheaper for Philip to live in London rather than Oxford and that his annual allowance could thus be considerably reduced. In this connection Philip described him to Colin Taylor as "a man of real genius – of quite un-occidental coolness in argument, and much persuasiveness of speech and manner. He ingratiated himself very successfully with my mother and step-father, and has talked to them about my plans far better than I could have done."¹

When Philip moved to London a short while later, he and Suhrawardy shared a flat in Maida Vale for a time although, once again, details are somewhat vague. He was also part of the famous party that holidayed in Gloucestershire, in a bungalow on the slopes of Crickley Hill, overlooking the Vale of Evesham in August 1915. Philip wrote to Balfour Gardiner telling him of the holiday in light vein, and in September Gardiner replied, saying he had "laughed heartily about Allinson, the three Indians and the panther-like mistress . . . I am glad that you have at last had the satisfaction of sowing a goodly number of wild oats."²

We next read of Suhrawardy when D H Lawrence enters the story, having organized a visit to Lady Ottoline Morrell at Garsington so that Philip could meet her. A party consisting of the Lawrences, Philip and Suhrawardy (whom Lawrence later described as "a lineal descendant of the Prophet" with his "pair of Indo-Persian eyes")³ duly visited Garsington on 29 November 1915. Ottoline was not entirely impressed with her visitors and wrote in her journal with typical forthrightness. The descriptions of her guests are enlivened by apparent prejudice, racial ones in the case of Kouyoumdjian and Suhrawardy and somewhat veiled innuendos with regard to Philip:

What strange creatures Lawrence and Frieda attract to themselves. He is enthusiastic about both Heseltine and Kouzoumdjian, but I don't feel attracted to them, indeed quite the reverse. Heseltine is tall and blond, soft and so degenerate that he seems somehow corrupt. Kouzoumdjian is a fat dark-blooded tight-skinned

Armenian Jew, and though Lawrence believes that he will be a great writer, I find it hard to believe. Obviously he has a certain vulgar sexual force, but he is very coarse-grained and conceited. He and Heseltine seem to pollute the atmosphere, and stifle me, and I have to escape from their presence – also I get very tired of the continual boasting of what they are going to do. They flatter Frieda and pay her more attention than they do Lawrence, so naturally they are both geniuses in her eyes, and she is enthusiastic about them – they are going down to Cornwall when the Lawrences go there. I do not understand the Indian Sarawadi. He is extremely anti-English, but like all Indians quite foreign and remote, though he seems more substantial and self-confident than most of his race.⁴

After this Suhrawardy disappears from the story until we hear of him again when, by an amazing stroke of coincidence, he and Philip had an entirely unexpected chance meeting in Budapest during Philip's visit to Bartók in April 1921. He wrote to tell his mother of the occasion:

Looking at a theatrical advertisement I noticed a bill of the Moscow Art Theatre who are giving a season there and in the list of the stage managers and régisseurs I saw the name "Dr. S. Surawardi". I rushed down to the theatre and found to my great delight and astonishment that it was indeed our old friend Shahid Subrawardy whom everyone had given up for lost or dead these last five years.

It seems that all rumours circulated about him in England were quite untrue. He has been in Russia continuously from 1916 until last year (1920) – not, as one had been led to believe, for political purposes but in the capacity of professor of English at various colleges in Moscow. During the revolution he had a very hard time; it was impossible to leave the country and life was very difficult and precarious. Eventually he became régisseur to the famous Moscow Art Theatre and last year, while touring with one of their companies, managed to escape . . . He hopes to visit England this summer – and I hope he will come, for he badly needs a time of rest and quiet.⁵

That is the last we hear of him in the story of Philip's life. Amazingly, there were two figures at Oxford with similar names at exactly the same time as Philip Heseltine: Hasan Shahid Suhrawardy and Huseyn Shaheed Suhrawardy. From the spellings of their names the former was Philip's friend; the latter went on to become Prime Minister of Pakistan.

Notes:

¹ Heseltine to Taylor, 7th September 1914.

² Balfour Gardiner to Heseltine 14th September 1915, photocopy in PW Society archives.

³ D H Lawrence to Cynthia Asquith, 5th December 1915: *The Letters of D H Lawrence*, ed. G J Zytaruk and J T Boulton, ii (Cambridge, 1981), 465-7.

⁴ Ottoline Morrell's diary, 3rd December 1915, O Morrell, *Ottoline at Garsington: Memoirs of Lady Ottoline Morrell 1915-1918*, ed. R Gathorne-Hardy (London, 1974), 77.

⁵ Heseltine to his mother, 20th April 1921.

Barry Smith

PUBLICATIONS

1994 sees the appearance of three new books about Warlock as well as new editions of some of the music. On 11th May, there will be a reception to launch the Centenary. All paid-up members of the PWS will receive an invitation to this event in due course but the event is also the opportunity to launch all three titles. Oxford University Press, with which Warlock himself had many associations, are the co-hosts and present Barry Smith's new biography *Peter Warlock - the life of Philip Heseltine*. Thames Publishing too (address below) will have available its new publication *A centenary celebration*. This is a symposium covering a wide variety of Warlockian aspects - both biographical and musical; the editor is David Cox. Ian Parrott's book *The crying curlew*, published by Gomer Books completes the line-up (J D Lewis & Sons Ltd, Gomer Press, Llandysul, Dyfed SA44 4BQ - 0559 363758. The price will be about £8.50 and copies will also be obtainable from the Welsh Books Council, Glanyrafon Industrial Estate, Aberystwyth, Dyfed, SY23 2JB.) Additionally, Thames will have the new version of Fred Tomlinson's *Warlock and Delius* and Volume 4 of the collected choral music. (see John Bishop's contribution below for news of these and other Thames publications).

This triple launch promises to be a convivial affair: as well as the food, which is being provided by OUP, Grolsch Ruddles Ltd will be supplying quantities of County Ale (Warlock was an early activist in the cause of pure beer) and, to commemorate Warlock's visit to Bartók in 1921, wine will be kindly donated by the Hungarian wine importers Myliko International Wines Ltd of Manchester.

John Bishop (Thames Publishing) writes:

There was a reasonable response to the circular letter sent to members last November listing almost all of the Warlock publications available from Thames. All orders have now been despatched; those members who requested vols 2 and 3 of the Collected Song Edition will receive these as soon as they are reprinted. A few corrections have been made to the original edition and the new version should be available early in March.

I am treating Centenary Year as the opportunity to make a major effort with Warlock publications. Items expected to appear include a special vocal-score of *The curlew*; vol. 4 of our choral series, which will be devoted to SATB secular settings (including some special arrangements made by Fred Tomlinson); a new edition of Fred Tomlinson's *Warlock and Delius* booklet [see above - Ed.]; a saxophone arrangement of *Codpieces*; a re-issue of the



Folk-song preludes and a transcription by John Mitchell, for clarinet and piano, of *An old song*.

The major item, however, will be the centenary collection of essays about Warlock and related subjects with contributions from 15 or so members of the Society and edited by David Cox. Publication will be in May when all members will receive an invitation to buy copies at a special price (for a limited period). The book will later go on sale to the general public.

Not all members possess Ian Copley's 335-page book *The music of Peter Warlock: a critical survey*, published by Dobson in 1979. Copies of this are now available from me (at Thames Publishing, 14 Barlby Road, London, W10 6AR - 081 969 3579) for the special price of £14 (plus £1), a saving of £4. The book is the only one currently available which discusses the music in detail although another one, by our newsletter editor Brian Collins, is a possibility, I understand. The forthcoming book by Barry Smith (OUP, May 1994) is a comprehensive biography and does not attempt to consider the music. It is expected that there will be an arrangement by which members will be able to buy copies at a discount; the full price is likely to be £25.

Finally, members may like to know that Thames has recently published a piano-duet transcription, by John Mitchell, of Moeran's orchestral piece *Whythorne's shadow*. Available in the same series are the duet transcription of Warlock's *Serenade* and piano-solo transcriptions of Butterworth's *The banks of green willow* and Elgar's *Serenade for strings*. Thames is also looking into the possibility of publishing a complete edition of Moeran's songs to mark his centenary (which also falls in 1994).

[I am grateful to John for letting me know details of the CD that EMI will be releasing in April. It could be considered a publication, of course, but it is actually mentioned in the CENTENARY EVENTS section as it is very much a response to the Centenary Year - Ed.]

Budapest - April 21st 1921

My Dear Friend

Many thanks for your letter which I found awaiting me at Bartók's. I am glad to hear you have found a nice flat and are feeling happy and comfortable. We are having a most delightful though all too short stay in Budapest. Everybody is most kind and hospitable and Bartók is quite one of the most lovable personalities I have ever met.

Part of a letter from Warlock describing his visit to Budapest in 1921 (hence the connection with Hungarian wine - see above for details).

NEWSBRIEFS

Professor Ian Parrott will give his talk *Peter Warlock: suicide, accident or - murder?* at the Horsforth Community Centre, Leeds on 7th March at 7.30 p.m. and at the Lloyd George Museum, Llanystumdwy, Criccieth on 21st June at 5.30 p.m. Please note that Professor Parrott's talk on 16th April will now take place at the Christchurch Hall, Avenue Road, Malvern, not as detailed in Newsletter N° 51. He has also been invited to take part in a University of Wales Creative Arts Colloquium at Gregynog, 11th-13th March where his subject will be "Warlock in Wales". His article "Elgar and Peter Warlock" will appear in the May issue of the Elgar Society Journal. For details of how to contact Gregynog and more information on Ian's activities see the CENTENARY EVENTS section. Ian Parrott also informs me that two articles on PW by Rhian Davies will be published in October, one in *Welsh Music* and the other (in Welsh) in the periodical *Barn*.

The January edition of *Musical Times* carried a perceptive review by Richard Drakeford (p. 40) of Nigel Heseltine's *Capriol for mother*. Drakeford contrasts the "leaden pages" of Karl Geiringer's memoirs (*This I remember: memoirs of a life in music*, Fithian Press, 1993) with NH's "outspoken . . . lively reading" and Geiringer's "entirely virtuous" family with the "unmitigatedly disastrous" relationship between Philip and his mother. A particularly worthwhile point made in the review is that NH, in his portrayal of family conflicts and betrayals, fails to recognise his father's achievements. Philip is seen very much as the errant son defying his virtuous mother who, while he was alive, considered him a failure. *Capriol for mother* is still available from Thames Publishing and costs £8.95.

And in the February edition of *Gramophone* (pp. 26-7), there is a centenary tribute by Barry Smith. It is, in fact, a brief biography and serves as a prelude to his new book which will be launched in May (see the PUBLICATIONS section).

Barry is claiming that the first notes of Warlock to be heard in the Centenary Year were sung in Cape Town on New Year's Day at 9.00 a.m. (7.00 a.m. GMT). The work was, appropriately, *What cheer? Good cheer!* and it began the first rehearsal of the annual Royal School of Church Music Summer School directed this year by David Hill, Master of the music at Winchester Cathedral. At the first concert in Cape Town Cathedral, the same piece was included in the programme and David Hill also directed a performance of *Capriol*.

The music and book dealer Messrs H Baron of London NW2 recently sold a holograph of PW's *The sweet o' the year*. The asking price was £350.

The *Collected poems of Edward Lowbury* (University of Salzburg Press, 1993) contains the poem *A letter from Hampstead* in which a doctor remembers his

patient, Bernard van Dieren. Pressure on space prevents more than just this brief mention here but it may be possible to print extracts in a future issue.

LETTER

Your 51st newsletter contains the surprising information that Michael Heseltine does not know his family tree! I am almost certain that his great-great-grandfather was a brother of Arnold Heseltine, Philip's father. Others of Arnold's six brothers were Jack Postle Heseltine, one of the co-founders of the National Portrait Gallery; Evelyn, grandfather of Denis de Rougemont; and Arthur ("Uncle Joe"), a member of the Impressionist group who lived at Marlotte, South of Paris, near the village of Grez-sur-Loing and whom Philip saw during the time he stayed with Delius.

Since I am writing, you may also be interested to know that my daughter, Philip's great-granddaughter, won a music scholarship last year to Sibford School near Banbury where she is now in her second year of GCSEs.

An amusing coincidence in connection with your outing to Garsington is that my mother (Nigel's first wife)'s sister married Ottoline Morrell's grandson Philip.

Elisabeth Heseltine

CENTENARY APPEAL

The Centenary Appeal Fund now stands at £18,000. The committee have agreed to the following:

- 1 Appointing a publicity officer
- 2 Financing items from Thames Publishing
- 3 The Gregynog weekend
- 4 A Warlock Prize at the RCM on Wednesday, 26th October 1994
- 5 A Centenary Day at the *Savoy*, Warlock's birthplace, on Sunday, 30th October 1994. It will include a commemorative service for Peter Warlock and All (the other) Saints in the Chapel, a meal and a concert in the Theatre.

An anonymous American member has made the *Rob Noolas Challenge* - £2000 if an equal amount is donated by others.

Stop Press

Another Centenary Event: Horsham Music Circle present a piano duet concert on 14th October. Nicola and Alexandra Bibby will include *Capriol* in their programme. More details will be given in due course.