



The Peter Warlock Society

Newsletter N° 54 – Late Summer 1994

Editor Brian Collins 37 Craven Street Melton Mowbray Leicestershire LE13 0QT ☎ 0664 65349

EDITORIAL

A message from our President

If only every distinguished, neglected composer had a society to keep his memory and music as vividly alive as does the Peter Warlock Society! It made me very happy to be asked to be President and I am delighted to send my warmest and best wishes for the ambitious events your Society is planning to mark his Centenary this year.

Richard Rodney Bennett

The edition that nearly wasn't

This was not intended to be a full Newsletter. . . . Our original plan, approved at a meeting of the Committee, was to do an interim mailshot that simply contained updated details about the Centenary Weekend. But, although this is not as full-length an issue as has been the case (and it is only a couple of months since No. 53), there is information here that either need not wait until the next one or will help you to make your choices about which centenary events you are going to attend. The next regular issue is scheduled to appear in early/ mid-November after the Birthday Party.

Basically, so much has been happening over the last couple of months that there is a lot to report. And there are other events planned for the autumn that require advance information (apart from The Weekend) such that something approaching the usual Newsletter became necessary.

There is a lot of extra paper with this one but it is not the sort that comes with your other magazines only to be chucked into the rubbish-bin. You will find further information about the Centenary Weekend and booking details for it. All recipients of this Newsletter will also get a personalised booking form (cream sheet) that constitutes an invitation to a range of Centenary events. Further to these activities, there is also

information scattered through the remainder of this issue that will, depending on the area in which you live, be of interest. Additionally, there is a copy of the *Sociable songs* leaflet from Thames Publishing. Please see John Bishop's information on page 12 for more details about this.

There is also an application form and schedule for the Gregynog weekend (yellow forms); a resumé appeared in No. 53 but now you have the full programme. Unfortunately, and at a late stage in the programming – after all the schedules were printed and delivered for insertion here – Nigel Heseltine has been unexpectedly prevented from attending by work-commitments. While this is clearly a disappointment, the nature of Mr Heseltine's work is such that, despite his earlier understanding that he would be available for Gregynog, it now transpires that he will be in Addis Ababa! Nevertheless, the programme can be amended and the weekend still promises to be both lively and informative. As stated before, priority will be given to PWS members. Alas, Mr Heseltine will also be unable to attend The Savoy Hotel for the Centenary Lunch for the same reasons.

As you'll have realised, I'm using seasonal names to differentiate issues of the Newsletter. I couldn't resist calling this one *Late summer* (I've already used *Spring*, of course) but I don't expect to have one designated *Autumn twilight*.

The booking form to which I have already referred enables you, as members of the Peter Warlock Society, to go to concerts and other performances at a reduced rate. It has also been possible to negotiate a discounted rate for Warlock-fanatics to stay in London at the place of his birth. The Savoy Hotel will reduce its charges to those attending the Lunch and Concert as follows: a double room at £325 (a saving of £35); a single room at £230 (a saving of £30). A weekend break for two people will cost £650 (a reduction of £70).

Brian Collins

STOP PRESS: Hot news from the USA! The Rab Noolas Challenge has been met!!

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

Secretary Malcolm Rudland 32A Chipperfield House Cale Street London SW3 3SA ☎ & ☐ 071-589 9595

Treasurer Robin Crofton 8 Wynbury Drive Totteridge High Wycombe Bucks HP12 7QB ☎ 0494 533775

American representative William Perry Trobriand Music Company Spencer Road Ausleritz New York 12017 ☎ 518-392-6600

REVIEWS

Peter Warlock: a centenary celebration

compiled and edited by David Cox and John Bishop
Thames Publishing 1994

ISBN 0 905210 76X - £14.95

This unique collection of essays and articles is certain to delight Warlockians and I commend it without reservation. There are thirty-three articles in all, some old, some new, and several include notated examples. There is an attractive group of photographs and a photographic reproduction of the opening of a song by C.W. Orr, a setting of Housman's *The carpenter's boy*. This song, dedicated to Philip Heseltine, is written out in PH's own hand. It will be of particular interest to those as yet unfamiliar with PH's exceptionally neat musical script. The book is superbly produced and is a pleasure to read. It is a good example of the high quality publishing we have come to associate with Thames.

It is inevitable in a compilation of this nature that contributions should vary enormously in length, style, and substance. Yet all are of value and each, in its own way, adds to our knowledge of Philip Heseltine. Indeed, there are jewels to be found in this treasure chest, notably Philip Heseltine's own article *Chromaticism in the light of modern music* first published in 1922. The music examples are in PH's own hand. What impresses me most, apart from the lucid thinking and exemplary literary style, is the originality of this approach to music of the sixteenth and seventeenth centuries. Perhaps I am not alone in thinking this because, unless I am mistaken, the essence of the article has already been appropriated by others (since 1922) and appears in at least two textbooks on the history of music. Certainly, however, it is the wide range of subjects and their varied treatment that gives this centenary publication its strength and appeal. Contributors include Denis ApIvor, Robert Beckhard, Frank Callaway, Alastair Chisholm, David Cox, Keith Gould, Ernest Kaye, Beryl Kington, Patrick Mills, Andrew Plant, Florence Peck, and Philip Stone.

Barry Smith's *The mystery of Philip Heseltine's death* provides for the first time a transcript of the complete documentation relating to the coroner's inquest. I found this information engrossing - albeit depressing - but was subsequently heartened considerably by the text of a radio talk given in 1964 by the late Elizabeth Poston (*Dispelling the jackals*). Although the talk was presumably written some thirty years after PH's death, Elizabeth Poston's special understanding of him is revealed in her balanced and sensitive tribute. *Dispelling the jackals* merits several readings.

Of the many reminiscences in the collection I was drawn immediately to that of Arthur Hutchings. This is an account of his visit to a party at Tite Street in 1926. Typically, Arthur's observations and memories

primarily recall his conversations with PH about music. The references to Sibelius, Holst, and Purcell, for instance, all ring true. There are several other equally interesting contributions from those who were either friends of PH or those who had had occasion to meet him - Felix Aprahamian, Rodney Bennett (father of Richard), Arnold Dowbiggin, Eric Fenby, Cecil Gray, C.W. Orr, and Paul Ladmirault. It may be recalled that all three versions of *Capriol* were dedicated to Ladmirault. These names alone should kindle the interest of any prospective reader.

Of those who could be described as "analytical" contributors, Trevor Hold and Brian Collins deserve accolades for their ability to gain and hold our attention (*Peter Warlock: the art of the songwriter*¹ and *Lillygay*). Both have produced gems and the various music examples they have chosen are a joy to play. I must also mention those contributions by Brian Hammond, Ian Parrott, Fred Tomlinson, and Anthony Payne, all of which offer fascinating insights into the work of a composer who remains one of the finest songwriters of the twentieth century. Lewis Foreman has done a great deal of careful detective work in assembling *Peter Warlock's reception by the press*. I have been most interested in his mention of an obituary notice of PH written by Edwin Evans in 1931 and also by the brief reference to Peter Burra who wrote about Warlock in the *Monthly Musical Record* of December, 1934. This has certainly inspired me to embark on some detective work myself!

Possibly the notes on the various contributors (pp. 252-254) are a little too sparse, as is the section headed *Warlock - on record and in print* (page 255), but the index is helpful and has been carefully prepared. Anyone who is in doubt about a possible Christmas gift for someone this year need look no further than *Peter Warlock: a centenary celebration*, and I wish the book well.

Ronald Reah

¹ Trevor Hold's article originally appeared in *The Music Review* of November 1975 (vol. 36 no. 4, pp. 284-99) although it is not credited as such in the Centenary celebration. Another article by the same author that members will find interesting, *Two aspects of Sleep: a study in English song-writing*, appeared in *The Music Review* in 1980 (vol. 41, pp. 26-35). It compares the settings by Warlock and Ivor Gurney - Ed.

An evening with Benjamin Luxon

On Friday, 1st July, as part of the Gregynog Festival, an appreciative audience was given a programme called *My own country: Peter Warlock's Wales*. It was appropriate that Benjamin Luxon, a Cornishman in a Celtic land and a vice-president of the Peter Warlock Society, should be the star of the evening.

That Mr Luxon's recital was devoted entirely to Warlock must surely have been due to the persistence of Rhian Davies who not only devised the format but also arranged an attractive exhibition of rare photographs in the foyer.

Groups of songs were interspersed with linking narrative from Miss Davies and readings from relevant letters by Benjamin Luxon. His theatrical talent and fine diction were given full rein (as they were again in songs such as *Captain Stratton's fancy*). The songs, which included such rarities as *The wind from the west* and *Play-acting*, were sensitively accompanied by David Willison who also played three *Folk-song preludes*. And those who have heard Malcolm Rudland's hearty arrangement of *The old codger* on electronic organ were quite surprised to be given such a gentle reduction on the piano – with only two hands!

When so many programmes seem to be governed by the need to end like a boozy singalong, it was especially moving to conclude in an atmosphere of awe with *The fox*, *The first mercy* and *Sleep*. After the words had died away, the Schumannesque postlude to *Sleep* kept the listeners in a pin-dropping silence. Before enthusiastic applause for the performers broke out, those present had been able to meditate on the unhappy, withdrawn misfit who was so often at loggerheads with many people and institutions. He deeply loved his "own country", mid-Wales (more than Belloc's), out of which so much superb music had been created. Altogether this was an imaginative and evocative occasion.

Ian Parrott

Cheltenham Golden Jubilee Dinner

A Centenary and a Jubilee in Food and Music

The balmy summer evening of Friday, 1st July, an Oxbridge-like college quadrangle flanked with ivy-covered living quarters, a chiming clock and a chapel where I was organ scholar from 1962 to 1965, all made an ideal setting to launch this year's Cheltenham Festival. The recently-added modern catering complex makes the fourth side of the courtyard of the old St. Paul's College, Cheltenham (now the Francis Close Hall campus of the Cheltenham & Gloucester College of Higher Education) and adds culinary excellence as well. The Golden Jubilee Dinner was designed as a tribute to Sir John Manduell's last Festival and provided a significant trailer to the real Centenary celebrations for Peter Warlock (which, of course, will happen this year on his birthday, Sunday, 30th October, at the Savoy Hotel, his birthplace.)

As guests arrived in the courtyard they were regaled with free Ruddles County Ale in commemoration of Warlock's tireless campaign for pure ale in the 1920's,

and performances of Warlock's *Capriol* and *Serenade* by the Gloucester Academy of Music and Performing Arts String Ensemble directed by David Curtis. It was the debut performance of this new, young string-group, and the standard of playing was exemplary. However, it played in the open-air at a time for friends to re-unite, so there was little specific listening to the orchestra; conversation blurred the excellent string sound and the conductor's lack both of sprightliness in *Capriol* and expansive, Delian romanticism in the *Serenade*.

Guests were then directed inside to the new Gloucester Suite on the third floor overlooking the courtyard. The musical fare was now much more convincing. A hilarious rendering of *The lady's birthday* by Ashley Holland (baritone) with chorus and piano set the scene for a bibulous *Peter Warlock's fancy*. After a tribute to Warlock's Elizabethan arrangements – his transcription of Whythorne's *Grace before Meat* (tastefully sung by the Cheltenham Chorus under Michael Haynes) – Clear Oxtail Soup flavoured with Madeira was heralded by *Twelve oxen*. Perhaps the soup here was a little too delicately flavoured for this thick and raunchy performance – at the Savoy it will be flavoured with Port! Fred Tomlinson's *Birthday Greetings to Philip Heseltine* (1984), an incantation of many of his pseudonyms, preceded Salmon and Spinach Mousse with a tomato and basil dressing, a kaleidoscopic counterpoint of flavours appropriate to Warlock's chameleon-like pseudonyms. Lightly-baked, sautéed Supreme of Chicken with mushroom and tarragon sauce was appropriately announced by Warlock's delicate transcription of John Danyel's *Thou pretty bird*. (At the Savoy it will be Warlock's *The birds* with *Canard Rôti à l'Anglaise*.)

Both culinary establishments agreed on the sweet, an apple dish with Warlock's *Adam lay ybounden* ("Ne had the apple taken been"). We heard the carol here with ladies' voices and piano; at the Savoy it will be sung by the choirboys of the Queen's Chapel of the Savoy accompanied by the strings of the Oxford Orchestra da Camera.

Throughout, a range of Hungarian wines imported by Myliko International Wines Ltd were served to commemorate Warlock's visit to Budapest in 1921 to meet Bartók [see *Newsletter no. 52, p. 9 - Ed.*]. They mellowed us for entertaining speeches by Charles Fisher, Chairman of the Cheltenham Arts Festival, and Sir John Manduell, and added a warm glow to the evening. In handing over the programme director's post to Michael Berkeley, Sir John felt secure in the context of the road signs he knew at a junction in South London; they juxtaposed the sign for the local crematorium with another: *Do not enter box until your exit is clear*.

Malcolm Rudland

Peter Warlock: an anthology of recordings 1931-1970

Ensemble ENS 525 - £6 (special cassette compilation for members of the Peter Warlock Society only)

Hot on the heels of the EMI CD of reissues reviewed in Newsletter no. 53 comes this collection of early - one might well say antique - Warlock performances. In fact (and this is a personal note) they end where I started for Alexander Young was the first recorded voice I heard singing Warlock (*The curlew*, not on this cassette). Many of these numbers date from the days of lo-fi, brittle and noisy 78s so that particular sound-barrier has to be dealt with as, of course have a range of contemporary performance-mannerisms (pronunciation, diction, vocal and instrumental articulation and the like). These are not criticisms but those of us more familiar with versions by Partridge, Tear or Luxon have to adjust.

There is no duplication of the EMI recordings and all the music, with one exception, is for a solo-singer with piano or ensemble. The voices are those of John Armstrong (*The curlew*, *Sleep* and *Chopcherry*, the last two in the arrangements for string quartet), Dennis Noble (*The frostbound wood* and *The fox*, both accompanied by Gerald Moore), Roy Henderson (*Sigh no more ladies*, *Pretty ring time*, *Passing by*, *Fair and true*, *Piggies* and *My own country* with Gerald Moore, *Milkmaids* and *Captain Stratton's fancy* with Eric Grifton). On Side 2, Rene Soames sings *The curlew* and, with Flora Nielsen and the Festival Singers/Leslie Woodgate, *Corpus Christi*. The *Candlelight* cycle is given by David Johnston accompanied by Daphne Ibbott and the recording concludes with four songs sung by Alexander Young, Gordon Watson on the piano (*And wilt thou leave me thus*, *Away to Twiver*, *Yarmouth Fair*, and *Rest sweet nymphs*).

John Armstrong's version of *The curlew* has an ensemble directed by Warlock's friend, the composer, conductor and musicologist Constant Lambert with whom he is known to have discussed the work. It was made relatively soon after Warlock's death and so could claim to be more "authentic" than that of Rene Soames; but, in this latter rendering, the direction is by Elizabeth Poston and is more incisive, poignantly so in places. Armstrong/Lambert create a more romantically distraught atmosphere; the instrumental fantasias are metrically freer and the counterpoint is sympathetically treated with a strong sense of *Haupt- and Nebenstimme*.

Gerald Moore seems to make the piano-writing in *The fox* even more sparse than it really is and, while Roy Henderson's voice belongs to an age with which I find it hard to identify, his performance of *Milkmaids* is so infectiously enjoyable that I have listened to it more often than any other track. The interpolated "wheel" in the fourth verse is absolutely alright.

While these historic recordings are interesting in their own right, David Johnston and Daphne Ibbott's fine *Candlelight*, originally a constituent of a 1970 Galliard album, is the only version of the complete

cycle to have been commercially recorded; to have this renewed opportunity of access to it is a real delight.

And, so, to the four pieces sung by Alexander Young. These performances are given so confidently that even the breakneck tempo of *Yarmouth Fair* cannot disturb the precision of the interpretation. They provide an exquisite conclusion to this delve into the Warlockian past. If I have a carp about this tape it is the paucity of information provided in the sleeve notes - there isn't any beyond the list of items and performers. Perhaps, since this is only available to PWS members, John Bishop, Fred Tomlinson or someone else may be persuaded to concoct some notes about the personnel and the original performances for a future Newsletter. John Bishop writes about availability and how to get hold of your copy on page 5 but it must be stressed that this is a once-only opportunity to acquire these important pieces.

Brian Collins

At the Fox Inn

Studio Theatre, Truro College, Gloweth

"O let my joys have some abiding," the concluding words of Warlock's *Sleep* which ended the Three Spires Festival performance of *At the Fox Inn*, came over as a really effective *cri-de-coeur* by Warlock on his centenary and a most inspiring and dramatic climax to this concert-drama that celebrates the extraordinary life and work of Peter Warlock. It was compiled and written by Jonathan Carne, a Cornishman who trained at the Royal College of Music and who has now returned to live in the west country as a professional musician. Performed by Sine Nomine, a group of five musicians, the piece unfolds in sixteen sections interspersed with songs by the composer. Much raw material, adapted from letters and accounts of Warlock's contemporaries, is presented in such a way as to project the author's views and interpretations of Warlock's life in an idiosyncratic and convincing - if not universally acceptable - way.

Apart from the high standard of musical performance throughout the evening, there were many moments



The Fox Inn, Bramdean, Hampshire, where the fox's mask that inspired Blunt's words and, consequently, Warlock's music can still be seen. Visit it for yourself! See the enclosed booking sheet.

when the dramatic impact moved and shocked the audience as much as it excited and amused. Credit for this must be given to the director, Phil Jukes, a local theatrical character who has a long connection with the Cornwall Youth Theatre. He cleverly juxtaposed the dark and sinister side of Warlock with the light and frivolous. The principal singers were Paul Martyn-West (a west country tenor who is now settled in London with many major credits to his name) and Naomi Johnston (an Irish soprano married to the author, well-established as a singer in the region). Each act was movingly announced by a pre-recording of the head chorister of Truro Cathedral, Oliver Carlyon. He sang, unaccompanied, a verse of *Bethlehem Down* and *Adam lay ybounden*. The character of Peter Warlock was portrayed by Tim Harrison, our new committee member. Tim's background is one of studying music and theology at Durham University, then teaching in Wales and Cornwall; he also plays the violin and composes.

We have no record of what Warlock's voice sounded like, but I was suitably convinced by Tim's approach and, when he donned a black hat, beard and moustache, he offered an uncanny likeness to the images we are familiar with. Jonathan Carne, apart from writing the script, acted the part of Delius; when reading his letters under a white, wide-brimmed hat, he too displayed an equally remarkable similarity to the photos we know of the real thing.

Jonathan's piano playing showed his real feeling for Warlock; his accompaniment in *Sleep* had that delicate, linear feeling of a string quartet, whereas his rollicking accompaniment to *Captain Stratton's fancy* was as uproarious as Paul Martyn-West's vocal account of it. I particularly liked the dramatic licence both gave to the religious verse! Each dramatic section concluded with a Warlock song, and the well-known background stories relating to *The fox*, *Maltworms*, *Yarmouth fair*, and *Ha'nacker mill* were all convincingly retold. Warlock's local Cornish connections with Padstow, Zennor and D.H. Lawrence were well geographically emphasised and retold in letters. We also heard the words of Augustus John and Bruce Blunt in addition to excerpts from Warlock's Irish Lecture on Music.

I was particularly impressed with the lead into *Piggesnie*; after making us believe that, as the Warlock image emerged, PW began treating women with less respect, we suddenly found he could write a delicately demure Elizabethan-style song to the words "She is so proper and so pure". It captures all the undying affection of a devoted lover.

Malcolm Rudland

At the Fox Inn will have at least two more performances this year on Thursday, 20th October at St Dunstan's College, Catford and on Sunday, 23rd October in the Pitville Pump Room, Cheltenham. See p.9 for more information. - Ed.

Capriol returns to the Proms

The Albert Hall was well filled for the Prom on 12th August which included Warlock's full-orchestral *Capriol* and the audience responded to the work very warmly indeed. The concert was in the form of a tribute to Constant Lambert (1905-1951) who, as composer and conductor, was a distinguished and exciting Prom figure in his time. The fact that Lambert was a close friend of Warlock, and that this year's 100th season of Proms coincided with the Warlock Centenary, gave an extra relevance to this performance. Warlock himself conducted the premiere of the full-orchestral *Capriol* at the Prom of 29th August, 1929, and Henry Wood conducted a further performance during the Prom season of 1931 - but then it was a memorial tribute to the composer after his untimely death in December the previous year. Wood was to conduct it another three times, the last occasion being 22nd August 1939; and in the 55 years since then - incredibly - no music of Warlock has been heard at the Proms until *Capriol* this year.

The concert was, musically, a very miscellaneous collection of items but each of them had a Lambert connection: the early *Karelia Suite* of Sibelius (a composer strongly championed by Lambert), his own ballet suite *Horoscope*, and the two-piano Concerto by his friend Alan Rawsthorne. Part 2 reflected Lambert's advocacy of French music: *Capriol* was sandwiched between Dukas's *L'apprenti sorcier* and Ravel's *La valse*.

Barry Wordsworth is a very precise, matter-of-fact conductor and the BBC Concert Orchestra responded positively in the fast, rhythmic movements of *Capriol*. The two expressive movements, however, were decidedly disappointing: the *Pavane* sounded rushed with nothing of the dignified, procession-like feeling which is, surely, its essence. *Pieds-en-l'air* needed more warmth and cohesion - and more special phrasing; the tempo varied meaninglessly in the course of the movement and there was an unwanted pause before the last, coda-like phrase.

At the end of *Tordion*, there was a slight disturbance. I think it was caused by one of the cellists momentarily losing his bow (which he was holding during the final *pizzicato* passage) and it made a loud "clonk" against his instrument causing some mirth and other noises from the audience. Additionally, somebody sneezed after the last chord; the conductor responded by taking out his handkerchief and putting it to his nose. Whatever the cause, it was all part of the Prom spirit.

It's easy to have reservations about a performance and, anyway, that must be personal and subjective. The main thing is that it was obviously much enjoyed by a very large audience (about 5000). This must be the largest audience in a concert-hall that any work of Warlock has ever had. And add to that the BBC Radio 3 audience (which is always so difficult to assess).

David Cox



Peter Warlock

CENTENARY EVENTS

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

Tuesday 13th September 1994 at 2.30pm

BBC Radio 4 (repeated Saturday 17th Sept 1994 at 11pm)
Comparing Notes: Felix Aprahamian and Malcolm Rudland talk with Richard Baker about Warlock and his centenary.
* More information in the *Radio Times*

Saturday 17th September 1994 from 3.30pm to 7pm

Warlock in Didbrook (coach from London 10am to 10pm)
A Warlockian Vicarage Tea-Party followed by a Concert in Didbrook Church and a Hungarian wine party afterwards
Capriol; Serenade; Lillygay, songs with string quartet GAMP A Orchestra/Malcolm Rudland; Suzanne Higgins (mezzo-soprano), Gordon Honey, Danny Gillingwater (baritone), Anthony Ingle (piano). See p.7
* More information from Malcolm Rudland 071-589 9895

Friday 23rd to Sunday 25th September 1994

Weekend at Gregynog House, near Newtown, Powys
Concerts; Jaunts; Lectures by Lyn Davies, Barry Smith
* More information from Prof. Ian Parrott 09747-660

Friday 14th October 1994 at 7.30pm

St. Dunstan's College, Stanstead Road, Catford, SE6
In Youth is Pleasure, songs by Warlock and Moeran
Suzanne Higgins (Mezzo-soprano), Paul Martyn-West (Tenor), Anthony Ingle (Piano) Tickets £5. See p.7
* More information from Anthony Ingle 081-761 3963

Sunday 16th October 1994 at 7.30pm

Barbican Hall, London EC2
Centenary Concert with LSO Brass/Black Dyke Mills Band
Capriol; Cod-pieces; Delius's Brass Cuckoo (arr. PW) See p.7
* More information from Barbican Centre 071-638 8891

Tuesday 18th October 1994 at 7.30pm

Leighton House, Holland Park Road, London W14
Warlock & Wolf Recital, Mark Wildman/Elizabeth Ritchie.
* More information from Carol Holt 0684-568822

Thursday 20th October 1994 at 7.30pm

St Dunstan's College, Stanstead Road, Catford, SE6
At the Fox Inn: Jonathan Carne's Concert Drama. See p.9
* More information from Tim Harrison 081-690 1274

Saturday 22nd October 1994 from 9 am to 9 pm

The Hampshire Jaunt
(Coach leaves from Hudson's Place by Victoria Station)
The grave; The Bat and Ball at Broadhalfpenny Down;
Ha'nacker Mill; The Fox at Bramdean. See p.7
* More information from Malcolm Rudland 071 589 9595

Sunday 23rd October 1994 at 7.30pm

Pittville Pump Room, Cheltenham, Glas.
At the Fox Inn: Jonathan Carne's Concert Drama. See p.9
* More information from Cheltenham Town Hall 0242-227979

Monday 24th October 1994

National Portrait Gallery, St Martin's Pl. WC2
Opening of a special Centenary Year display of a photograph

of PW by Herbert Lambert (on display until 1995).

* A limited no. of invitations available through Tony Miall (071) 207 0285

Tuesday 25th October 1994 at 6.30pm

Chelsea Old Town Hall, King's Road, London SW3
Warlock in Chelsea: Lecture by Malcolm Rudland
* More information from Malcolm Rudland 071-589 9595

Wednesday 26th October 1994, 10am to 5pm & 7.30pm

Recital Hall, Royal College of Music, London SW7
English Song Young Artists Award
* More information from Danny Gillingwater 081-509 0870

Thursday 27th October 1994 at 7.30pm

St. Giles-without-Cripplegate, Fore St London W5
In Youth is Pleasure, songs by Warlock and Moeran
As 14th October. Tickets £7.50 concessions £5. See p.7
* More information from Anthony Ingle 081-761 3963

Friday 28th October 1994 at 7.30pm

St Barnabas, Pithanger Lane, Ealing, London W5
Philip Stone's dramatic presentation *Warlock the enigma*
* More information from Mark Ledes 081-997 3743

Saturday 29th October 1994 from 11am to 5pm

Harrods Food Hall to St Wilfred's, Tite Street, SW3
Centenary Chelsea ChronotopograPHical Crawl. See p.10
* More information from Malcolm Rudland 071-589 9595

Sunday 30th October 1994 at 11.00am

Queen's Chapel of the Savoy, London WC2
Centenary Service for Peter Warlock and All (the other) Saints
* More information from Dr. William Cole 0428-604917

Sunday 30th October 1994 at 1pm

The Lancaster Room, The Savoy Hotel, London WC2
The Centenary Lunch celebrating Warlock and Escoffier, with Richard Baker as Master of Ceremonies. See p.9
Fill the cup, Philip/Ruddles County Ale & Hungarian wine
Jillian of Berry/Giles of Savoy
The Old Codger/Mosaique de Cabillaud à l'Aurore
Twelve Oxen/Oxtail Clair au 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/Pêches Melba
Milkmaids/Café Filtre Savoy
Captain Stratton's fancy/Tia Maria
Capriol/extracts from Arbeau's Orchésographie
Choir of the Queen's Chapel of the Savoy/Dr William Cole
Guildhall Brass Ensemble/Eric Crees
Oxford Orchestra da Camera/Sir Charles Mackerras
Globe Court Dancers/Daphne Watts (choreographer)
Simon Keenlyside/Geoffrey Parsons
Mark Wildman/Geoffrey Pratley
* More information from the Savoy Theatre 071-836 8888

Sunday 30th October 1994 at 4.30pm

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. See p.10
* More information from the Savoy Theatre 071-836 8888

CENTENARY EVENTS

Further information about concerts etc. and news of other events

Anthony Ingle writes about *In youth is pleasure*.

This is a duet-recital (though not a recital of duets) with a programme planned on the basis of including some of the finest songs of both Warlock and Moeran. One way we have selected material is to choose settings of poems that either PW set more than once or those chosen by both PW and EJM. Thus, Moeran's *In youth is pleasure* is in along with all three of Warlock's settings of the same text (*Lusty Juventus*, *In an arbour green* and *Youth*). *Good ale* and *Peter Warlock's fancy* are also included.

Singular specialities are the *Saudades* set, *Peterisms* Set 1, *Little trotty wagtail*, *Autumn twilight*, *Consider*, *The lover's maze*, *Sigh no more ladies*, *After two years* and *Queen Anne*. Several of Moeran's folk-settings will be included but pride of place goes to *Rahoon*, his extraordinary setting of Joyce's poem, composed in 1947 and dedicated to Kathleen Ferrier. In order to permit adequate savouring of these concentrated musical nuggets, the programme will be given twice, at St Dunstan's College, Catford on Friday, 14th October, and at St Giles-without-Cripplegate on Thursday 27th. See Centenary events and the booking sheet.

The Guildhall concert

Sunday 16th October, 7.30pm

The programme for this event is now finalised and runs as follows:

Walton (arr. Crees)	Spitfire Prelude & Fugue
Purcell (arr. Crees)	Suite (<i>The faerie queen</i>)
Liszt (arr. Crees)	Prelude & fugue on BACH
Delius (arr. Warlock)	On hearing the first cuckoo in spring
Warlock (arr. Crees)	Capriol
Elgar	Severn suite

The performers will be London Symphony Brass and John Fosters Black Dyke Mills Band conducted by Eric Crees. The offer referred to in the last Newsletter still stands i.e. £15 seats are reduced to £10 for members of the PWS. Please contact the Barbican box office (071) 638 8891.

The Hampshire jaunt

22nd October, 9am to 9pm

This is a re-run of a very enjoyable event that last took place a couple of years ago. The plan is to visit Warlock's grave in Godalming (the old cemetery) after which the bus will go to Hambledon (*The Bat and Ball*

next to Broadhalfpenny Down which will also be the lunch-stop), Ha'nacker Mill and *The Fox Inn* at Bramdean. Appropriate songs will be performed at these locations. Gordon Honey will be the soloist in *The cricketers of Hambledon* and the brass-band accompaniment will be provided by the Guildhall Brass Ensemble. There is a space on the booking form for you to fill in if you want to come along.

Birds around the world

This is not the title of an ornithological dictionary but an initiative by Malcolm Rudland to see how many performances of *The birds* can get performed on Warlock's birthday. There are promises of performances in Cape Town and Montreal and any media (voice(s), with strings/organ) are acceptable. See p. 34 of Vol. 6 of the Collected Edition or contact Malcolm about other versions. If you can add to the list of performances, please let Malcolm know anyway so that Richard Baker can announce them at the Centenary Lunch.

Horsham Music Circle

Nicola and Alexandra Bibby perform *Capriol* in its piano-duet form as part of their programme in the Capitol Theatre, North Street, Horsham at 8pm on Friday, 14th October. The recital also includes music by Rachmaninov, Poulenc, Shostakovich, Bax and Gershwin. Tickets cost £8 (£7) and booking is on (0403) 26868. For further details contact the Hon. Sec. on (0403) 252602.

Warlock at Leicester University

Brian Collins gives an open lecture entitled "*The curlew* as autobiography" on Tuesday, November 1st at 5.15pm in the Charles Wilson Building (10th floor), University of Leicester. Admission is free. The lecture serves as an introduction to a Warlock Centenary Concert to be held in the Fraser Noble Concert Hall, London Road, on Friday, 4th November at 7.30pm. The programme includes *The curlew*, *Capriol* and the *Serenade* in addition to solo and part-songs performed by David Clark (tenor), Catherine Martin (soprano with Philip Gilbert (piano), the Voces Intimae Quartet, and members of the Proteus Chamber Orchestra. Tickets are £5 (£3.50) and there will be an introductory talk by Brian Collins at 6.30pm. For further details contact Anthony Pither (Director of Music) on (0533) 522781/2.

Warlock/Moeran Centenary

There will be a concert at St George's, Brandon Hill, Bristol on Sunday, 20th November. Christopher Foster (bar.), a recent winner of the young singers' competition organised by the NFMS, will be accompanied by Christopher Ross. There will be settings by Moeran of Joyce and Housman in addition to well-known songs by both composers including their joint effort *Malthworms*.



Warlock in Didbrook

By courtesy of the Rev. Michael Bennett, Rector of St George's Church, Didbrook, Gloucestershire, and Mr and Mrs Geoffrey Peel

Saturday 17th September 1994

Admission £8 to include tea, concert and wine.

Tea from 3:30pm, Concert from 5pm,
Wine from 6.15pm to 7pm.

Proceeds to be divided between Didbrook Church & The Peter Warlock Society.

Seating in the church is limited; please book early, on the separate booking-form enclosed with this issue of the Newsletter.

Peter Warlock was tutored by Rev. Hubert Bancroft-Allen (1856-1950) in Didbrook vicarage. Didbrook is an attractive village of about a hundred souls nestling below the Cotswold escarpment between Cheltenham and Broadway, half a mile east of the B4632 (A46 before de-trunking), and two miles north of Winchcombe. Here, Warlock enthusiasts will be celebrating the composer's centenary and his affection for the Cotswolds; it was here that he fell in love with a local girl, Viva Smith (1884-1962) of Wood Stanway House, the fifth daughter of Lord Wemyss's estate manager.

Programme for the Didbrook Concert

Serenade to Frederick Delius on his 60th birthday
Gloucestershire Academy of Music and Performing Arts String Ensemble
conducted by Malcolm Rudland

Song Cycle: *Lillygay*
Suzanne Higgins (mezzo) & Anthony Ingle (piano)

Bethlehem Down
Gordon Honey (bar.) & Malcolm Rudland (organ)
Fantasias (Purcell transc. Warlock)
Beauchamp String Quartet & guest celebrity artist
My own country, Heraclitus; Roister Doister
Danny Gillingwater (bar.) & Anthony Ingle (piano)

Sleep (SH); *Chopcherry* (DG)
The bayly berith the bell away (SH) (first performance in an arrangement by Fred Tomlinson)
Corpus Christi (SH & DG)
Suzanne Higgins, Danny Gillingwater and the Beauchamp Quartet

Sweet content
Late summer/Autumn twilight (climate-dependent!)
Romance; Mr Belloc's Fancy
Gordon Honey (bar.) & Malcolm Rudland (piano)

Suite: Capriol
Gloucestershire Academy of Music & Performing Arts String Ensemble/Malcolm Rudland

Tea, sponsored by The Savoy Hotel, will be served in the Old Vicarage Garden* while the church bells are rung. It will include a choice of Cornish cream tea, sponsored by Trecarrel Dairies, Par, Cornwall, with Rhubarb and Ginger jam, sponsored by Hampers of Broadway, or Chelsea buns, sponsored by North's Bakery, Winchcombe. After the concert, Hungarian wine from Myliko International will be served on the vicarage lawn† in wine glasses kindly lent by The Lygon Arms, Broadway. The piano is kindly loaned by David Smith of the Stroud Music Centre who started his musical career as organist of Didbrook Church 50 years ago this July.

If inclement weather * in the school † in the church.



The opening bars of *The fox* in Warlock's own hand. For an opportunity to visit the inn and see the inspiration of the song, see the enclosed booking-form

At the Fox Inn

A Concert-Drama

to celebrate the centenary, life and work of

Peter Warlock (1894-1930)

compiled and written by **Jonathan Carne**

"Can the essence of a man be conveyed in two hours? Mr Carne succeeded with an uncommon degree of accuracy"

Geoffrey Self, *Western Morning News*, 5th July 1994

presented by **Sine Nomine**

Naomi Johnston (soprano & Lady Ottoline Morrell)

Paul Martyn-West (tenor & D H Lawrence)

Jonathan Carne (piano & Delius)

Tim Harrison (narrator & Peter Warlock)

Verity Barker (landlady)

Produced by **Phil Jukes**

Thursday 20 October 1994 at 7.30pm

in **St Dunstan's College, Stanstead Road,
Catford, London SE6**

For booking and further details phone **Tim Harrison**
on **081 690 1274**

Sunday 23 October 1994 at 7.30pm

in the **Pittville Pump Room, Albert Road,
Cheltenham, Gloucestershire (0242 521621)**

Tickets: **£8 & £6; Concessions/Groups (10+) £2 off**

At the Fox Inn was first performed at this year's Three Spires Festival by Sine Nomine, a group of singers and actors formed in Cornwall in 1987. The drama unfolds in sixteen sections interspersed with songs by the composer, including *The fox*, written after an evening in *The Fox Inn* at Bramdean, Hampshire. The script includes much striking material adapted from letters and accounts of Warlock's contemporaries. In his complex character there is much to excite and amuse... and perhaps a little to shock.

The Master of Ceremonies will be Richard Baker and performers will include the Oxford Orchestra da Camera under Sir Charles Mackerras, the choir of the Queen's Chapel of the Savoy under Dr. William Cole. The Guildhall Brass Ensemble directed by Eric Crees will start the proceedings with a *Fanfare for Artists* which Eugene Goossens composed for the regimental dinner of the Musicians' Benevolent Fund at the Savoy Hotel on 8th May 1930.

Richard Baker will toast the occasion with sponsored Ruddles County Ale in the presence of Giles Shepard, the Managing Director of the Savoy Hotel. Simon Keenlyside, with Geoffrey Parsons accompanying, will sing *Jillian of Berry* adapted to become *Giles of Savoy*, who "has good beer and ale to sell" and of whom "we need not ask what is to pay". The Guildhall Brass ensemble will then accompany the assembled company in *Fill the cup*, *Philip* and *The cricketers of Hambledon*, before a group of Royal Academy of Music alumni will recreate their performance of *The lady's birthday* from a fortnightly concert of 9 May 1969. It is hoped it will become the first of a series of 25-yearly re-creations...

The choir of the Queen's Chapel of the Savoy will precede and conclude the feast with Warlock's transcriptions of Whythorne's *Grace* before and after *Meat* and a cod *hors d'oeuvre* will follow Brian Collins's reconstruction of Warlock's *Cod-piece*, *The old codger*. Oxtail Clair au Vieux Porto will be served after we have all sung *Twelve Oxen* with Simon Keenlyside and Geoffrey Parsons, and the choirboys of the Queen's Chapel of the Savoy will sing *The birds* with the Oxford Orchestra da Camera conducted by Dr William Cole to precede the main course, *Canard Rôti à l'anglaise*. There will be a choice of dessert: *Chausson de Reinettes/Beurre au Calvados* or *Pêche Melba* will be preceded by *Adam lay ybounden* (with the Oxford Orchestra da Camera/William Cole) and *I asked a thief to steal me a peach* (with Ian and Jennifer Partridge). Coffee will served after *Milkmaids*, and *Tia Maria*, sponsored by Hiram Walker (Rum Importers) Ltd will be served after *Captain Stratton's fancy* (sung by Mark Wildman and Geoffrey Pratley).

Wine throughout the meal will be imported from Hungary in commemoration of Warlock's visit to meet Bartók in 1921. The Globe Court Dancers will then perform extracts from Arbeau's *Orchésographie* whilst Sir Charles Mackerras conducts the Oxford Orchestra da Camera in the relevant movements of *Capriol*. Thereafter, we all move to the Savoy Theatre for the concert at 4.30pm, (programme on page 10).

If you book for the combined event through Robin Crofton on the enclosed form, the price for the luncheon and a best seat for the concert will cost £60. Public booking opens at the Savoy Theatre on Monday 12 September, when the Centenary Luncheon in the Lancaster Room of the Savoy Hotel will cost £60, and the Centenary Concert in the Savoy Theatre will have tickets priced at £15, 12.50, £10, and £7.50.

Warlock at The Savoy

THE SAVOY

LONDON

Here at last is your opportunity to book for the Warlock event of the year - a celebration of the centenary of the composer's birth in food, song and dance in his place of birth, the Savoy Hotel.

Warlock Centenary Concert at the Savoy Theatre

Sunday, 30th October, 1994 at 4.30pm

Benedicamus Domino
All the flowers of the Spring
As Dewe in Aprylle
Finzi Singers conducted by Paul Spicer

Lillygay
Suzanne Higgins (mezzo) & Anthony Ingle (piano)

Folk-song preludes (Nos 3,4,2)
Anthony Ingle (Piano)

Songs with string quartet
My little sweet darling (SH) (Byrd/Warlock versions)
Chopcherry (IP)
The bayly berith the bell away (SH)
My lady is a pretty one (IP)
Suzanne Higgins, Ian Partridge & the
Medici String Quartet

Five-part *Fantasia* (Purcell transcribed Warlock)
Medici String Quartet with guest celebrity artist

Serenade for Delius's 60th birthday
Oxford Orchestra da Camera conducted by
Malcolm Rudland

Interval

The curlew
Ian Partridge & the Medici Quartet
with flute & cor anglais

The water lily
Suzanne Higgins & the Medici Quartet
with flute & cor anglais

The full heart
Come away, come sweet love (John Dowland 1597)
As thy shadow itself applyth (Whythorne)
Finzi Singers conducted by Paul Spicer

Spring the sweet spring (Delius) (IP)
Dream pedlary (Bernard van Dieren) (SH)
The carpenter's son (C W Orr) (IP)
Ian Partridge and Jennifer Partridge
Suzanne Higgins & Anthony Ingle

Suite: Capriol
Oxford Orchestra da Camera conducted by
Malcolm Rudland

Balulalow
Boy soprano, Finzi Singers & the
Oxford Orchestra da Camera

The CCCCC

From 10am to 11am on Saturday, 29th October this year, the Terrace Bar on the fourth floor of Harrods, overlooking Hans Road, will be especially opened for Warlockians preparing to meet at 11am outside the Food Hall entrance in Hans Road, the site of 27 Hans Road where Warlock's family lived at the time of his birth. There we shall be joined by David le Lay, Chairman of the Chelsea Society, who will be pointing out the architectural interests on our Celebratory Centenary Chelsea Chronotopographical Crawl.

From Harrods we shall retrace the steps Warlock took to his school at 35 Cliveden Place, stopping at 35 Sloane Street, where he used to call on Florence M Peck to discuss the latest musical events. The Antelope Tavern is then close by for the first drinking stop. We then move on to Rosetti Gardens Mansions in Flood Street, and on to Whiteheads Grove, where we shall hope to "gaze over the roofs of South Kensington . . . at those architectural glories of which we sturdy Britishers are so justly proud, to wit, the Natural History Museum, the Victoria and Albert Museum, and the ultra-phallic Imperial Insitiute." (the Royal College of Music, though adjacent, will still be invisible, as described in Warlock's letter to Delius of 22nd April 1916).

We shall then be joined by the marching band from the Guildhall School of Music who will accompany our continuous rendering of *The Cricketers of Hambledon* to 3 Brammerton Street, the London home of Bruce Blunt. From there we will progress to Dovehouse Green, where we shall view the Registry Office where Warlock was married on 22nd December 1916. There, our Chairman will sing *Love for love* which Warlock dedicated to his wife, Minnie Lucy Channing. We shall then retire to The Wellesley Arms for lunch.

A slight detour will then take us 6a Bury Walk to commemorate the writing of the arrangement he made of *The old codger* for the Savoy Orpheans, and where he also composed *Sweet and Twenty*. Returning past the Wellesley Arms, and the site of the Chelsea mortuary where Warlock's mother must have combed his hair as he laid dead on 17 December 1930, we shall visit The Chenil Galleries where Warlock was on the music committee that appointed John Barbirolli to his first conducting appointment to the Chenil Chamber Orchestra. We shall see the old concert hall amidst the present antique stalls. From there we shall walk to Tite Street to the plaque and across the road to the Tea-Party at St. Wilfred's where the Sisters of the Cross will offer us a tea-party. We shall be joined by the RAM Alumni singers from the RAM fortnightly concert of 29 May 1969 who will recreate their performance of *The lady's birthday* from that date to see how it has matured in 25 years.

Malcolm Rudland

NEWSBRIEFS

We are saddened to hear of the death of Vicky Heseltine at the age of 82. Barry Smith writes, "She had been ill for a few months and it was not unexpected. She was the the second wife of 'Sonny' (Cyril) Heseltine who was a first cousin of PW."

The Eton College Chamber Orchestra recently performed at the Spoleto Festival in Italy. Their programme, which they also gave in London before their visit, included the *Serenade*.

A fashionable, British ladies' college (which shall remain nameless) recently avoided a most unpleasant incident. Earlier this year, a string coach was examining their library-copy of the score and parts of *Capriol* prior to a centenary performance. She discovered that, in the full score, some predecessor had diluted the last eight bars of *Mattachins* by naturalising all the A flats to produce innocent chords of F major throughout. This was no whim - the parts, too, had been doctored. Now, this school is not so steeped in Victorian tradition that the curves of its pianos have been concealed by sober drapes. Its pupils, it seems, have been influenced by modern composers; many is the uncompromising dissonance that, reportedly, has emanated from the practice-rooms. But the story has a happy ending. The naturals were removed and the piece restored to its composer's intentions.

An article by Wilfrid Mellers in *The Musical Times* for August 1994 (pp. 500-503) serves as a Centenary evaluation without referring to Centenary activities. But, while Professor Mellers makes many characteristically incisive observations, he concentrates on the negative features of Warlock's personality (while, to be fair, making a strong case for selected pieces). And it would be nice, now and again, to read an overview that doesn't feel the need to refer prominently to nude motorcycling or sexual appetite.

The ubiquitous David Mellor in the *Guardian* of 15th July, makes similar mistakes but with less insight in a review of the EMI CD (see Newsletter no. 53). His observations, alas, are misplaced or inaccurate. *The curlew*, for example, is described in a wholly inappropriate way.

PW and E J Moeran will be the subjects of an exhibition in the Barbican Music Library between 5th December and 10th January. We hope to have more information about this in the next Newsletter.

The E J Moeran Centenary is, of course, attracting attention among his own devotees and PWS members among their number have been providing details of events. The Tudely Festival features a series of seven concerts all of which have a Moeran content. Works to be performed include solo songs (2nd October), choral pieces (16th October) and chamber music (24th and 25th September, 1st, 9th and 15th October). Performances take place in All Saints' Church, Tudely; ticket prices are £6/£7.50/£8.50. For further details contact the Tudely Festival, Postern Park Oast, Tonbridge, Kent, TN11 0QT (0732 773322).

Moeran and Warlock were not averse to visiting a pub or two and most members will know that their joint composition *Maltworms* not only celebrates the therapeutic powers of ale but first saw the light of day in an alehouse. Mr Malcolm Fraser of Cheadle relates that, although there is no Moeran Society, there is a pub that bears his name instead. It is, in fact, the Lansdowne Arms Hotel in Kenmare, County Kerry. Mr Fraser says that the proprietor, Mr Hawley, is a Moeran enthusiast and also looks after the composer's grave. The pub-sign is shown below. In response to this, the intrepid Malcolm Rudland was moved to set out with camera and divining-rod; after talking to all



sorts of people he was directed to an establishment that, for reasons that are not yet clear, was previously unknown either to him or, indeed, the PWS. The landlord sells Ruddles and was obviously disappointed to learn that we hadn't heard of him before. So, in order to widen his clientele, he is offering a year's free supply of County Ale to the first member who can track him down (see the picture below). Full details of the pub will appear in the next issue.



PUBLICATIONS

John Bishop writes:

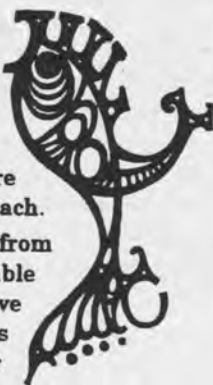
Newly published by Thames is the *Sociable songs* leaflet enclosed with this issue. We hope you will be inspired to set up a sing-along where the leaflet will enable everyone to join in. Copies are available from Thames at 10p each.

Nearly all the orders received from members for our now considerable range of Warlock publications have been fulfilled. One or two items have yet to come from the printer but should be with us soon. If you are concerned about an outstanding order, please be in touch. A full range of items will be on sale at the Gregynog weekend and, of course, on the day, 30th October. The cassette of historic Warlock recordings 1931-1970, which includes the John Armstrong and Rene Soames performances of *The curlew* is now available from me at £6. Please make cheques out to the Peter Warlock Society. This is a limited edition of 50 copies, several of which have already been sold. When this supply is exhausted it is unlikely that there will be a reprint. Need I say more? Brian Collins has reviewed the cassette on page 4 of this Newsletter.

Those whose interest in English Music extends beyond Warlock may like to have the Thames 1994 book catalogue which lists some 40 books currently available. Recent publications, besides *Peter Warlock: a centenary celebration*, include books on Armstrong Gibbs, Alec Rowley and English music 1880-1920. Appearing shortly will be books about Holst and Roger Quilter.

The forthcoming Hyperion CD, which will contain 36 Warlock songs, proceeds apace. The final recording session is in September and Hyperion are aiming to do a rush release, possibly in time for 30th October. The singer is John Mark Ainsley - an increasingly prominent figure in new record-releases - and the pianist is Roger Vignoles. A full CD devoted to one composer is a challenge to even the most accomplished artists and we eagerly await the results of the Ainsley-Vignoles collaboration.

Contact John at Thames Publishing, 14 Barlby Road, London, W10 6AR (081 969 3579) - Ed.



SPONSORS

Many events that are taking place this year could not do so - or could only happen in a reduced form - without the generosity of individuals or organisations. They are recorded below.



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