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The Peter Warlock Society

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EDITORIAL

Launched

It seems hardly possible but, by the time you receive this Newsletter, the Centenary Year will be halfway over. Events have been taking place throughout the first months of 1994 but the Year only became "official" on 11th May at the British Library. It was a multiple event to publicise not only our own particular celebrations but to introduce three new books about Peter Warlock. Barry Smith's comprehensive biography and Ian Parrott's study of various aspects of PW's life are both reviewed in this issue. The *Centenary celebration* from Thames Publishing will be reviewed fully in the next one although there is some brief information in this one.

There are, of course, many more events to come. Also included inside is a check-list of the Year's events as we know them. There will be a flurry of activity immediately before and on the 100th birthday and all members will receive detailed information and a booking form during the summer. This will also include information about events which have not yet come to light or are still at the planning stage. Keep your diaries flexible! Another activity which will no doubt be of interest to you is the weekend conference that Ian Parrott is planning at Gregynog in Wales. There is more information about this within. Members of the Peter Warlock Society will have priority at the Gregynog weekend and also on the Birthday but you are encouraged to make your applications as early as possible in order to facilitate the administration.

Our AGM was held this year at Eton College where PW was a pupil. There was an excellent turn-out of members, the best yet, I think. Whether this occurred as a result of my exhortation in the last Newsletter I don't know but it was very gratifying nonetheless. We are all grateful to Ralph Allwood, his students and the College authorities for their generous hospitality. The launch in May, referred to above, was a convivial

affair in addition to its more serious intent and it was good to meet so many friends old and new. Reports on both of these happenings are in this issue.

This year will certainly provide something for everybody, whatever way they wish to commemorate Peter Warlock. You don't even have to leave the comfort of your living-room for some of them. The more light-hearted, convivial side has already been recognised by the BBC. Malcolm Rudland and Felix Arahamian were guests on Richard Baker's Radio 4 programme *Comparing notes*; this was considered so successful in broadcasting terms that it has been submitted for a repeat broadcast in the autumn. But this aspect will be more than balanced by Radio 3 later in the year when PW and E J Moeran will share the *Composer of the week* slots. And, although no stranger to the airwaves, *Capriol* will also be broadcast, this time from one of the Promenade Concerts; David Cox – who was instrumental in securing its inclusion – writes about it and the Prom connection. And in addition to the many concerts that will take place throughout the country, there will be theatrical performances, lectures and courses. Information, brief in some cases, is contained herein but there's quite a lot of it *in toto*. You'll have to look carefully so as not to miss anything.

Correction

In Newsletter no 52 (page 7) I referred to one of PH's early pseudonyms as "P A Phatperson BA". This should have read "P A Phatboy BA" although it doesn't affect the sense of the article. This was a genuine slip on my part rather than an attempt at political correctness. (See also the information from Nigel Heseltine in this time's "Newsbriefs" section.)

Brian Collins

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AGM 1994

Chairman's report

We have already embarked on a momentous year for Warlock. Barry Smith was the first off the mark in Cape Town rehearsing, appropriately, *What cheer? Good cheer!* on New Year's Day at what was the crack of dawn in this country.

Last month, Malcolm Rudland gave a most entertaining talk to the Chelsea Society in the small hall of the Old Town Hall. (Nothing to do with Warlock but, in the large hall where, in the early days of ITV they used to record Chelsea at 9, I saw, heard and met the Hi-Jos, still unsurpassed as a vocal group. Warlock would have loved them.) Malcolm was aided and abetted by Danny Gillingwater plus a slide-projectionist and an electronic keyboard. We're hoping for a repeat in the Centenary week.

Later in March, John Bishop and Betty Roe organised a splendid concert in a church in Holland Park. E J Moeran came into it as well – it's his centenary too. The first half of the programme was serious. I joined in the choir. I do like singing as you may have noticed.

After the interval we had a Singalong-a-Warlock/Moeran. There were enough Warlock nutters in the audience to join in, resulting in a rousing second half. Other events in March ranged from Potter's Bar to Jacksonville, USA.

Now here we are in Eton. It was a brilliant idea of Malcolm's and we are collectively grateful to Ralph Allwood, Precentor and Director of Music, for his cooperation and hospitality. As you can see, this is our best AGM turn-out ever.

The sacred amongst us have already been to the chapel. In November 1908, Philip Heseltine sang in the choir, under the conductorship of Parry, in the presence of King Edward VII and Queen Alexandra.

I was particularly interested in the chapel. Though not a sacred person myself, I was a chorister at Henry VI's sister chapel at King's, Cambridge. This was during the war. The College had given up feasts for the duration except for the memorable occasion of the 500th anniversary of the founding of the College. We sang madrigals from the minstrels' gallery – alas, no Warlock.

I must say perpendicular architecture is still my favourite.

Next month includes a particularly busy week. On May 11th the British Library is hosting a party at which several publications will be launched – Barry Smith's biography, Ian Parrott's book on the Welsh connection and our own *Centenary celebration*. May I here thank Barry, Ian, David Cox and John Bishop for the work they have put into what will be three splendid books – also, of course, the others who have been bullied into contributing! At the BL there will be an exhibition of Stefan Zweig's manuscripts. We

have loaned some items to give more prominence to Warlock. On the following day, also part of the Stefan Zweig legacy, Ian Partridge is singing *The curlew* in the Wigmore Hall.

May 14th posed a problem for me (I'm sorry if I seem to be talking a lot about myself) with simultaneous concerts in Bradford and Leeds. I was a student in Leeds and wouldn't mind seeing the place again. Fortunately Philip Machin, who organised the concert in Bradford Cathedral, fixed another for the previous day in York Minster. So I hope to take in both York and Leeds and hear "The brass cuckoo" again. [Unfortunately, "The brass cuckoo" was not to be included in the programme.]

Other events are happening all over the country – Brighton, Lincoln, Cheltenham, Aldeburgh, Cornwall, – in London, even. Malcolm, John, Robin and I have been posting off lots of music to keep the ball rolling.

If you know of any events we don't know about, please tell Brian Collins for our next Newsletter. Being a chart man, I have tabulated all the events I know about, with venues, contacts, etc. There should be enough copies here and there are odd spaces to fill when other events crop up.

In August I have been asked to give a lecture in Hengrave Hall, Suffolk, which is a stately home near Bury St Edmunds. As well as participating in the Centenary they are celebrating the 400th anniversary of the deaths of Palestrina and Lassus. I think Warlock would chuckle about that.

September brings the Gregynog weekend – something to look forward to. We have to thank Ian Parrott for being the one-man sub-committee.

The cimax, of course, is the 100th birthday itself (what I call 100 BC). It's lucky that it's on a Sunday. Like today, the sacred members can start with matins. From the Savoy chapel we go to the hotel for a musical lunch, then the concert, which should be a splendid occasion! We have a string orchestra to play the *Serenade* and *Capriol* conducted by Malcolm; and may I say how much we owe to "the irrepressible Malcolm Rudland" as BBC's *Tune in* put it, for working tirelessly to raise the funds. We have the Finzi Singers under Paul Spicer singing some of the part-songs they have beautifully recorded. We have Ian and Jennie Partridge, Suzanne Higgins and Anthony Ingle. I am looking forward to it.

You may not know this but from Lancaster Place, that's the road leading to Waterloo Bridge, along the Embankment to Villiers Street, the little hill by Charing Cross Station, back along the Strand is all historically part of the Duchy of Lancaster. As a loyal Lancastrian I can therefore claim Warlock as a fellow Lancastrian.

Talking of 100 BC I must explain what I call my UmPH group in the concert. "Um" is German for "around". (I have a book of Elizabethan songs printed in Germany entitled *UmShakespeare*.) I want our Centenary to illustrate not just the "wine, women and song" view of Warlock, which tends to be exaggerated.

It was not just the Elizabethans - Dowland, Campian, Jones, Wythorne, etc. - that he championed. He did a remarkable amount of work on behalf of other living composers - Delius and van Dieren, of course, but also C W Orr, Sorabji, Cecil Gray, Colin Taylor etc.

This is a side of Warlock that is not much known about compared with reports of his quarrels. Incidentally, if you think about his quarrels, Warlock was usually right.

Talking of funds earlier, I forgot to mention that, on May 26th, some of our valuables are being auctioned at Sotheby's. That will bring more into our coffers for future ventures. What we need at the Savoy concert is, as they say, "bums on seats". I am pleased to introduce you to Tony Miall, our publicity officer, one of whose jobs that is.

As you'll see from my chart, we're aiming to fill the whole week leading to 100 BC. This seems a good idea, particularly if we have some overseas members coming here for a few days.

The year doesn't end on October 30th, of course. In December I've been asked to give a talk to (would you believe) the Southern friends of Buxton Opera. They have a lunch, which is the main attraction, followed by a talk with musical examples during which some of the punters fall asleep. One of the organisers said to me, "Quite a lot of them will know nothing about Warlock." I replied that if anyone didn't know anything about him by December they must have had their eyes and ears shut all year.

You will be hearing reports from the various Sub-Committees. I would like to thank them and the rest of the committee for a considerable amount of hard thought and effort.

Several record companies have realised that it is the Warlock Centenary. Both Ian Partridge's and Jim Griffett's versions of The curlew are being reissued, plus a Hyperion record. John Bishop will give more information later.

I don't know how this happened but only a few days ago I got a letter from the RSA (Royal Society for the encouragement of Arts, Manufacturers, Commerce) plus a glossy brochure. I'd never heard of them before but it's pretty high-powered; the President is Prince Philip and there is an imposing list of Vice-presidents and Chancellors. They invited me to give a lecture in 1995; I wrote saying that this Centenary Year was far more appropriate, especially when I looked up their address and found they were just off Villiers Street - part of Lancashire.

Fred Tomlinson

[This is the formal part of the business. Felix Aprahamian now writes a fuller description of the day and its other happenings - Ed.]

Few, if any, of the many AGM's I attend could I ever describe as life-enhancing but one such did occur earlier this year. On Sunday, 24th April it drew about 40 members of the Peter Warlock Society to Eton College where Philip Heseltine had been at school from 1906 to 1911. Even though Warlock came fourth in the Eton scholarship exams of 1906 and became eligible as a scholar, at that time it was not considered well for wealthy parents to accept scholarships so he became an Oppidan, a fee-paying pupil who was a member of one of the 24 houses presided over by a housemaster.

Heseltine/Warlock's many sided character has given the society a wealth of ways in which to remember him. Events in his life have suggested numerous venues known to him that we may still visit. If his appreciation of good ale has led us to a brewery as well as a succession of hostelrys, the sensitive songwriter has inspired visits to his grave at Godalming and to bleaker spots known to the poets he set, like Belloc's Ha'nacker Mill overlooking the Solent and reached by a climb up muddy fields. But, in this Centenary Year that has brought new books to increase our knowledge of him, it seemed appropriate to follow the composer back to his impressionable schooldays by visiting his public school. It proved a memorable jaunt - with delights sacred as well as secular.

The Introit at Matins in Eton College Chapel that morning was Warlock's 1918 setting of *As dew in Aprylle*. A distinguished performance by the College Chapel Choir under the Precentor, Ralph Allwood, sounded as fresh as its title. The well-balanced disposition of the 50 voices in smaller ensembles - the semi-choruses sharing the text antiphonally as *decani* and *cantoris*, as well as a respectful observance of the prescribed dynamic nuances - added a rare acoustic pleasure in setting the scene for the Service. Byrd responses, Moeran *Te Deum*, an Address by the Conduct (John Witheridge) as edifying as it was topical and the initial *Allegro maestoso* of Elgar's Organ sonata in G nobly played by Alastair Sampson as concluding voluntary provided a proper prelude to a wholly blissful Sunday.

Before taking sherry at Ballards with the Precentor, one of the Eton music staff, Ian Wallace (not the singer) told us about the Chapel and showed us around the older parts of the College. Half a century after my first visit to Eton, the signatures so legibly and elegantly gouged out of the oak panelling and school-desks still seemed centuries old, happily without additions of more recent date. Once again, time seemed stationary here. We strolled to the *Waterman's Arms* for lunch and back to the Music School for the AGM to which the ancillary charms of the expedition had attracted more members than ever before. After returning to the Precentor's house for tea, we were regaled with a Warlock recital in the Concert Hall of the Music School.

Enthusiasm for this particular AGM in my initial paragraph may now be explained for, as if to balance

the soberly joyous experience of Matins in the morning, the evening concert provided profane music-making even more typical of the composer in whose name we were gathered. But not entirely, for Mr Allwood and his College Chapel Choir's opening group of choral items began with *Balulalow* (1919) with string quartet accompaniment. I first heard one version of it under Charles Kennedy Scott at the Queen's Hall in 1929, a mere ten years after it was written and in the composer's lifetime. Then there was a repeat of *As dew in Aprylle* - good to hear a second time even without the ecclesiastical positioning of the choir. There followed *The spring of the year* (1925) and *Bethlehem Down* (1927) to moving effect. After these, Robert Quinney accompanied three solo voices, Peter Wood (treble) in *Rest sweet nymphs* (1922), Donan Vye (treble) in *Cradle song* (1926) and Aidan Oliver (bass, almost) in *Captain Stratton's fancy* (1921).

So far, this Eton tribute to a onetime Oppidan was impressive enough but the sheer versatility of what followed was quite stunning. It was surprising enough to see the last singer helping with disciplined ease the immaculate arrangement of the stands on the platform for the next item but altogether unexpected to see him return with a fiddle to lead the ensemble for *The curlew* (1922). Here, the guest soloist was an old Etonian, Matthew Beale, whose high tenor timbre clearly projected the Yeats texts through the instrumental colour supplied by a talented sextet of present-day Etonians.

Out of Heseltine's nostalgic Celtic Twilight we were plunged into Warlock's more bucolic outbursts in *Mr Belloc's fancy* (1921) sung by Julian Ovenden accompanied by Simon Crawford-Phillips and *Yarmouth Fair* (1924) sung (in credible Norfolkese) by Oliver Isaacs accompanied by Clive Driskill-Smith. The singers had all the assurance in the world and the pianists just shook the right notes (and how awkward some of them are) out of their sleeves.

And, as if this were not amazing enough, the Chamber Orchestra under Jack Rozman then lilted delightfully through the *Serenade* (to Frederick Delius on his sixtieth birthday - 1923).

Deliberately, I have left all the items dated to show how extraordinarily varied and comprehensive a programme Eton devised for the Peter Warlock Society's visit. As I said, it was an AGM to remember.

Felix Aprahamian

CENTENARY EVENTS

Warlock at the Proms

Capriol, in the version for full orchestra, will be given at this year's 100th season of Promenade Concerts on Friday, 12th August. The concert starts at 7.00 p.m.

(rather than the usual 7.30) in the Royal Albert Hall. The concert is a commemorative tribute to Constant Lambert and the programme includes, *Capriol* aside, music by Sibelius, Rawsthorne, Dukas, Ravel and Lambert himself. The BBC Concert Orchestra is conducted by Barry Wordsworth.

The first performance of the full-orchestral *Capriol* was at the Prom of 28th August 1929 conducted by Warlock himself. The *Daily Express* critic described it as a "well-accomplished performance" although Warlock himself is later reported to have said, "It's quite ridiculous; conducting is a highly technical business . . . I'm not trained."

In the Prom season of 1931, the year after Warlock's death, Henry Wood included the full-orchestral *Capriol* again, this time as a memorial tribute.

David Cox

Although very close to the publication date of this Newsletter, members will be interested to know that Benjamin Luxon, one of our vice-presidents, will be giving a recital of songs exclusively by PW on 1st July. The pianist is David Willison. This recital is part of the Gwyl Gregynog Festival (at Gregynog) and starts at 7.30 p.m. Tickets cost £12.50.

The Vivaldi Concertante will include *Capriol* in their Concert at St John's, Smith Square, on 1st October. The concert starts at 7.30 pm.

There is a special offer on some tickets for the LSO Brass concert (see the list of events on page 5). Members can book £15 seats for £10 by ringing 071 638 8891 (9am-8pm daily) and saying that they are booking the "Warlock Society Special Offer".

The Hon. Sec. will read the lesson at the commemorative service in the Savoy Chapel on 30th October. Please contact him before 15th July if you can suggest an appropriate text . . .

A concert at Holy Trinity Church, Blythborough, part of this year's Aldeburgh Festival, go out on Radio 3 although we have no date. Billed as a "Warlock celebration", it included *The curlew* and some solo songs (sung by Simon Keenlyside) as well as music by van Dieren and Delius. Watch the *Radio Times*.

On October 30 at 7.30 pm, there will be a concert at the Miller Theater, Columbia University featuring Christopher Trakas (baritone), the Meridian String Quartet, the New Amsterdam Singers Chamber Choir and the Bush-Padgett Duo. This recital of solo, choral and instrumental chamber music is a "Per Warlock 100th birthday celebration concert" and will include several American premières including the string quartet version of *My lady is a pretty one*. "A festive birthday party featuring real English-style ale" is promised to follow the concert. This is one of a number of concerts of British music; Others are at the Berkshire Museum, Pittsfield, Massachusetts (8 pm October 29) and the Center for Fine Arts, Miami Florida (1pm and 8pm November 19).



Peter Warlock

CENTENARY EVENTS

The Peter Warlock Society (Tel 071 589 9595) is pleased to co-ordinate these following events to celebrate the centenary of the composer's birth. They will culminate at his birthplace, The Savoy Hotel, on his birthday, Sunday 30th October 1994.

Friday 1st July 1994 at 7 pm
Cheltenham Festival (Francis Cloes Hall)
Golden Jubilee Dinner - with a musical menu to celebrate Warlock's Centenary and Sir John Manduell's last Festival
Peter Warlock's fancy / Ruddell's County Ale
Grace before and after meal / Whythorne transc. PW
Twelve Oxen / clear oxtail soup
Thou pretty bird (Bartlett transc. PW) / sautéed chicken
Adam lay ybounden / warm apple and blackberry pie
*More information: Cheltenham Festival 0242 227979

Saturday 2nd July 1994 at 5.30 pm
University College, London
Folk-song preludes and UmPH
*More information: Tony Noakes 081 954 8230

Saturday 2nd July 1994 at 7.30 pm
Three Spires Festival (Truro College, Gloweth, Truro)
At the Fox Inn compiled and written by Jonathan Carne
A concert drama, part biographical, to mark Warlock's Centenary
*More information: Three Spires Festival 0972 863346

Friday 12th August 1994 at 7 pm
BBC Promenade Concert (Royal Albert Hall, SW7)
A tribute to Constant Lambert
Full orchestra *Capriol*: BBC Concert Orchestra/Barry Wordsworth
*More information: Royal Albert Hall 071 589 8212

Tuesday 23rd August 1994 at 10 pm
Three Choirs Festival, Hereford (Green Dragon Hotel)
Sociable songs with Paul Spicer and David Briggs
Bar Open: Warlock Drinking Songs to be sung "with great heartiness".
*More information: Three Choirs Festival 0432 274455

Friday 23rd to Sunday 25th September 1994
Weekend at Gregynog House near Newtown, Powys
Concerts; jaunts; lectures by Nigel Heseltine, Barry Smith *et al.*
*More information: Professor Ian Parrot 09747 660

Sunday 16th October 1994 at 7.30 pm
Barbican Hall, London EC2
Centenary concert with LSO Brass & Black Dyke Mills
Band: *Capriol*, *Cod-pieces*, the "Brass cuckoo"
*More information: Barbican Centre 071 638 8891

Tuesday 18th October 1994 at 7.30 pm
Leighton House, Holland Park Road, London W14
Song recital by Mark Wildman and Elizabeth Ritchie
*More information: Leighton House 071 602 3316

Tuesday 25th October 1994 at 6.30 pm
Chelsea Old Town Hall, King's Road, London SW3
Lecture by Malcolm Rudland: Warlock in Chelsea

*More information: Malcolm Rudland 071 589 9595
Wednesday 30th October 1994, 10 am-5 pm & 7.30 pm
Recital Hall, Royal College of Music, London SW7
English Song Young Artists Award
*More information: Danny Gillingwater 081 509 0870

Friday 28th October 1994 at 7.30 pm
St Barnabus, Pithanger Lane, Ealing, London W5
Philip Stone's dramatic presentation: *Warlock the Enigma*
*More information: Mark Lodes 081 997 3743

Saturday 29th October 1994 from 11 am-5 pm
Harrod's Food Hall to St Wilfred's, Tite Street, SW3
Centenary Chelsea Chronotopographical Crawl
*More information: Malcolm Rudland 071 589 9595

Sunday 30th October 1994 at 11 am
Queen's Chapel of the Savoy, London WC2
Centenary service for Peter Warlock and All (the other) Saints
*More information: Dr William Cole 0428 604917

Sunday 30th October 1994 at 1 pm
The Lancaster Room, The Savoy Hotel, London WC2
The Centenary Lunch celebrating PW and Escoffier
Fill the cup Philip / Ruddell's County Ale
The old codger / Mosaïque de cabillaud à l'aurore
Twelve oxen / Oxtail clair aux vieux porto
The birds / Canard rôti à l'anglaise
Adam lay ybounden / Chausson de Reinettes, beurre au calvados
I asked a thief to steal me a peach / Peches Melba
Milkmaids / Café filtre Savoy
Capriol: Globe Court Dancers in extracts from Arbeau's treatise
More information: Savoy Theatre 071 836 8888

Sunday 30th October 1994 at 4.30 pm
The Savoy Theatre, London WC2
The Centenary Concert celebrating Warlock and his friends
Ian Partridge / Medici Quartet / Jennifer Partridge
Suzanne Higgins / Anthony Ingle
Finzi Singers / Paul Spicer
Oxford Orchestra da Camera / Malcolm Rudland
*More information: Savoy Theatre 071 836 8888

Friday November 4th 1994 at 7.30 pm
Lincoln Suite, The Lawn, Lincoln
The curlew: part-songs; solo songs
*More information: Derek Johnson 0522 531426

General information about the Centenary that is not readily available here may be obtained from the publicity officer, Tony Miall. Please telephone or fax him on 071 207 0285

GREGYNOG WEEKEND

This weekend, organised by the extra-mural studies department of The University of Wales, Aberystwyth in conjunction with the PWS runs from Friday, 23rd to Sunday, 25th September at Gregynog, Powys. The nearest BR station is Newtown. A resumé of the weekend is as follows:

Friday 23rd: Arrive from 5.30 pm; dinner is at 7pm and, at 8pm, Professor Ian Parrott introduces the weekend after which Rhian Davies, assisted by Nigel Heseltine, describes PW's Welsh relations and life at Cefn Bryntalch.

Saturday 24th: Following breakfast, Felix Aprahamian talks about Delius's influence on Warlock; there will then be an excursion to Cefn-Bryntalch itself. Lunch is at 1pm and the afternoon will be given over to a debate entitled "Man and artist". The first speakers will be Nigel Heseltine and Felix Aprahamian. Tea is at 4pm and dinner at 7pm. A concert at 8pm features songs and other music

associated with the Welsh period (movements from *Lillygay* and the *Folk-song preludes*) as well as other, important times and locations in PW's life (including keyboard arrangements of *Capriol*, the *Three Belloc songs*, settings of Bruce Blunt and music with alehouse connections. The performers will be David Evans (tenor), Malcolm Rudland (organ and piano) and Ian Parrott (piano).

Sunday 25th: After breakfast, Barry Smith deals with "The influence of the occult on the music of Peter Warlock"; following a break for coffee, Lyn Davies discusses *The curlew*. Lunch is at 1pm and the weekend finishes at 3pm.

The cost of the course, to include all meals and accommodation, will be £90. Non-residents will pay £15 and the concert alone costs £2. Cheques should be made payable to "UW Aberystwyth" and applications sent to the Department of Extra-Mural Studies, 10-11 Laura Place, Aberystwyth. The closing date for applications is Friday, 2nd December. Please state if you are a member of the PWS. *September*

On Sunday, 12th June, I am sure that the normal congregation for Matins at the Queen's Chapel of The Savoy were not aware of the origins of Warlock in E flat, that morning's chant for psalm 146. Another chant, Warlock in G minor, was also used as an introit to part of psalm 116. The chants are printed below; you will probably recognise the source of Warlock in G minor but the first reader to offer the correct derivation of Warlock in E flat will be offered a photocopy of the manuscript and a prize relating to the first performance of the original. Please send your solutions to me, not to the editor of the Newsletter.

Malcolm Rudland

Warlock in G minor (1894-1930)



Warlock in E flat (1894-1930)



REVIEWS

Peter Warlock: the life of Philip Heseltine

by Barry Smith – OUP 1994

ISBN 0 19 816310 X – £25

A couple of years ago I was reading a copy of Barry Smith's PhD thesis at Lancaster University and I came across the words that are quoted in the author's preface – "The definitive biography has yet to be written". How much I agreed with him! Most of us have read Cecil Gray's *Memoir of 1934* and many have recognised shortcomings of one kind or another. Barry has managed to iron out a lot of these problems and has filled in some of the information that Gray did not know, forgot or ignored. In doing so he has consulted a wide variety of sources – individuals as well as documents – and has pieced together this picture of PW. But the title of the book echoes that of Gray's and, in particular respects, it reaches the same conclusions. There is an air of fatalism, of gloomy inevitability, that pervades the whole thing. Warlock's suicide comes over as an inevitable fact: one is left with a strong impression that not only was Warlock's death incontrovertibly self-administered, it was inescapable.

Some of this arises from the nature of the inquest; from the course of events it would seem that suicide was assumed from the start and any matter of a fault with the gas-tap was hardly investigated at all. It is true that the jury was unable to reach a decision as to the cause of death but in the circumstances (suicide was a crime) and in view of the sympathy, real or feigned, for a well-to-do family, the verdict was unsurprising. While this is to concentrate on the uncertainties of the end of a life rather than the achievements that went before, nevertheless, given the slant of the book, the more colourful and lively aspects of Philip's character – the more positive ones, indeed (such as those recounted by Jack Lindsay and Nina Hammet) – are underplayed. They would have contributed a degree of balance to the overall picture.

This is very much a biography. The music is mentioned but only in relation to other events – there is little attempt to analyse it in terms of what light it might throw on or to those events. To be fair, such was never the author's intention but it is frustrating to read a book about a composer without having the compositions. It does leave that field open to other writers, though . . .

This book, then, is about relationships, interactions between Philip Heseltine and his family and friends; these relationships frequently broke down. As was made very evident in Nigel Heseltine's book, the personality of Philip's mother is ever present. Her inability (or refusal) to understand the circles in which her son moved and the artistic world in general came to regulate Philip's life. Some of this arose as a result of a domination of her son which had

been achieved by his mother in Philip's formative years. In perspective, the dependency and effusive affection displayed in early letters between child and mother may be partly explained by the fact that the father was dead and the son was an only child but the nature of the future relationship was irrevocably established. Even in later life Philip still apologises to his mother for what he believes she will construe as lapses in his love for her; the unsent, last Christmas greeting is only marginally less sickly-sweet than some juvenile ones.

There are no major surprises. The outline of the story is probably already familiar to many Warlock buffs although, as suggested above, it is filled out to an extent and with a thoroughness that has previously not been the case. Consequently there is an interesting discrepancy between Barry Smith's account and that of Nigel Heseltine. The latter makes some curious claims about PW's offspring and his own parentage: the "other" son, Peter, dies mysteriously (or conveniently) in infancy. Barry Smith clearly shows, by means of letters and other documentary evidence that – well, you can read that for yourself.

For all Warlock enthusiasts should read it. In spite of some of the drawbacks that have been mentioned, it presents – in a way that hitherto has not existed – an account bristling with detail that explains more, and probably as fully as is now possible, about the characters and circumstances that shaped a life. You may not agree with the conclusions, stated or implied, but you now have the evidence to reach your own.

Brian Collins

Warlock in Chelsea

Lecture by Malcolm Rudland

A lecture entitled *Warlock in Chelsea* was given by Malcolm Rudland to the Chelsea Society, so well attended that I overheard a Chelsea Society big-wig wondering who among the audience were Chelsea supporters and who Warlockians. Malcolm was both erudite and lively, supplying both musical illustrations (played on his electronic keyboard) and slides of the various places frequented or lived in by Peter Warlock. A touch of ingenuity was to employ a quotation from a letter to Eugene Goossens in which Warlock writes, "When you call unexpectedly, please knock thus," followed by a notated rhythmic knock! This was used by Malcolm as a cue for dimming house lights for slide presentation (a Yamaha drum-pad being pressed into service).

All kinds of interesting points were laid before the audience. How many of our members realise, for example, that the Madonna in Eric Gill's Fourth Station of the Cross was almost certainly modelled on PW's wife [See MR's article in this issue – Ed.] or that Warlock's first family home at 27 Hans Road is now Harrod's food hall?

Danny Gillingwater, in a voice full of rich promise,

sang *Captain Stratton's fancy* and *Sweet-and-twenty* and Gordon Honey led us in *The cricketers of Hambleton*.

A little thought: this I think is the first time that Malcolm's electronic keyboard has been pressed into service to introduce Warlock's music to those who may not have heard it before. Didn't the Chelsea Society have a piano? It might be fairly said that an electronic keyboard is wonderful for accompanying sing-songs; for missionary work, however, its role is perhaps debatable.

We all sauntered over to the *Wellesley Arms* where a planned sing-song had to be cancelled because of a televised football game. What would Warlock have said about that?

Patrick Mills

A Warlock Centenary Album

EMI Classics (budget price)

What a wonderful collection of Warlock performances this is. It is quite possible that you already have one or two of these in your collection but now they are all together on CD with all the advantages that entails. Some of the recordings are almost antiques but that is no disadvantage for there is some real treasure among them. I don't recommend that you listen through all 70 minutes' worth at one sitting because the emotional swing between successive pieces is so intense that you'll get sea-sick; this is very much a collection from which you can make your own selections rather than a carefully structured recital. *Capriol* is there, inevitably perhaps, and given in the version for strings by the English Sinfonia under Neville Dilkes. The sound is rich and robust so why do the sleeve notes have to refer to what are construed as the more effete characteristics of the music? And Warlock would not have liked the comparison with *Pulcinella*, however well intentioned! The disc also contains Ian Partridge singing *The curlew* with the Music Group of London. Like all the performances here, it not only possesses a commitment to the music but demonstrates an understanding of what it is all about. There is a passion here that is missing from more recent recordings. Similarly, some of the recording quality is a little old-fashioned but this too can be excused in view of the material. From a personal point of view I was particularly pleased to hear a recording of *The shrouding of the Duchess of Malfi*. Although I've played it on the piano many times, analysed it and written about it, I'd never actually heard it in the flesh until now. I know it's a very difficult piece to perform and bring off successfully and the choir here is smaller than ideal (the Baccholian Singers of London) but it deserves more attention. It is an extraordinary piece, intense, neurotic and startling in its modernism. It is very much the work of Peter

Warlock the composer of the Twentieth Century and more than a foil for those lighter, less demanding pieces that the uninitiated assume to represent his true self.

Other goodies include Janet Baker singing *Balulalow* and *Pretty ring time*, Frederick Harvey's performance of *Autumn twilight* and Robert Lloyd's rendering of *Captain Stratton's fancy*. Wonderful stuff.

Brian Collins

Warlock in the Darent Valley

In the middle of June down the Darent Valley, in the village of 600 souls next to Eynsford, there was the atmosphere of a Three Choirs Festival in microcosm to celebrate the centenaries of Warlock and Moeran. Instead of a cathedral, a Bishop's Palace and *The Fleece or The Green Dragon*, the 1994 Shoreham Festival of Music, the fourth dream-child of Susan Hinks, offered the village church, the old vicarage and *Ye Olde George* as well as a Warlockian Buffet Supper and a game with the vicar's wife who introduced local children to stories of Warlock's life with cats. Instead of the three conductors for the grand orchestral concert there were five; an influx of some of the next generation of cathedral organists-in-training at Cambridge directed both their own and some local vocal and instrumental talent. Instead of expensive seats and a retiring collection for the widows and orphans of the diocese, it was a "Great before Give" event. The concert started with the massed resources of Elgar's *Great is the Lord* and finished with his *Give unto the Lord*. Entry was free and there was a retiring collection for Shoreham Church and *RUKBA - helping elderly people stay independent*, which netted £800. In between, Warlock and Moeran fared well.

The most committed music-making of the evening came from the local Sunday Singers conducted by Charles Talbot. The choir gave beautifully shaped performances of *Benedicamus Domino* and *Bethlehem Down* that would have graced any broadcast cathedral evensong. They have already been engaged to sing Warlock at the Missions to Seamen's Carol Concert on Thursday 8th December. A rather uncommitted string version of *Capriol* was followed by a bucolic piano version of *Maltworms*. With the full orchestral forces sitting by silently, I was sad not to have been able to tell them that they could have offered the first known performance of the full orchestral version of which I have a copy of the manuscript from the British Library.

It was also sad to remember that Pat Mills was unable, in 1960, to persuade the BBC to make a documentary on Warlock's connections with Eynsford. From the following generation three new legends have come to light. Over wine in the vicarage garden I learnt more of the Baptist Church next to Warlock's

cottage that had to put up with rustic music during divine service. Apparently, during weddings, they had to withstand funeral music emanating from next door. For the South-west branch of the PWS who are threatening to re-enact Warlock's midnight motor-cycle ride in the nude down Crickley Hill, we can now await a rival bid from the South-east branch. It was recounted that he also made a similar jaunt from Eynsford to Shoreham.

However, the most thought-provoking discovery was from the landlord of *Ye Olde George* who heard me discussing Warlock with our new committee member, Tim Harrison, during a pre-concert drink. "Ah, Warlock, I knows him. There were three composers who lived in this cottage in Eynsford and careered around all these villages drinking the pubs dry. There was Warlock, Moeran and . . . er, let me see," as he pulled another pint, "who was the third? Ah, yes . . . Heseltine!"

Malcolm Rudland

May 11th-14th: The launch (et cetera)

We are well embarked on a memorable year for Warlockians. The day of the AGM at Eton was something special and there have been other isolated incidents but, one week in May, there were four successive days of Warlock events – a record perhaps not to be broken until October. (Another record: I wore a suit and tie for four days in succession!)

On the Wednesday, in the British Museum King's Library, we had the launch of Barry Smith's biography and our own *Centenary celebration*. A very pleasant occasion it was and our thanks are due to Hugh Cobbe and to our founder, Pat Mills, who put in a lot of work on the exhibition. We met old friends and new friends, drank Ruddles and Hungarian wine and had a very enjoyable evening.

This was part of the Stefan Zweig legacy and was followed the next day by the Wigmore Hall concert. Ian Partridge sang *The curlew* beautifully, of course, accompanied by the Nash Ensemble.

The next day I was off to Yorkshire. York Minster is worth visiting any time and the singers and brass band were performing in an apse so the acoustics were far better than if they had been in the nave of the widest cathedral in England.

The Wallace Arnold Rothwell Band started with some jolly pieces and finished the first half with a splendid rendering of Walton's *Crown imperial*. In between, The Thames Singers performed a variety of part-songs. Some were folksong arrangements; then came the only Warlock of the evening – my reconstructions of *The cricketers of Hambledon* and *Fill the cup Philip*. Unfortunately, the brass sextet got completely lost in *Cricketers* and couldn't catch up so the choir sang most of it unaccompanied. Three Delius part-songs followed, hauntingly sung: *On*

Craig Ddu, *Ave Maria* and *The splendour falls on castle walls*.

The following day, the same performers were at Bradford Cathedral doing much the same programme plus the "Brass cuckoo". Philip Machin, who organised the event, wrote to me afterwards and said that *Cricketers* worked that night.

I had to forgo Bradford as there was a simultaneous concert at Leeds University, my *alma mater*. Les Pratt organised this one. Not only did he conduct *Serenade* – a bit hectic for my taste, but there was a splendid string sound – later he appeared as a singer and a viola player.

A group of songs by Ben Young (tenor) accompanied by Rosie Coupe displayed a good voice and style but an inability to count.

Next, Les Pratt sang *Passing by*, for me the high spot of the evening, and *Yarmouth Fair*. Then came *The curlew*. Overall it was very good indeed. The ensemble was excellent but, again, the tenor had difficulty counting. *The curlew* is a very difficult work for live performance. It is not just the low Cs in "out of the depths of the lake" but even the middle register singing tends to get swamped when the strings are bustling away in semiquavers – very difficult to subdue.

Altogether, though, it was a memorable four days. We are hoping to surpass that in October with a whole week culminating in the Centenary itself.

Fred Tomlinson

The Crying Curlew: Peter Warlock – family and influences

by Ian Parrott – Gomer 1994
ISBN 1 85902 121 2 – £9.50

This is a witch's cauldron of a book. In it a great mixture of assorted facts are stirred around surfacing here and there to be examined and interpreted. It deals with a number of aspects of PW's life and should be considered as a series of articles rather than an integrated whole although, inevitably, there are common reference points between chapters. In some respects it is a response to Nigel Heseltine's *Capriol for mother* (Thames 1992) although it tends to accept rather than reject some of the more sensational aspects of that book.

At its heart – and this is its strength – is an account of Warlock's relationship with Wales. In the past, it has been too easy to assume that his interest in the Celtic languages was restricted to Irish and Cornish seasoned with a little Manx and Breton. But, as Ian Parrott points out, he had another on his doorstep. Wales was more than just the place where his mother lived with her second husband. Warlock's enthusiasm was not confined to the language; he developed a love of its landscape and walked much of the countryside around and beyond Cefn-Bryntalch. Here is another

fact to put into perspective: we know already of his visits to public houses but were probably unaware of his willingness to walk 20-odd miles to frequent a favourite one.

There are some interesting insights into PW's family, its background and his relationship with it. I am less convinced by the sections that deal with Magick and Murder. Both need more evidence and little is likely to turn up on either count. We know some of the books that Warlock read and the concern his supposed activities caused among his acquaintances but what did he actually do? Was he initiated into one of the orders? Which specific practices did he execute? Likewise, the possibility of murder by van Dieren or anybody else, while providing a dramatic focus of sorts, is highly circumstantial.

Throughout the book runs Ian Parrott's own vigorous enthusiasm for his subjects, Warlock and Wales. He gives the impression of always wanting to share his news and discoveries so the writing is passionate. Sometimes the passion gets in the way of clarity as fact is piled upon fact but, if this book is read in the right spirit, it will be found to be both entertaining and informative.

Brian Collins

[The third of this year's books, Peter Warlock: a centenary celebration (Thames Publishing), will be reviewed in the next edition of the Newsletter. Meanwhile, members may wish to know that its 250 pages contain some 30-plus articles of which about half have been especially written while the remainder originated in journals, on the radio or in the pages of the PWS Newsletters. The symposium has been edited by David Cox and the ISBN is 0 905210 76 X. It costs £14.50 but see John Bishop's offer in the Publications section below. - Ed.]

PUBLICATIONS

John Bishop writes:

All members should have received in mid-May a letter and order form covering all the Thames Warlock items. Some of the items listed have not yet come from the printers but will be despatched as soon as they arrive. Apologies for any delays but the publishing programme has been large and complicated and many of the problems have been outside my control. We have also been changing our distributors.

A fair number of members have ordered the Centenary celebration book but it still surprises me that some members seem not to want to take advantage of what one assumes are their special

interests; otherwise, why join a society?!

Can I suggest that you bear the book in mind as a present for a musical friend, either now or at Christmas? As a special offer, I am prepared to sell copies at £7.50 to anyone who has already bought a copy.

And now a complete Moeran edition. It is, of course, also E J Moeran's Centenary this year and, following an initiative from John Talbot of the British Music Society, Thames is to embark on a complete edition of the Moeran songs and also the piano pieces. Hopes are that the first three volumes of songs will be available this side of Christmas.

Several members have asked about the publication listed as *Welcome the spring* in the literature circulated recently. This is, in fact, a choral arrangement by Fred Tomlinson of the *Pieds-en-l'air* from *Capriol* but is printed in two versions: one is a lullaby with words by Fred; the other, about the spring, has words by me. What will they think of next? My version was included in a Warlock/Moeran concert given by NorthKen Chorale in April.

The 1994 Thames catalogue of books on English music is now available. Please write to 14 Barlby Road, London W10 6AR (081 969 3579) for a copy.

Not hitherto announced but available now is a specially compiled cassette of historic Warlock recordings which does not overlap the EMI disc. It includes performances of *The curlew* by John Armstrong and Rene Soames, *Candlelight* sung by David Johnston, Corpus Christi and solo-song performances by Roy Henderson, Alexander Young and others. These are available from me (address as above) for £6 each including postage. Make cheques out to the Peter Warlock Society.

On other matters, the recently issued Warlock Centenary CD is mentioned elsewhere in this Newsletter. There has been a good take-up of this disc but copies are still available from me at the special price of £8 (cheques payable to Peter Warlock Society). Also, news comes to hand of a Warlock song-recital being made now for release by Hyperion. It features the rising English tenor John Mark Ainsley with Roger Vignoles as pianist. Sessions were held in May and, although 27 songs were recorded, they didn't quite add up to a full CD so another session is to be held in the autumn. It is still hoped to get the disc out before Christmas.

Sarah Leonard, one of our leading sopranos, has embarked on an ambitious series of CDs featuring English song. Just out from United (88016) is *Dweller in my deathless dreams* which brings together a very attractive programme of Warlock, Ireland, Howells, Bridge and Holst. The Warlock items are *The singer*, *Consider*, *I held love's head*, *Thou gav'st me leave to kiss*, *A sad song* and *Rutterkin*.

We understand from BBC music producer Paul Hindmarsh that Warlock and Moeran are to be BBC *Composers of the week* later this year around the time of the Centenary. Paul is to be the producer of the programmes and has been sent a stack of material to



ARTICLE

Madonna in Westminster Cathedral

One bright November afternoon, I was invited to an address in South Chelsea. It turned out to be in Albert Bridge Road, not far from 2 Anhalt Studios - which Warlock would have called Battersea when he shared a flat there with Cecil Gray in 1916. From Anhalt Studios Warlock went to marry Minnie Lucy Channing at Chelsea Registry Office on 22 December 1916; both of them were aged 22. Warlock created the feline name of "Puma" for her but her family and friends always knew her as "Bobbie".

Bobbie was born into a family of ten in West London in 1894, the daughter of a mechanical engineer; he started his working life as a boiler-maker's apprentice and ended up as Wine Steward to the House of Commons. While still at school, Bobbie was introduced to modelling when a local artist asked if she could sit for him. Needless to say, mother insisted on accompanying her to these sittings but Bobbie gradually progressed to sit for the Café Royal set. It is known Warlock met Bobbie in the Café Royal, then the artistic hub of London and, from about 1915 to 1925 she modelled for, amongst others, Epstein and Augustus John. She moved in the literary circles of D H Lawrence, Aldous Huxley, Jean Rhys, and Michael Arlen, and was photographed by Lord Carnarvon. Recently, a beautiful set of photographs of her by the Parisian photographer, Fabergé, came to light; they reveal far more of her beauty than we knew before, and one of them is reproduced in Barry Smith's new book *Peter Warlock: The life of Philip Heseltine* (OUP 1994). It is also known she appeared at Olympia in 1911 in Max Reinhardt's spectacular production of *The miracle*. This had a cast of hundreds and used all the prettiest and most celebrated models and actresses of the time including Lady Diana Cooper. Keith Waterhouse says in his book on the Café Royal:

The floating population of models there constantly rejuvenated itself; Bobbie Channing, who often sat for Gerald Brockhurst, was perhaps the most beautiful of them all.

Once, a painting of her entitled *The blue cloak* by Gerald Brockhurst was featured in the art magazine *The Studio*. After Bobbie and Warlock separated, she married another Café Royal habitué, Edward Sassoon, a Lloyds' underwriter. Teddy, as he was known, encouraged her to dress less in her exotic Bloomsbury style and more in the subdued County style. They travelled all over the world until the war, when he was called up and posted to Glasgow where Bobbie died, aged 48, on 20 May 1943. She had been taken from her residence, a temperance hotel at 18 India Road, Glasgow, to the Western Infirmary. An enquiry was held at a Procurator Fiscal's Court on 23rd June 1943. The verdict was death by her own hand from barbiturate poisoning.

Knowing of such a life as this, I was intrigued to meet one of Bobbie's nieces at the address in South

Chelsea - an Anglo-Armenian lady whom I was meeting to share an hour Madonna hunting in Westminster Cathedral, trying to identify which of them was, according to family legend, modelled on Warlock's wife. The view of the Cathedral from Victoria Street made possible by thoughtful recent redevelopers, reminds one of Saint Mark's, Venice and its Piazza; they give that haunting impression of a giant toad about to launch into some great leap. Entering from the Westminster Piazza, one is equally uplifted. Peace and tranquillity were already there when I gave my first broadcast organ recital from the Cathedral in 1971 but I had never sauntered round before, as a tourist searching for Madonnas. I was surprised to find we were already over half-way round only having found side-chapels dedicated to male saints, before we found the first Madonna. I had had visions of finding them galore, but in the end there are only six. Our Lady of Pewe, the Virgin Mary who stands under one of the bridges which cross the south transept opening, must unfortunately be discounted; this most beautiful alabaster figure dates from the early fifteenth century.

The next Madonna was in the exquisite Lady Chapel, completely surrounded with marvellous mosaics which remind us of what the whole Cathedral roof would be like if enough money were ever to be found for their completion. The artist, Gilbert Pownall, depicts Our Lady as Patroness of London, with, behind her, Tower Bridge, the Tower of London and a typical Thames warehouse. Unfortunately, this figure dates from 1930. A postcard in the Cathedral shop reveals a Lady of Sorrows painted on the reverse side of the great crucifix which hangs from the main arch in the nave, but this cannot be viewed by the public. In any case it is too early, dating from 1904, the work of Christian Symons. The Madonna on the pulpit can be seen but can also be discounted, dating from 1930, although the pulpit itself was not installed in the Cathedral until 1934. There are several small Boris Anrep mosaics of Madonnas in the Blessed Sacrament Chapel dating from the 1960's, and a Pieta in the North Transept obviously modelled on the Michelangelo in St. Peter's, Rome.

In January, a casual return visit to the Cathedral on my own to find its archivist revealed two more Madonnas. These two new ones do have facial expressions showing more personality than the others, so I made another excursion from South Chelsea to East Belgravia with Bobbie's niece. In the Crypt Chapel of St. Peter, with the tombs of four cardinals, there is Our Lady of Walsingham, an undated, beautiful wooden carving, and in the Sacristy a Madonna and Child signed "Bow", but dating from 1927. Sadly, the facial expressions of either did not bring back any remembrances.

Five Madonnas from the original hunt had been discounted, and yet it was the sixth and last we found that was the only one known to have been conceived within Bobbie's modelling days. It is on the fourth Station of the Cross, "Jesus meets his Mother",

one of the fourteen sculpted panels on the piers of the Nave on which Eric Gill worked between 1916 and 1918. The fame of Minnie Lucy Channing must have gone before me for, although line-drawing postcards of Gill's Stations of the Cross are available in the Cathedral shop, "Jesus meets his Mother" is the only one out of print! However, for the illustration shown here, Joanna Chivers, administrative assistant to the Master of Music, was able to kindly lend a copy from her archives.

Later, I found Bobbie's relatives did remember the name of Eric Gill in connection with her. It is known he also moved in Café Royal circles so, if the family legend were true, and the alleged Madonna is still in the Cathedral, this would be it.

Another Warlockian contact with Westminster Cathedral is in a letter he wrote to his mother on 15th November 1930 from 12a Tite Street:

I would very much rather come and visit you at some time other than Christmas. It is a season of the year that I dislike more and more as time goes on, and the Christmas atmosphere and festivities induce for me an extremity of gloom and melancholy which makes one very poor company at such a time. I find it very much better to remain more or less alone and devote myself to some quiet work. This year, too, some stuff of mine that I have never heard is being sung at Westminster Cathedral and at Brompton Oratory on Christmas Eve and Boxing Day and I should like to attend the performances.

Sadly, the Westminster Cathedral Chronicle for December 1930 is missing from the Cathedral archives. This would have given the music-list for the month and clarified what the Westminster Cathedral "stuff" was. However, recent research has produced some interesting Cathedral connections and conjectures. After Warlock had promoted his second Sackbut concert on 2nd November 1920, the then Master of Music at Westminster Cathedral, Richard R Terry (1865-1938) wrote him a congratulatory letter. A firm friendship and mutual respect ensued until November 1930, when they met for the last time in Oxford, as Warlock was returning from a Welsh jaunt with Basil Trier. In Gray's Memoir (Cape 1934), Terry offers a tribute to Warlock and referring to his Elizabethan editing says:

The music sprang to life on the page before him ... his mind intuitively leaped to the music's true significance ... Heeeltine made no parade of learning, but he knew. His knowledge was only equalled by his modesty.

Warlock also appreciated Terry's scholarship for from 1920 to 1921 he engaged him to write a series of regular monthly articles for *The Sackbut* entitled Why is church music so bad? each concentrating on a certain denomination. The following year Terry was knighted, and two years later, in 1924, Sir Richard Terry resigned from Westminster Cathedral, having been there since its foundation in 1901.

In Eric Fenby's book *Delius as I knew him* (Bell 1936 p.64) Fenby tells us that Warlock was continually in and out of Westminster Cathedral and had heard much Tudor music that Fenby had only read or played at the keyboard. In Bernard van Dieren's

Down among the dead men, we read:

The rediscovery and production of old English masterpieces of religious music were a more important event than the appearance of Richard Strauss's operas, or Stravinsky's ballets which about that time kept the musical world in a state of hysterical ferment. While the majority of musicians were staring themselves blind on the eccentricities of nihilist composers and the Russian Punch-and-Judy show, Sir Richard Terry, by his discerning initiative and his indefatigable labours with the Westminster Cathedral Choir, contributed more to the musical renaissance in England than all the folklore-cum-ancient-modes composers and the French-cum-Russian fanatics together.

Could we be reading van Dieren or Warlock - could the latter have introduced the former to the phenomenon? However, by the date of Warlock's letter to his mother, Terry's successor as Master of Music at Westminster Cathedral was a priest; Father Lancelot Long was an Oxford external Bachelor of Music who remained there until the war. Nicholas Kynaston (later to be organist of the cathedral from 1961 to 1971) was a choirboy from 1949 to 1956. He remembers singing from some very old copies that must have gone back to 1930 Warlock's *I saw a fair maiden* (composed in November 1927 and dedicated to The English Singers).

Sadly these copies have not survived in the choir library, to suggest further whether this was the "stuff" of Christmas 1930? However *The five lesser joys of Mary* was published in 1930, but it had started life in an SATB unaccompanied version without words as

A newe carolle towne ffor Cristmasse - bearing all good wishes for Christmas to Alec Rowley and grateful thanks for his - from Peter Warlock (December 23rd 1929).

This was then published in the *Musical Mirror and Fanfare* of June 1931 (p.184) with a note that it was "particularly interesting as the late Peter Warlock was supposed to have had an aversion for the spirit of Christmas . . .". It is also reproduced in Beryl Kingston's *Rowley rediscovered: the life and music of Alec Rowley* (Thames 1993). When Novello first published it in 1930, it was in a unison version dedicated to Albert Whitehead whom we know to have been the alto in John Goss's Cathedral Male Voice Quartet for which Warlock wrote *The lady's birthday* and other sociable songs. George Malcolm CBE, one of Terry's successors as Master of Music, from 1947 to 1959, also remembers that Albert Whitehead was one of the alto lay-clerks at Westminster Cathedral in the time of Sir Richard Terry. Could he still have been there in 1930, and could this have been the link?

In 1961, three years after Alec Rowley died, Novello asked Basil Ramsay to make an SATB arrangement of *The five lesser joys of Mary* without his knowing of the unaccompanied SATB Christmas greetings. Even though the arranger knew and had played piano duets with Alec Rowley, the subject of Warlock's *Five lesser joys of Mary* had never come up. In a letter to supplement the information in this article he writes

as follows about his arrangement:

Warlock's card to Alec Rowley contains one verse in SATB arrangement, without text, and transposed up a tone. It is largely based on the harmonies of the final verse of the unison version with a few minor alterations. There is no way of ascertaining whether Warlock was following the implication of his title ("A newe carolle tewne . . .") without reference to the words or not.

The "stuff" at Brompton Oratory is easier to define. Patrick Russell, the present organist there, was able to tell me the Warlock legend relating to it. Evidently, Warlock had been in the Oratory once and heard the boys' choir sing *The birds* under Arthur Barclay, their Director of Music from 1893 to 1936. Warlock was said to have been so impressed that he vowed to compose something specially for them. *Carillon carilla*, published in 1930 in unison and SATB versions, both dedicated to Barclay, must have been what he wanted to hear at Christmas in 1930. Sadly, Warlock's death on 17th December made him miss the first performance by six days.

I have commented before that the name of Heseltine prompts questions about a connection with the President of the Board of Trade. While researching this article I have also learned that the name of Warlock can prompt enquiries about a link with the Archbishop of Liverpool. Be that as it may for it would appear that not only do we want to know how close is Michael to Philip,¹ we would also like to know how close is Michael to (a) Madonna?

Malcolm Rudland



Eric Gill's representation of the Fourth Station of the Cross.

Note

¹ See Newsletter no 51 pp. 11-12

NEWSBRIEFS

Several Society members were present in the Wigmore Hall for the 80th birthday concert for our committee member Felix Aprahamian (writes John Bishop). A very full audience enjoyed a programme of Ravel, Debussy, Delius, Poulenc, Fauré and Roussel. PWS member John Amis provided a witty tribute to the birthday boy, for example: "Felix was born in this country of Armenian origin and has lived for several centuries in Muswell Hill in a dwelling that has, for a long time, been called *The house of Usher* (with Poe-faced humour, perhaps)."

William Perry writes from the States to inform us that Pearl Records has put out a three-volume CD release of early Beecham recordings with pictures of Beecham on each volume except – as Peter Heseltine discovered and pointed out – the picture on the cover of Vol. 2 is actually of Warlock! Peter then wrote this bit of verse entitled *The composer on first seeing himself represented as conductor*:

Now Pearl gives us Thomas the conductor
On CD in volumes through three.
Two show a picture of Beecham;
The third has a photo of me.

Can some Warlock have changed out our likeness?
Was Booze' muse in the print-shop that day?
Tho' my age is nearly one hundred
This Phil for a Pill will not play!

There is another Centenary going on this year too: John Talbot writes about a series of seven concerts at the Tudeley Festival to be given from 24th September to 16th October. They will feature Moeran's complete chamber music, a recital of songs and piano music in addition to a choral concert. Artists include David Angel (violin), Brian Rayner Cook (baritone), Timothy Hugh (cello), John Talbot (piano), the Gould Piano Trio, the Maggini String Quartet with David Powell (oboe) and the City Chamber Choir of London, conductor Stephen Jones, with William Carter (archlute). Further details can be obtained from Dr Stephen Coles, Artistic Director, Postern Park Oast, Tonbridge, Kent, TN11 0QT (0732 773322).

There will be a re-run of the Hampshire jaunt on Saturday, 22nd October including a visit to PW's grave at Godalming, *The Bat and Ball* at Hambledon and Broadhalfpenny Down where the first performance of *The cricketers of Hambledon* will be re-enacted (soloist: Gordon Honey). We shall also sing *Ha'nacker mill* and *The fox* at their respective locations. A coach will leave Victoria Station at 9 am and we should return to London by 9 pm. There may well be more details on the Centenary booking sheet but, meanwhile, make a note of the date. The last time we did this trip it was extremely enjoyable as well as being informative.

Nigel Heseltine has written to Malcolm Rudland with some observations on material in Newsletter no 52. "Bulgy Gogo, the prize fool of Chiswick" has been identified as Frank Geoffrey Davis (1887-?1950), son of Emily Jane Stuart Covernton (NH's grandmother's sister, 1861-1918) and Frank Anstey Davis (d. 1918). Hence, he was PH's first cousin. According to Nigel Heseltine, "Geoffrey Davis joined the Bank of Bengal in India in 1909 and retired in 1928. He was my grandmother's executor and eventually my Trustee who sold me up in 1946!" In addition to this information, he disputes Elisabeth Heseltine's belief about the relationship between PH and Michael Heseltine. "He was certainly not descended from any of the brothers of JPH and my grandfather Arnold. There may be some connection with whoever lived at 'Turret House' (wherever that was)."

There will be a course at Madingley Hall, Cambridge on 2nd-4th September that deals with the relationship between English poetry and English music. The course will focus on the poetry and musical settings of A E Housman, the songs of Peter Warlock and the collaboration between Auden and Britten. The cost is £98 and the course tutors are Edward Storey and Trevor Hold. The latter is a contributor to the *Centenary celebration*. For further details write to The University of Cambridge, Madingley Hall, Cambridge, CB3 8AQ (0954 210636). Eileen Mills, to whom I am grateful for this information, recommends the surroundings, the food and the accommodation. The course is no 8103. It could be considered a Centenary event although it is more wide-ranging than, for example, the Gregynog weekend, and is included in this section.

Members may recall that, as was described in Newsletter 48, a fax of *Beethoven's binge* was requested by a Hungarian member. It was sent within an hour and performed within a week. The same Hungarian member, apparently, telephoned Malcolm Rudland just before Christmas last year to ask if there was any Christmas music that he could use at a concert the following day. Within ten minutes he received a fax of an arrangement by David Cox which was duly given the day after by György Pauk and János Sebestyén.

Bill Marsh has sent me some newspaper cuttings of recent performances in the states including the Szigeti transcriptions of movements from Capriol that were mentioned in Newsletter 51. A review by Enos Shupp which will appear in the October issue of *The Delian* describes both the arrangements and the performances in strong and positive terms. Of a more disturbing nature is a clipping from the *New York Times* of May 22. A feature on Peter Gelb, president of Sony Classical Film and Video relates how, at Columbia Pictures, he is involved with a film called *Voices from a locked room* which is supposedly based on the life of Peter Warlock "... an English composer who suffered from a split-personality disorder ...". Filming is, it seems, about to start. The mind boggles. Are there any film buffs out there who might have

got wind of this already? I could live to regret this but, if you have any information, please let me know, unless you think that ignorance is safer.

Lawrence Miller has sent me some information about a booklet that deals with the Church of St Mary the Virgin at Great Warley. Evelyn Heseltine contributed towards the cost of building the church in memory of Philip's father, Arnold. The booklet, which contains many references to the Heseltine family costs £7 and can be obtained from Lawrence Miller (to whom cheques should be made out), 14 Worrin Close, Shenfield, Essex, CM15 8DG (0277 213660).

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