



The Peter Warlock Society

Newsletter N° 56 – Spring 1995

EDITORIAL

The Centenary Year may be over but the memory lingers on. A number of items in this issue reflect that. There is a review by Pamela Muse of a concert in Lincoln co-celebrating Warlock and Moeran and there are also some photographs of people and places that figured in last year's events. Furthermore, some of this year's activities are a spin-off from last: it is intended to repeat the Chelsea Crawl (two C's will do for the moment) and, as before, it will end in Tite Street opposite the house where Warlock died in December 1930. After Eton in 1994, this year's AGM will be in Oxford, thereby following PW's progress to Christ Church. This philosophy may pose problems *vis-à-vis* the venues of future meetings; will they take place in Zennor, Dublin, Cologne, Grez-sur-Loing or Budapest? Be that as it may, attendance at our AGMs has steadily increased over the years; hopefully, this year will be no exception. Full booking details of both the AGM and the Chelsea Crawl are at the end of this issue.

The copy-date for the next issue will be 30th September. Newsletter 57 will be printed and issued in mid-late October. Copy-dates will be strictly observed!

Gremlins

The beasties certainly got into No 55. The final paragraph of Denis ApIvor's psychological study was mangled, as was part of Ronald Reah's report on the Leicester concert. The missing text of both pieces is reprinted on Page 2. Felix Aprahamian's piece on Warlock's cat disappeared completely. It is printed in full, also on Page 2. The fault lay with the computer which, I am now convinced, has a mind of its own. Unfortunately, the problems arose at the very last stage, after the final proof-reading and just before printing. I am grateful for the delicacy with which these errors were pointed out. The final paragraph of Dr ApIvor's article may be difficult to understand for new readers who do not have advantage of the preceding material; I shall be happy to supply a copy of the complete article to anyone who sends me a stamped and addressed envelope.

Brian Collins

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

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ERRATA

A signpost at a fork o' the road

Here is the full text of the Postscript to Dr Denis ApIvor's article in issue No 55.

Following the completion of this short essay on the psychology of Philip Heseltine, I was increasingly uneasy about the inadequacy of "analysis" of his mental state before, so to speak, his "descent from the cross". I think perhaps it might require as long a review as that employed above. Suffice it to say that, in slaying his purple love for which he cannot sufficiently crucify himself or remove the black bread of shame, he is released to join his dancing anima who will lead him to fame. But the deed itself involves at least two other women, haunting him as mother-archetypes, ready to destroy him with maternity. His all-engulfing Mother, who makes him a perpetual child; and the dark, satanic Puma, "one of the most beautiful women in England", who threatens to present him with a child which will forever deprive him of childhood:

In all his tuneful turning so few and such morning songs . . .¹¹

As explained above, his obsession in his last agonised days was that he had "slain" his proxy-mother, the plain, homely and loving Winifred Baker, and should die for it.

Warlock in Leicester

The end of the third paragraph of Ronald Reah's review (Page 17 Newsletter 55) should have read as follows:

The balance of voice, woodwind and strings might possibly have gained from the use of a different platform arrangement but I offer this as a comment rather than a criticism.

Warlock's cat

In his article *Madonna in Westminster Cathedral* (Newsletter 53) Malcolm Rudland queried whether Albert Whitehead, the dedicatee of *The five lesser joys of Mary*, could have been Warlock's connection with Westminster Cathedral and the "stuff" he wanted to hear at Christmas 1930 that he written about to his mother a month earlier. The query has now been solved through the discovery of what happened to the cat he put out before he died.

In the early autumn last year on one of her rare visits from Willingdon, my sister Florence Brown (whom I forced to learn *The first mercy* and *Bethlehem Down* as soon as they were published, more than sixty years

ago) learning of my impending concern for the Warlock centenary celebrations, casually reminded me that she was at school with a girl whose family had given the cat a home after Warlock's death. The family name was Whitehead and they lived in Muswell Hill, less than a mile from us. Gordon Honey, who was visiting me the same morning to go through some Warlock songs, had the brilliant idea that we should phone all the Whiteheads in the neighbourhood for information. Florence was first time lucky and obtained another phone number, while I felt like Ralph Kirkpatrick must have done when, taking pot luck, he phoned the only Scarlatti in the Madrid telephone directory when he was researching Domenico.

The head of the family now is Jack Whitehead who writes: "My father was an alto at Westminster Cathedral from immediately after the First World War until about 1934. He had been there before the war too. He collected songs including *Six Sea Shanties* which he published with Taylor Harris, who was a doctor and a baritone in the quartet. He also sang the solo in (Lambert's) *Rio Grande* at the Albert Hall. Peter Warlock was a sort of cult figure in the family but I do not know any detail about him, except that we had his cats." He adds that his father, Albert Walter Whitehead, taught for many years (c.1936-1949) at Toronto University, and, as he knew him to be a keen propagandist for Warlock's music, he suggests that there may be some talks or notes of his on Warlock hiding in the archives of Canadian Radio. Perhaps some Canadian member may care to research this?

Meanwhile I am convinced that the handsomest of the present feline visitors to my garden are the progeny of the cat Albert Whitehead rescued from Chelsea and brought to the more salubrious neighbourhood of Muswell Hill at Christmastide, 1930.

Felix Aprahamian

Felix Aprahamian is the guest on BBC Radio 4's Desert island discs (Sunday 19th March, repeated Friday, 24th March). The sketch below of Felix is one of a series by Rima Bray to be exhibited at the Blackheath Concert Halls, 23 Lee Road, SE3 9RQ from 11th April to 11th May - Ed.



PHOTOGRAPHS



Photo: Brian Collins

The magnificently extravagant front of Gregynog Hall, the venue for our Warlock weekend in September. David Cox wrote about the event on pages 13-14 of Newsletter 55 but it would be difficult to put into words just how visually striking this building is. The interior is similarly fascinating.



Photo: Brian Collins

The music room at Gregynog which David Cox described as being "like a small concert hall". It was to be the venue for most of the weekend's activities.

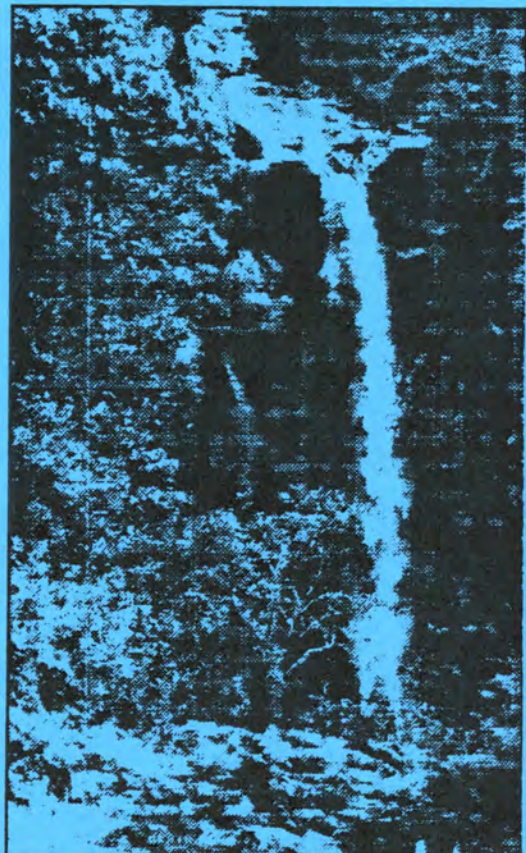


Photo: Brian Collins

One of our excursions during the weekend was to the Dylife falls, one of Warlock's favourite spots. From the road (where this picture was taken) one has to look down on the falls but, from the bottom and looking upwards they must present an even more dramatic impression.



Newsletter editor Brian Collins – who doesn't give a XXXX for the stuff – mans the pumps in the bar at Gregynog. He was pressed into the job by the organiser of the weekend, Ian Parrott, who also took the photograph.



Photo: Malcolm Rudland

The Antelope Tavern, Eaton Terrace, a favourite Warlockian watering-hole, scene of many PWS committee meetings and a stop on the Chelsea Crawl.

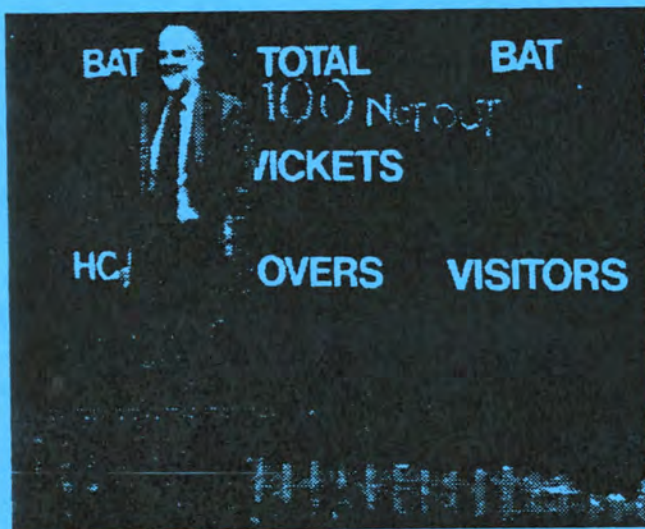


Photo: Brian Collins

American representative, Bill Perry, stands in front of the scoreboard on Broadha'penny Down.



Photo: Brian Collins

Ian Parrott stands in a small arbour in the grounds of Cefn-Bryntalch, a spot where PW would retreat when he wanted to get away from the demands of the house.



Photo: Cleveland Productions

At the Centenary Year Launch are (from left to right) Dieter Sondersmann (Chef at the Savoy), Felix Aprahamian, Malcolm Rudland and Ursula Vaughan Williams.

NOTICE

A letter to all members of the Peter Warlock Society from the committee

February 1995

You may have noticed in the centenary accounts in the last Newsletter (No 55, Autumn 1994) that the Society found £20 000 to support the centenary celebrations of which £6 000 came personally from members of the Society.

This remarkable achievement was mainly through the extra-curricular activities of our hon. secretary, Malcolm Rudland, who now feels the need to step down from this fund-raising responsibility.

However, the wider awareness of Warlock that the centenary produced has now led us to believe in the need to continue funding what is the main work of the Society; so we are making another appeal to the membership so that further projects could be undertaken, to include the completion of the publication of Warlock's works.

With this in mind, we are appealing to the membership for a **funding co-ordinator** for one year only, from June 1995 to June 1996, in order to complete certain projects, to keep Warlock's image in the public eye and to maintain the impetus which the centenary provided.

To make the work of this new position easier, we are taking the initial step to offer the membership the chance to support one or more of the following defined projects:

- 1 Reprint of Volume 4 of the Collected songs, which includes *Lillygay* £500
- 2 Completion of Volume 9, to include all the Vocal Chamber Music £1 000
- 3 Volumes 4, 5 and 6 of the Collected Choral Volumes £2 000
- 4 *Warlock in Chelsea*: a booklet with text and sketches (this could produce £1 000 for the Society when all copies were sold) £500
- 5 Delius/Warlock Concert with Les Amis de Delius on 17th June 1995 at Grez-sur-Loing £400

You will know we are a registered charity (No 257041) so all gifts are exempt from tax.

May we hope this letter could encourage some of our members to offer their help, financially, and that somebody might offer his or her services as fund-raiser to help realise the projects listed above?

Your committee

PUBLICATIONS

John Bishop writes

The final three volumes in the choral series have now been published and you can order copies direct from Thames Publishing, 14 Barlby Road, London, W10 6AR (0181 969 3579). Volume 9 of the solo-song series (songs with instrumental accompaniments) will not be completed until the autumn although, if you need performing materials in the interim, you should get in touch.

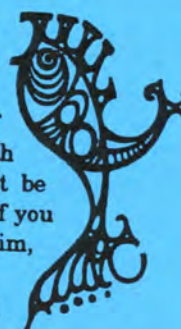
Contents of the three new choral volumes are:

Volume 6 (Unison and piano): *I have a garden, Little trotty wagtail, Rest sweet nymphs, Yarmouth Fair, Pretty ring time, The countryman, Jillian of Berry, Queen Anne.*

Volume 7 (SATB): *The full heart, Cornish carol, Corpus Christi, All the flowers of the spring, Call for the robin redbreast and the wren, The shrouding of the Duchess of Malfi.*

Volume 8 (3-part upper voices and piano): *The bayly berith the bell away, Lullaby, Mourne no moe, Milkmaids, Chanson du Jour de Noel, The first mercy.*

Many Warlock enthusiasts will be interested to know of two E J Moeran initiatives. Eric Parkin's recording of piano music is reviewed elsewhere in this issue. Further to this, and in conjunction with the British Music Society, Thames is to publish Moeran's complete piano music in addition to the solo-songs and solo folksong arrangements. The first three volumes will be published early in March and, if you would like details, please get in touch with me.



LETTERS

I was intrigued to read Denis ApIvor's article in Newsletter No 55 and his scenario for Warlock's death. There is much to commend in this commonsense approach which renders the Accident Theory more tenable. Until now no one has given any serious thought as to the sort of circumstances that might constitute an accident during Warlock's last hours.

Well intentioned as they were, the concluding sentences that mention "bed" and "bedclothes" are slightly spurious. The press reports of the time are clear and unequivocal on this part of the story. Warlock was fully clothed when found, apart from his shoes (the *Daily Express* recorded he was wearing slippers),¹ and his body was not lying on his bed but on a couch in a small conservatory that adjoined his music room.² A neighbour concluded that "the appearance of the rooms suggested that he had not slept during the night".³ My own interpretation is that the neighbour (possibly Mrs Mary Venn who lived in the

flat above) had merely looked into the bedroom and noticed the made-up bed had not been disturbed. These details in themselves do not destroy the basis of Denis ApIvor's idea; Warlock could have spent a large part of the night awake (perhaps deliberating on his relationship with Bernard van Dieren and the possibility of changing his will), decided it was not worth going to bed and simply chose to have a short doze on the couch. (But the temperature might have been a deterrent to lying there, considering the time of year!).

Living with several cats, I can readily grasp the point about responding to feline requests at ungodly hours and being in a semi-dazed, half awakened state at the time. At the inquest, Mrs Venn recorded that Warlock had apparently put some food outside for the cat; in the normal course of events this would be an odd thing to do, especially during the winter months. It is worth remembering that the cat being outside – perhaps, unusually, with its food – provided the first hint to the neighbours that something was wrong.⁴

New theories on an old mystery not infrequently throw up further unanswered questions as by-products. In this case, one of the essentials of Denis ApIvor's idea is that Warlock was asleep immediately before the cat woke him up to be let out. We will obviously never be certain whether Warlock was awake or asleep at this point but one press report seems, at first sight, to throw some light on this. It appeared in the *News Chronicle* on 18th December 1930 (quoted in Barry Smith's biography, page 280) and reads as follows: "We heard the piano being played early this morning and the playing continued until about seven o'clock when it stopped". If this were really so, clearly Warlock would have been awake near the time the cat was put out, thereby neatly demolishing Denis ApIvor's theory at a stroke.

Unfortunately, the matter may not be as simple as that and it is provident to probe a bit more deeply. A neighbour is credited with making this statement although, as Barry Smith rightly points out, the identity of the neighbour is neither disclosed nor implied by the newspaper. Most of the press reports refer to the neighbour(s) as "living above the composer" or words to that effect but the *News Chronicle* provides no clues in this respect. However, looking at this neighbour's statement as a whole, I believe there are good grounds for concluding the mystery person is none other than Mrs Venn. A couple of things said by this neighbour tie up with Mrs Venn's comments in other papers and perhaps more telling is that this person was there when Barbara Peache arrived back later in the morning. (Mrs Venn was, of course, very much involved at this point and took the highly distressed Barbara into her own home to comfort her.) The *News Chronicle* reporter could have invented this part of the story to add a poetic touch to the drama and point to suicide but what goes against this is an alternative version of the incident in the *Daily Herald* (on the same day and reproduced among the illustrations in *Capriol for Mother*). This paper records that it was the neighbours above (i.e. Mrs Venn's

household) who heard Warlock playing *Passing by* on the piano and "... When the music ceased nothing was heard of the lone composer." It is worth noting that nowhere have I been able to discover references to any other specific neighbours; the only person apart from Mrs Venn getting a brief mention is her maid.

Accepting that there are good reasons for believing these reports of Warlock playing the piano during his last hours to have originated from Mrs Venn, it comes as a surprise to read her statement to the police made on the very same day (see *Peter Warlock: a centenary celebration* page 76). Here she described the noise that woke her up as "like taxi-cabs starting off" – nothing about pianos! My own (admittedly rather shaky) conclusion is that Mrs Venn must somehow have alluded to Warlock playing the piano and, perhaps because of the distressing nature of events, she became understandably confused. What she said might have been misconstrued and it is interesting that the *News Chronicle* and *Daily Herald* reports of this incident have significant differences. If the involvement of the police concentrated her thoughts, what she told them must be the most accurate account of what happened.

This does leave a big question mark over exactly what Mrs. Venn said to the press and she was quite a key witness, of course. Although the van Dierens were the last to see Warlock alive, Mrs Venn was the last person to hear his voice several hours later. There has been an assumption he was talking to his cat although, from the way Mrs Venn gave her evidence, the cat could well have been shut out already at this point and Warlock was talking to himself. All in all, the Warlock dossier is unlikely to have "Solved" stamped across it!

John Mitchell

Notes:

- 1 *Daily Express* – Thursday, 18th December 1930
- 2 *News Chronicle* – Thursday, 18th December 1930
- 3 *idem*
- 4 *Daily Express* *op. cit.*



[Letter from Frank Sharratt, chairman of the board of an oil company and chauffeur of the Rover Stirling escorting John Amis, Felix Aprahamian and Danny Gillingwater to Warlock in Didbrook.]

East-south-east, in fact considerably East-south-east of the Gloucestershire A40, Warlock territory becomes the hunting and army territory of Marlborough, the haunt of the gallant escapist Major Jack Pringle – himself a lover of Warlock songs. The gallant Major, now approaching 80, distinguished himself along with David Stirling, founder of the SAS, by getting out of both Gavi and Colditz and this year being the 50th anniversary of the event, one of the emblems adopted by these wartime internees in silhouette happened to resemble Malcolm Rudland's satanic depiction to guide Warlockians along the Old Salt Way.

Riding along this route to a polo event that Saturday afternoon, Jack Pringle could hardly believe his eyes on seeing Malcolm's pictorial directions to *Warlock in Didbrook* [see picture on page 6 – Ed.] and presumed that there must have been a gathering of the local Colditz Club nearby. Had he not been in such a good seat he would have fallen off his horse!

After his polo match, Pringle was whisked home to Marlborough by car, stopping at at least six hostelrys on the way, and thus was not his usual accurate self when he rang me late that evening to inform me that, as co-ordinator of the Colditz Club meetings, I must have forgotten to tell him about the meeting of the Malvern Hills branch that Saturday afternoon. I was able to inform him that some plagiarists had been at work, and that I had actually attended *Warlock in Didbrook* that afternoon. Upon his interest to discover more of such unusual happenings, I was able to offer him the true nature of the event, and assure him it was as equally salubrious and edifying as anything the Malvern Hills Colditz Society could have promoted. As a result of this contact, our hon. assistant secretary, Danny Gillingwater, was asked to design the cover for Major Pringle's latest book, his first paperback, *Last Stop Colditz*, soon to be published by The Book Guild at £5.95.

Frank Sharratt

NEWSBRIEFS

There has been absolutely no news about sightings of Warlock's pub. All contributions on this matter will be carefully, if not anxiously, considered.

Those members who were unable to get to the RSA conversations about Warlock on 23rd November with Felix Aprahamian, John Amis and Malcolm Rudland may be interested to know that a one-and-a-half hour tape of the event is available to members who would care to send a cheque for £5 (to include postage and packing and payable to the RSA) to Penny Egan, Arts and Lectures Secretary, RSA, 8 John Adam Street, London WC2N 6EZ. Tel 0171 930 5115.

Last summer, the established Hungarian composer and organist of the St. István Bazilika in Budapest, István Koloss, agreed to write an organ piece for the centenary of the Warlock's birth and dedicated it to the Peter Warlock Society. It was first played by Michael Bowden at the centenary Savoy Chapel service on 30th October 1995 and is referred to in Arthur Jacobs' review of the day. You may also notice it is to be played again after Evensong at Christ Church, Oxford on the day of our AGM on 6th May this year. After some opening *lento* flourishes with Bartókian acerbity, a *vivo* section expands the ideas of the *Basse-Danse* and *Bransles* from *Capriol*, before melting into an enriched version of *Pieds-en-l'air*. A return of the opening flourishes leads to a final tragic cluster representing the composer's death. Photocopies of the manuscript are available to any members who care to send a cheque to the Peter Warlock Society for £4.50 (inc. postage and packing) to Malcolm Rudland, 32a Chipperfield House, Cale Street, London SW3 3SA.

Over the years the Society has acquired various articles of Warlockiana which it has now decided to offer to the membership in an auction. It could be that some members may have some old recordings or first editions of the songs, in fact anything pertaining to the composer that they feel could be offered for auction to swell the Society's funds. If you would like to consider offering any material, please contact Malcolm Rudland (0171 589 9595) before Thursday, 4th May, as a list of items being auctioned will be published for the event at 2.30pm on Saturday 6 May in the Hall of the Sir William Walton Centre, Christ Church Cathedral Choir School, 3 Brewer Street, Oxford.

Bridget Duckenfield's water-colours of houses with musical connections have been displayed in many musical surroundings, and she has now graciously agreed to make colour greetings cards of her portrayal of Cefn-Bryntalch, the family house of Warlock's step-father. These will be available from the Hon. Sec., Malcolm Rudland, 32a Chipperfield House, Cale Street, London SW3 3SA at 75p each including postage and packing. Cheques payable to the Peter Warlock Society.

Reference to the new £4m film based on the life of Peter Warlock, *Voices from a locked room*, was made in the last Newsletter, and although no official date is yet available for its British release, Malcolm Rudland was able to attend the first day's shooting at 6.30am one morning in Chelsea last October, when he met the actors and the producer. Since then a sighting of the film has been made by Humphrey Burton, who saw clips of it at the Cannes Film Festival. He reported it was like an early Ken Russell film with lots of lovely music. Diligent pursuers of the film's release date may care to keep in touch with Kate Salmon at the Society of Film Distributors on Tel : 0171 437 4383.

As a result of the unveiling of Warlock's portrait by Herbert Lambert in the National Portrait Gallery last October, it has since come to our notice that one of our members went to enquire at the information desk as to

where to find this portrait only to be told it was in store. We can now confirm that the computer records have been rectified and that the photo is still on show, in Gallery 28.

We are sad to note the death of Geoffrey Parsons. In fact Geoffrey's last appointment before going into hospital was to act for the PWS as an adjudicator at the English Song Young Artist Award. Members may remember we made Geoffrey Parsons an Honorary member of the Society in 1978 after he had made the all-Warlock L'Oiseau-Lyre record with Norman Bailey (DSLO 19). At the last committee meeting, after paying tribute to Geoffrey Parsons' active work promoting the music of Warlock and his help with the Society's activities, it was unanimously agreed to pass the mantle of Geoffrey's Honorary membership to Roger Vignoles after his all-Warlock Hyperion CD with John Mark Ainsley (DCA 66736). We are delighted that Roger has accepted and we look forward to working with him to further the cause of Warlock.

A selection from Anthony Payne's cycle of Warlock arrangements *Aspects of love and contentment* will be performed at this year's Spitalfields Festival. The selection is expected to be *Consider, Late summer or My own country, Autumn twilight and Mockery*. To get onto the mailing list phone 0171 377 1362. Party concessions are available and several local restaurants give 10% reductions to ticket-holders.

The ASV offer of a reduced price for the re-issued James Griffett *Curlew* only generated a handful of orders. ASV have generously agreed to extend the offer which represents about a 20% saving, even when postage is taken into account. Please contact the editor if you are interested.

The Chelsea Society Lectures for early 1995 include a talk by Julian Barrow entitled *Tite Street*. It takes

place on 21st March at 6.30 pm in the Small Hall at Chelsea Town Hall. The cost is £2.50 and tickets are available from Chelsea Town Hall.

Bill Marsh writes from Newtown, Philadelphia about the Delius Birthday Party (held a day early on 28th January to avoid a clash with the Superbowl). Robert Beckhard had lent his copy of *Merry-go-down* and selections were read. Also included was the *Ode to a lover of English Song* from Newsletter 55. Bottled Bass and Whitbread beers and Courage lager were available to help things along. The company was invited to join in *One more river, Good ale, Maltworms* and *Peter Warlock's fancy* as well as Ivor Gurney's version of *Captain Stratton's fancy*. Mezzo-soprano Nora Sirbaugh included *Bethlehem Down* in her recital at Trenton State College on February 8. Her accompanist was Timothy Harrell.

Michel le Harivel writes from France about the forthcoming events organised by Les Amis de Delius. After a successful launch season in 1994 to celebrate the 60th anniversary of the death of Delius (when the theme was *Homage to Delius*) this year's theme will be *Delius and his contemporaries*. The first concert will take place at the Salle des Fetes, Bourron-Marloye (Heseltine country) on Friday, 30th June at 9.00 pm.

In a group of Stevenson settings, Peter Warlock will, of course, feature as well as Quilter and Vaughan Williams. Please see the NOTICE on page 5 as further sponsors for these events are sought. There is a booking form on page 9 for those who wish to attend.

Brian Collins's doctoral thesis is now in the public domain and available through the usual channels. Details are as follows: Brian Anthony Collins: *A chordal basis for the music of Peter Warlock*, University of Leicester, 1994.



Peter Warlock (left) and E. J. Moeran (right) with members of Shoreham Dramatic Society (c. 1926)

6.00 pm: pre-concert talk given by Malcolm Rudland
in the Purcell Room

(Free tickets available from the RFH Box Office)

Tickets: £8.50, £7.00 (£6.00); £5.50 (£4.00)

Box Office Tel: 0171 928 8800

'Warlock and friends'

with

Nicholas Sears – tenor

Bernard van Dieren

Sonata Tyroica (violin and piano)

Frederick Delius

Piano Music

E. J. Moeran

String Trio

Peter Warlock

3 Songs (inc. 'Sleep') (tenor and piano)

Barney Childs

Sleep and then going on (clarinet)

Peter Warlock

The curlew (tenor, flute, cor anglais, string quartet)

Monday 22nd May 1995, 7.30 pm
Purcell Room, South Bank Centre
London SE1

REPLY FORM

(to be sent to the Association's address
132bis rue Wilson, 77880 Grez-sur-Loing)

Name: Christian Name:

Address:

Town: Postal code

Tel:

New member: YES: NO:

Membership fee:

Individual: £12.50 x = £

Junior Sponsor £65.00 = £

Major Sponsor £ = £

CONCERT TICKETS

30th June concert: £9.50 x = £

8th October concert: £12.50 = £

Total:

Accommodation required:

In what name:

Dates/nights

Number of single/double rooms

B & B

2*

3*

4*

5**

Method of payment: cash or cheque

Please delete as required

ARTICLES

Questions for Nigel Heseltine

Nigel Heseltine has sprung some surprises on us during the last few years. First, it was the "murder" hypothesis initially published in the PWS Newsletter No 46 (March 1991) – the theory that his father's death was not suicide, not accident, but murder. This was further elaborated in his fascinating memoir of his father and his home life, *Capriol for Mother* (Thames, 1992). Much else in the book was largely based on letters, birth and death certificates, and many other documents all of which, we are told, were later destroyed. So, Nigel Heseltine says, no one need contest his sources, which exist only in his memory. A good deal of what he says, however, is in conflict with certain documentary evidence which does exist: so perhaps we may be allowed to ask some questions. Those who are going to write about Warlock from now on are likely to be confused by certain "revelations" which acquire weight because they come from the composer's son. Clarification therefore, would be both interesting and useful.

Here, then, divided into four sections, are some questions for Nigel Heseltine:

1) We always thought you were the son of Philip Heseltine and "Puma" (Minnie Lucy Channing), his legal wife. But you tell us (*Capriol for Mother*, p 109) that Puma's child, "provisionally" named Peter, "presumably died of unknown causes", and (p 106) that you are the son of PH and an unidentified Swiss girl (a close friend of Juliette Baillot, to whom PH was strongly attracted). Yet there is a letter from Puma to your grandmother, dated 1st October, 1917 (BL Add. Ms 57961), beginning "Dear Philip's Mother", in which shoes for Peter are discussed. And the letter contains the sentence: "I'm longing to know that Peter is safe with you." The birth of Puma's child is registered as 3rd July 1916; so sixteen months later the child was still (provisionally?) called Peter and was now adopted by your grandmother, since Puma wanted to have nothing to do with her child (as you make clear). What happened after that? We've thought that child was you and that the name became changed to Nigel (quite often in families changes of this sort occur for a variety of reasons). This seemed to be confirmed by an existing letter from PH to his mother, dated 25 July 1921, in which he says: "... my life will be simply a wreck of failure and dissatisfaction till I can put behind me the follies and miseries of the last few years and make a home for Puma and Nigel". Now why should PH associate Puma and Nigel in this way if you were not her son? Furthermore, there is Puma's will. Although there is no record of her divorce from PH, Puma married again in September 1929. Her will is dated July 1934 and is at Somerset House. In it she makes provision for "my son by my former marriage, Nigel Heseltine". For her to make provision at all for her child is surprising enough, considering her attitude.

For her to make provision for somebody else's child must surely be inconceivable! Puma died in 1943; so presumably you would then have been a beneficiary. . . . At all events, Puma must definitely have regarded you as her son.

Can you throw light on this contradiction? At some point it would have been natural for you to seek out the Swiss girl, believing her to be your mother. You say she died at Thonon-les-Bains, Lake Geneva, in 1957. Did you get to know her? What was she like? What did she say about her encounter with PH and the consequences?

2) There has been some surprise at a letter quoted (apparently verbatim) on pp 122/3 of *Capriol for Mother*. It's from PH in Cornwall to his mother. He is "literally worn out with worry", he says; ". . . I have been staying at this wonderful place for the past two weeks with the Lawrences to try to sort myself out." The purpose of the letter is to confess to his mother that he is "married to a most beautiful girl" (i.e. Puma), and to apologise for not having said anything about it until so long after . . . You give no date for the letter, but PH married Puma on 22 December 1916 so it must have been written in Cornwall when he went there in May 1917. But biographical information provided by Barry Smith shows he did not stay with the Lawrences during that visit; his stay with them came to an end back in February 1916. In 1917, when PH again went to Cornwall, Lawrence was aloof and not keen to renew friendship. Instead, PH stayed at the *Tinners' Arms* and later at Trewey bungalow. So the letter reads oddly in the context in which you place it. Do you possess this letter? Does it have a date? Could it perhaps be an amalgam of two or more letters, or a reconstruction from memory of something which is now destroyed? The letter is an important one as regards the development of PH's relationship with his mother; there's a reference to "a gulf growing up between us", and your comment is: "He was like the prodigal son on his knees at the back-door" – which also reads oddly.

3) In the last Newsletter (No 55) you are quoted (p 18) as saying: "The people who were not born when PW lived evidently know more about him than I do." You were, however, only fourteen when he died in 1930, if you were born in July 1916, and you had seen very little of him and knew him hardly at all. At Cefn-Bryntalch the "mild-mannered visitor" (as you call him in your book) was very different from the PW who appeared elsewhere; and, like us, you would have tried to put together the real person from the various impressions of those who were in more complete, more intimate contact. Which perhaps justifies the question – is there really definite evidence that PW was deeply involved with Crowley and the darker reaches of the occult, to the extent that you portray in your book, e.g. (p 148) "Whatever Aleister Crowley promised him that he would obtain through his Satanic practices, he had not found it". Certainly, the occult was one of PW's many interests and he read extensively on the subject. But also, one of PW's undoubted characteristics was

that he liked to exaggerate in certain ways for effect. Liszt, too, was very interested in the occult; but because he wrote two *Mephisto* waltzes, *Malédiction*, and *Totentanz*, it doesn't mean he was in league with the Devil.

4) Do you still stand by your "murder" hypothesis. This was stated as follows in *Capriol for Mother* (p 172), with your finger pointed at Bernard van Dieren:

"A chemist who was also a collector of poisons and expert toxicologist [van Dieren] would have known what substances leave no trace after death. Philip was known often to fall suddenly into deep sleep from which it was almost impossible to wake him . . . He falls either into chemically-induced or natural sleep. He is laid on the sofa. The cat is put out, because it would have made a noise when it smelt gas. The gas is turned on. The door is locked from outside with a spare key. Van Dieren admitted that he and his wife were the last persons to see Philip alive. And he was the single beneficiary of Philip's death."

The full report of the Coroner's inquest has only recently been made available, thanks to the efforts of Barry Smith, and is published in the *Peter Warlock Centenary Celebration* volume (Thames, 1994). If the door of the flat had been locked from outside with a spare key, as you suggest, we would still need to know how it could then be bolted from the inside. Barbara Peache ("Mrs Warlock") arrived back at the flat at 10.30 a.m. and in her statement to the police (endorsed by the statement of the woman in the flat above) she said: "I tried to open the flat door with my key but I found I could not as the door was bolted." The police were obliged to break in . . . There is also the question of the draft will in which PH intended to leave everything to Winifred Baker, not to Bernard van Dieren. If the murder scene had been set up by van Dieren, as you suggest, he would surely not have left this document lying at the top of a pile of papers in PH's flat (as it was found). He would have taken it away and destroyed it! . . . Considering the documentation of the Coroner's inquest in its entirety, there are exasperating omissions (much evidence which ought to have been taken and wasn't) but the overwhelming impression is that everything points to suicide or accident, and we are back where we started. Do you now agree?

We hope to hear from you.

David Cox

The quintain was set . . .

"The quintain was set and the garlands were made
Tis pity old custom should ever decay;
And woe be to him that was horsed on a jade,
For he carried no credit away, away!"

Most of us who heard Andrew Farris and Geoffrey Pratley perform *Away to Twiver* at the conclusion of the Savoy luncheon were probably too replete to be

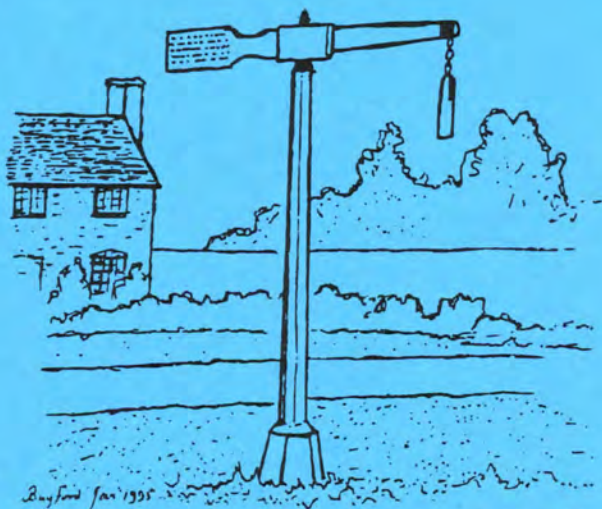
curious about the precise meaning of this particular verse. "Quintain" is not exactly part of our daily vocabulary (nor for that matter is "jade": an old overworked horse – hence "jaded"). However, for anyone living in the Kentish village of Offham it would be quite familiar. There, on the green, is located what is probably the only remaining medieval quintain in the country.

In olden times most villages would have had one as an aid to improve jousting skills. The central pole of the quintain – about nine feet high – supports a revolving cross piece at the top. The quintain was set, presumably, by turning this so the paddle-shaped end was in the path of the horseman. The idea was to strike this with a lance but at the same time to be sufficiently lithe of movement to avoid being bashed by the wooden skittle hanging from a chain on the other end as it swung round. This may not have been quite as dangerous as it sounds as it has been suggested that something less injurious – such as a bag of sand – may have been suspended from the arm instead. Frank Bayford's drawing of the Offham quintain will hopefully illustrate the principle involved.

With the decline of tournaments, quintains inevitably disappeared and we are fortunate that at least one well preserved specimen has survived into the twentieth century. I have not been able to find out whether there are any others and would be interested to hear if anyone knows of the existence of further remaining examples.

Perhaps a most extraordinary coincidence is that Warlock composed *Away to Twiver* while he was living at Eynsford which, as the crow flies, is a mere nine miles from Offham. It is tempting to wonder whether he was aware that the sole surviving quintain was almost on his doorstep as he set those words!

John Mitchell



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Warlock and his family

On my return from Ethiopia to spend Christmas and the New Year with my family, I received the latest PW Newsletter with Dr Denis ApIvor's article, *A signpost at a fork o' the road*.

Various statements in this piece call for comment and I believe there is a need for some additional information which is not in the conventional PW sources to correct some of the statements made. While I appreciate his interest in the life and work of Peter Warlock, I believe many of his statements step beyond the bounds of credibility. Pure speculation is presented as established fact which, given his (and my) scientific training, is misplaced in an analysis of this type.

The speculation starts with a Jungian analysis of a poem in Gray's book. The Jungian hypothesis is based very largely on general definitions contained in Vol 10 of Jung's *Collected Papers*, and may not be of a general application any more than a Freudian analysis or even one by Stekel. I thought everyone had long given up trying to apply these very general hypotheses to an analysis of character. This apart, I am puzzled as to the authority by which my book *Capriol for Mother* is described as "wildly inaccurate". Dr ApIvor does not apparently appreciate that, although a small child, I lived in the same house (Cefn-Bryntalch) as Warlock until 1924 and observed him with a child's beady eye. I was also brought up by his mother and step-father who were effectively my father and mother. I heard much of what they said about PW. I also read all the family papers in my grandmother's desk, referred to in my book. These were afterwards destroyed, as our family solicitor, F J Prescott, confirmed to me in writing. I did secure a music case filled with notebooks, given me by Mrs van Dieren, and inherited a large trunk full of letters, music scores and other material which the British Embassy sent from Madagascar to the British Museum for me in 1973. I had just met Colin Taylor in Stellenbosch while visiting my cousin Sonny Heseltine and Colin urged me to get this material sent off. This now occupies seven volumes in the British Library and has been a source for all the many writers about PW including, presumably, Dr ApIvor himself.

About the time he met me on the steps of University College, London, and inaccurately described me as "short" (I measure 186 cm!), I met many times a number of people who had known PW well. These included E J Moeran with whom I kept up while I was studying medicine in Dublin before I switched to engineering. Jack gave me long accounts of various aspects of PW. I also knew Elizabeth Poston well; her contribution to the recent PW symposium was the best piece alongside that by David Cox and Eric Fenby.

I also met Gray (once, in his house near Hyde Park), Robert Nichols, Aldous Huxley, Arnold Bax, Jacob Epstein, Constant Lambert, Mrs van Dieren, Joe Hone, Arland Ussher, Nina Hammet, Robin Legge

and many others. Conversations with these are my sources and were relatively fresh in my memory when I wrote my book in Rome in or around 1956/7. I waited to publish it until 1992 "when everyone concerned was dead" and the PW Society - which I had just caught up with - asked for it. The MS had lain in our solicitor's office ever since. I don't know whether Dr ApIvor met any of these people or, if he did, whether they would have opened up to him as they did to me. All those I met seemed anxious to talk about PW and their association with him.

In this article and in previous ones there have been several gratuitously offensive references to Edith Buckley-Jones (my grandmother), to my uncle, Evelyn Heseltine, etc. PWS members and others have a tendency to characterise Edith B-J as "tight-fisted". I have seen Uncle Evelyn described as "sanctimonious" (by Fred Tomlinson) presumably because he built Warley Church in memory of his brother Arnold and had family prayers before breakfast at Goldings. He is also stigmatised because he left no money to PW.

The fact is that PW never went near him except to his funeral in 1930, where I saw him for the first and last time since 1924. It was also known that he described EH's wife, Minnie H. as "sour as vinegar". This got back to Goldings and made an unfavourable impression. I liked Uncle Evelyn and had a small legacy from him. We had spent every Christmas at Goldings since 1919.

EH had no reason whatever to leave money to PW. He had two grandchildren by his daughter, my aunt Muriel de Rougemont. Denis and Richard de R were like brothers to me and often stayed with us in Wales. I was especially close to Richard who was killed in Tunisia in 1942 serving in the Grenadiers. My son is named after him.

As to my grandmother being "tight-fisted", firstly it is unusual for a man to live off his mother until the age of 36. If PW had not dropped out of Oxford after one year, he could have got a degree at the Oxford School of Music or even the Royal Academy of Music in London, which would have given him a qualification to teach. Instead he passed his time insulting those who might have helped him professionally. He never learned the basics of music. Denis ApIvor as a doctor and I as an engineer know that you cannot practise either discipline without having first learned the basics. When I stayed with Jack Moeran in Kenmare I remember seeing well-thumbed books on harmony and counterpoint. I don't think we need a Jungian analysis to explain this. The "spoiled brat" hypothesis is more likely. Arnold Heseltine died (of cancer) in April 1897 when Philip would have been two years and six months old. In those days he would have been in the care of a nanny and a nursery maid and would have scarcely seen his father. There is unlikely to have been any "trauma" about the "hideous fact" as suggested. Also he had a more than satisfactory step-father in Walter Buckley-Jones. As for his mother's affection, she did what she deemed

best for him and sent him to Eton and Oxford. She could hardly have done more. She had absolute control of her money and could give him what she liked. £200 plus was not a "pittance" in those days. Many people thought it a good salary.

Nor is it well known how many other members of her family Edith was helping all her life. I give this list:

1 Her sister Minnie Hockin (widow) in Canada to whom she left a legacy having paid an annuity all her life (about 50 years)

2 Minnie's daughter Constance whose education she paid for

3 Her nephew, Charles Covernton, whose education she paid for up to the War when he joined up; he was killed in 1944

4 My own upbringing and education, a substantial annual payment which was PW's responsibility

5 Sundry payments recorded in her diary, to "Puma" who played an enormous confidence trick on her

6 Financial assistance to her nephew Geoffrey Davis ("Bulgy Gogo, the prize fool of Chiswick" as PW called him!) and to his son, now living in South Africa. Geoffrey had to take early retirement from the Standard Bank in India because he married a Parsee

7 Payments to her brother Charles Covernton who had made an unfortunate marriage and never seemed to keep a job

8 Occasional financial assistance to PW's friend Nigel Bannerman (my godfather, afterwards a tea-planter in Ceylon) when he had got himself expelled from Malvern. My silver christening mug bears the date 1918.

This is a fairly lengthy and not exhaustive list and Edith does not deserve the epithet "tight-fisted".

The article also stigmatises Edith's "narrow Victorian Upper-Middle-Class social ambitions". The atmosphere in which I was brought up at Cefn-Bryntalch was far from "stifling". We observed the same norms of dress and behaviour as everyone around us. We believed in God, King, Country and Family, which I still do, and these are not the "shallow" values suggested. As a doctor, Denis ApIvor has seen what has happened to society when people abandon these.

Regarding PW's "depressions" we do not need complicated pseudo-scientific explanations. We have a man with a large intellectual talent who has thrown away all the values with which he was brought up and has nothing to replace them. He turned against his family except when he needed money and associated with a riff-raff of intellectuals largely isolated from real life, over-indulged in beer and long periods of idleness. By the age of 36 he had failed to establish himself such that he could earn his own living. A person waking up with a hangover and considering all this would have valid grounds for "depression".

Dr ApIvor can cling to his ideas about van Dieren and PW's last hours but the fact remains that there was no proper enquiry into the circumstances sur-

rounding his death. Having acted as magistrate of Rodrigues Island (Mauritius) I have a good idea how these are conducted.

1 BvD and his wife were the last people to see him alive

2 BvD was the sole beneficiary of the existing PW will

3 It's most unlikely that after ten years BvD knew nothing about this will as he stated

4 We don't know what was discussed at this last meeting. BvD and his wife were not interrogated separately by the police. Was the draft will for Winifred Baker discussed? We don't know because no one asked

5 There was no corroborative evidence for statements made at the inquest

6 No finger-prints were taken

7 As to the van Dierens' getting out of the flat, there are many ways that this could have been done. Also Barbara Peache may have an accessory after the fact. These are some of the points I would have examined had I been in charge of the enquiry but, as I say in my book, we shall never know the truth and we should pray for the repose of his soul.

I hope these clarifications may be useful to Dr ApIvor and others in what they write in the future. I assume they will not be considered "wildly inaccurate".

Nigel Heseltine



The staircase at the centre of Cefn-Bryntalch, Montgomeryshire, an imposingly familiar sight both for PW and his son, Nigel.

Photo Brian Collins

REVIEWS

Warlock at Wadham

WARLOCK

The Warlock Centenary has not been without its dramatic side-shows. *At the Fox Inn*, first given in Truro last July, was reviewed on page 4 of Newsletter 54 by Malcolm Rudland. I was happy to see one of its repeat performances at Catford last October. In February, I caught up with yet another Warlockian play in Oxford when Harry Moore-Gwyn's *Warlock* was given four performances by the Magdalen Players at the Wadham Theatre, Wadham College. Since then I have been privileged to read the script so that, even if a hearing-aid does not always elucidate spoken speech or improve sheer vocal quality, I can assess the ingenious shape of the play. It begins with an interview in a present-day Television Studio, part of a series in which a TV personality (played, on the Friday I attended, by the playwright himself) discusses new record releases with the station's provocative but knowledgeable (and lively) established critic, Randolph Causeman (Alex Hughes).

Between this prologue – those present take the part of a studio audience – and a coda (in which the two principal characters, Warlock and Moeran, return from the grave to criticise the critic and the play) it unfolds to deal with some of the known, colourful episodes in the latter part of Warlock's life. All of them have been well-researched, beginning with the dramatic appearance of Warlock, cross-legged on top of an upright piano (in the manner of the c1927 snap of him on a beer-barrel, reproduced in Cecil Gray's book of 1934), and ending with E J Moeran and Augustus John reading aloud their correspondence about Warlock's death. Other vignettes offer the stories surrounding *Yarmouth Fair*, *The fox*, and *Bethlehem Down*, and the escapades in which Warlock offers his girlfriend as a human sacrifice on the altar of Stalham Church, Norfolk, and dances frenetically at Charing Cross Station before his last-second boarding of the Eynsford train. Interpolated were excerpts of songs blandly sung to less accurate electronic piano accompaniment.

As with some of the more widely-known Ken Russell films on English composers, those who remember the living subjects – their appearance, deportment and, sometimes, their actual voices – could suggest simple improvements which would make future productions of this fascinating addition to the Warlock saga more

life-like and realistic. I myself returned from Oxford that night haunted less by what I had seen or heard that evening than by my own brief glimpses of Warlock in 1930, of Augustus John and Mrs Fleming, trudging along Piccadilly, supporting each other after an obviously convivial dinner, and of "Raspberry" Moeran whom I often met and who, on his best behaviour, spoke beautifully.

Felix Aprahamian

Warlock in Lincoln

It does not seem unreasonable to suspect that the large audience gathered at The Lawn in Lincoln on the evening of 4th November 1994 were not all there to honour the memory of two "minor" (as some would say) English composers. Although some of us had made a 90-mile round trip drawn by the names "Warlock" and "Moeran", no doubt the Lincoln audience knew that the line-up of mainly local talent were sure to give an evening of delightful performances, even if the repertoire was unfamiliar. There is no doubt that many will have left the concert hall with an appetite for more of the music of Peter Warlock and Jack Moeran.

An easy introduction to Warlock's somewhat wayward harmonic palette was provided by his *Serenade*, written in honour of Delius and revealing the older composer's influence at every turn. Conducting the Lincoln Pro Musica, a small and well-balanced orchestra under the leadership of Carol Siriwardena, John Bannister's pacing of the music in its rocking compound time left the audience wallowing in sensual enjoyment. The contrasts of the following solo piano items by Moeran (*Three Fancies* and *Bank Holiday*) was made more subtle by Geoffrey Greed's ability to produce an array of different tonal colours from the instrument. *Windmills* was a highlight of the programme, with ostinato piano figurations – representing the turning of the sails – being accomplished with admirable evenness and ease.

Those in the audience familiar with the wonders of the Partridge/Craxton recording of *The curlew* were no doubt wondering if the required ensemble, commitment to the poetry, and atmosphere could be summoned from cold in a concert consisting of so many diverse parts. Tenor David Parkins looked apprehensive as the strains of the solo cello led to his opening phrase; but when he began to sing, the audience settled back to enjoy a performance of great sensitivity, delivered *con sprezzatura* and with much care taken over the text. The Amontillado String Quartet approached the technical difficulties of *The curlew* with the same assuredness, and both peewit and curlew (Carol James, flute; Joan Trawford, cor anglais) produced some wonderfully atmospheric sounds.

The Lincoln Chorale, under their director, Andrew Shaw, have forged a reputation which extends beyond the environs of the city for tackling challenging pieces with excellent results. Their performances of four of

the seven *Songs of Springtime* by Moeran and two Warlock "pops" – *I saw a fair maiden* and *Benedicamus Domino* – revealed their strengths: superb tuning and ensemble, clear diction and an eye ever on the conductor for inspiration. If their *forti* and *fortissimi* were perhaps a little reserved at times, their *pianissimi* showed first-class control at the other end of the scale. Having previously heard them in Lincoln Cathedral, I was delighted to discover that in a drier acoustic their singing was just as clean and crisp as I had suspected it to be when listening to them accompanied by a lengthy echo.

A fine mixed bag of eight solo songs by both composers followed, with the multi-talented Derek Johnson (who also led the Amontillado String Quartet) now singing. Performing from memory, his strong baritone resonated well and his warm personality communicated well with the audience. Geoffrey Greed's unobtrusive yet supportive accompaniment was by turns as witty and as sensitive as the sentiment demanded and his singer could have wished. Closing with the Lincoln Pro Musica and Moeran's pastoral tone poem, *Lonely waters*, the sandwich with so many delicious ingredients was complete. We left The Lawn well-satisfied, full of admiration for the range of talent we had witnessed and hoping for many "second helpings" of Warlock and Moeran's music in the future.

Pamela Muse

E J Moeran: Complete Piano Works

Eric Parkin (piano) JMSCD 2

"According to Harriet Cohen, very little of his piano music satisfied him..." writes Geoffrey Self in his book (*The music of E J Moeran*, Toccata, 1986 p 241). Moeran was obviously a stern critic of his own output for there is much to recommend this new recording and the music it contains. It is the second CD from J Martin Stafford and is a remarkable and enterprising venture from an independent producer. My machine gave the total playing time of this disc at over 79 minutes and, as such, it represents extraordinary value for money.

But this is by no means the only reason for praising it or its contents. The performances, enthusiastically – even passionately – given by Eric Parkin, demonstrate an aspect of Moeran's work that could otherwise be easily overlooked. Most of these pieces were written before EJM's short association with Warlock. They are often on a small scale and possess impressionistic titles and qualities – *The lake island*, *Autumn woods*, *A folk story*, *Summer valley*, *Rune*. They point to Moeran's background and environment: *Windmills* and *Stalham River* reflect both his Norfolk home and his mother's heritage; the *Irish love song* and *The white mountain* (an arrangement of a tune more universally known, perhaps, as *The star of the County Down*) are inspired by his father's Ireland. Their

improvisatory characteristics are ideally captured by Eric Parkin's own spontaneity.

At the heart of the disc is a more substantial work, the *Theme and variations* of 1920. The classicism of its title is borne out at first by the metricality of the opening but any potential austerity soon gives way to freer passages that, at times, border on abandon. The technical demands of the piece are more than ably met as, indeed, are those of the *Toccata* and the Graingeresque *Bank holiday*.

Barry Marsh's concise notes are helpful. His comment that, in 1927, EJM "... was considering how to exorcise the dominant influence of Peter Warlock" requires expansion although a forthcoming book may be able to do this.

Those who wish to obtain a copy of this admirable disc can order it through their usual supplier or direct from J Martin Stafford, 298 Blossomfield Road, Solihull, West Midlands, B91 1TH. It costs £12.50 including postage.

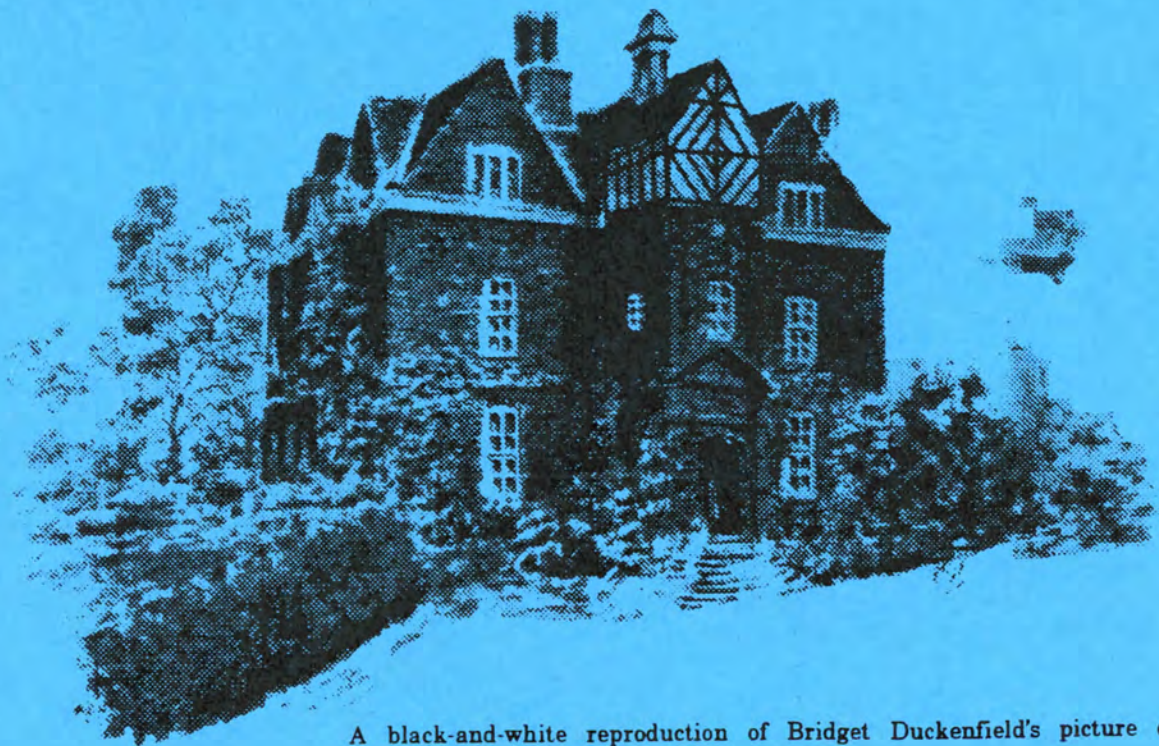
Brian Collins



Hal Collins previews the PWS AGM (or reviews the Savoy Lunch – it could be either).

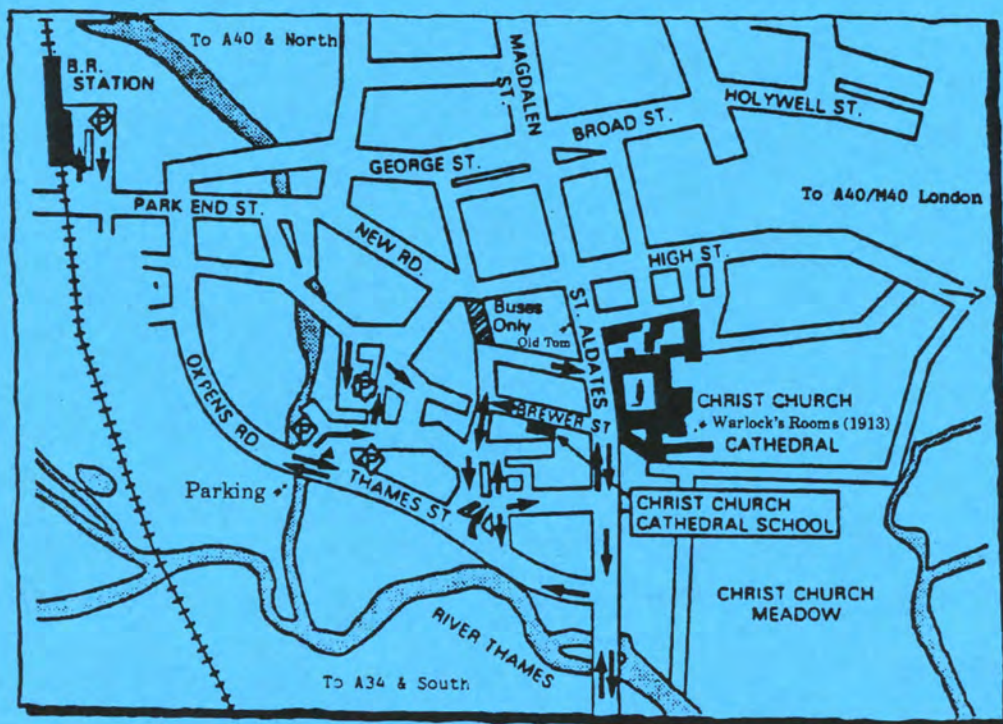


Cefn-Bryntalch: the ground floor room was the music-room.



A black-and-white reproduction of Bridget Duckenfield's picture of Cefn-Bryntalch (see p 7)

Warlock in Oxford



By kind permission of the Headmaster of the Cathedral Choir School, and the Dean & Chapter of Christ Church Cathedral

Peter Warlock Society 30th Annual General Meeting Christ Church Oxford Saturday 6th May 1995

at 12.30pm

Lunch in Christ Church Cathedral School Dining Hall, 3 Brewer Street (max. 20)
or from 12 noon

Lunch in the Old Tom Tavern, 101 St Aldates (max. 30)

Members must book for either of these with the Hon. Treasurer (0494-533775) by Friday 21 April

1.10pm

A Warlock Concert in Christ Church Cathedral

Songs with piano and string quartet, including *Corpus Christi* (dedicated to the Bishop of Oxford)

2.30pm

Auction of Warlockiana, AGM and Tea in the Hall of the
Sir William Walton Centre, Christ Church Cathedral School, 3 Brewer Street

Details of items to be auctioned should reach Malcolm Rudland 0171-589 9595 by Thursday 4 May

6pm

A Warlockian Evensong in Christ Church Cathedral
the Cathedral Choir directed by Stephen Darlington with Stephen Farr (organ)

Warlock chants, Walton canticles, Purcell *O sing unto the Lord* with strings

István Koloss *Fantasia in Memoriam Peter Warlock* (1994) played by Philip Millward (organ)

Warlock in Chelsea



THE WALKING

In conjunction with the Chelsea Festival (4-10 June 1995)

Between the composer's homes at the times of his birth and death we offer a re-run of the

Chelsea ChronotopograPHical Crawl **Saturday 10 June 1995 from 11 am to 5.30pm**

Meet at 11am

at Harrods Food Hall entrance opposite 27 Hans Road, SW1

Coffee and croissants will be available in the fourth floor Terrace Bar of Harrods from 10am to 11am

c.12noon

The Antelope Tavern, 22 Eaton Terrace, SW1

Drinks and food

c.12.45pm

Chelsea Green, SW3

at the junction of Cale Street and Whiteheads Grove

The Guildhall Brass Ensemble will play the *Cod-pieces* outside *The Chelsea Fishery* and march along Cale Street to Bury Walk with the company singing *The Cricketers of Hambledon*

c.1.30pm

The Wellesley Arms, 70 Sydney Street, SW3

Drinks, food, and trips to see the view from the tower of the adjoining St. Luke's Church

c.3pm

(venue to be announced)

Double Concert with Mark Wildman (bass)

and the Guildhall Brass Ensemble conducted by Eric Crees

Goossens Fanfare for Artists; Warlock Capriol; Love for Love; Fill the cup, Philip; Maltworms; Cod-pieces; etc
The baton will then be auctioned for offers to conduct, or for nominating others to conduct the repeat concert

c.4.30pm

by kind permission of the Daughters of the Cross

St. Wilfrid's Convent, 29 Tite Street, SW3

Tea and sociable songs opposite the GLC plaque to Peter Warlock

*Tickets £5 available from the Hon Secretary, Malcolm Rudland,
32a Chipperfield House, Cale Street, London SW3 3SA, Tel 0171-589 9595*