



President Richard Rodney Bennett

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# The Peter Warlock Society

## Newsletter N° 58 – Spring 1996

Chairman & Editor Dr Brian Collins 37 Craven Street Melton Mowbray Leics LE13 0QT ☎ & 📠 01664 65349

### EDITORIAL

Shortly before Newsletter 57 was issued we received the sad news that Nigel Heseltine, the composer's son and one of our Vice-presidents, had died after what we now realise to have been a long illness. I had, literally, to stop the press so that notification of the fact could be made to members in the last edition. This issue contains an obituary by his friend, Professor Emeritus Sir Frank Callaway, a founder member of the PWS. But it may be some time before we can fully understand such a diverse personality: many of you will have read Nigel's extraordinary book *Capriol for Mother* and may have been puzzled by some of its contents. Indeed, David Cox has already raised some questions relating to aspects of the book and, while Nigel's death has prevented direct answers, it may be possible to piece together some facts from those who knew him. Of course, any information that can be made public will be announced in these pages.

Meanwhile, we are delighted to announce that Dr Peter Heseltine, Nigel's eldest son, has accepted the invitation of the Committee to succeed his father as a Vice-president. Although he lives in California, Dr Heseltine has visited PWS events in Britain on several occasions and has proved a good friend of the Society by taking a positive interest in our activities. We certainly look forward to welcoming him and his wife to our gatherings in the future.

On another tack, I recently had the great pleasure of talking to the Midlands branch of the Delius Society on aspects of Warlock's music. A friendly atmosphere was engendered because it took place in one of their member's homes and I was impressed by the enthusiasm and friendship that resulted from such an event. Could we, in the PWS, do something similar, I wondered? Well, perhaps not in quite that form or at this stage but there is the opportunity to meet other members of the Society at one of our Social Lunches. For new members (and established ones too) who are unaware of these they take place at the *Antelope Tavern* near Sloane Square and follow the PWS Committee meetings which are skilfully engineered (?) to finish at 1.00pm. This enables members and friends to meet one another and chat informally about matters of interest over a meal or snack. If you are within striking distance of Chelsea and would like to come along to the next such event, please see p. 11.

The second part of Silvester Mazzarella's article on the musical play devised by Arthur Bryant was promised for this issue. However, for technical reasons it has not been possible to include it this time but it will certainly appear in the next edition.

The Cornish contingent is working hard to make this year's AGM a success. I think it's important that we are seen as a society that is not just for the London brigade. I know that Cornwall is a long way away but it has important Warlockian connections and deserves to be supported.

**Brian Collins**

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Chairman Emeritus Fred Tomlinson

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

Secretary Malcolm Rudland 32A Chipperfield House Cale Street London SW3 3SA ☎ & 📠 0171-589 9595

Treasurer Robin Crofton 8 Wynbury Drive Totteridge High Wycombe Bucks HP12 7QB ☎ 01494 533775

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



Walter who were like real parents to him. Nigel, in fact, saw his father barely twelve times in his life and never knew his mother. Nigel said that he owed an enormous amount firstly to Walter and wrote many years later that, in his teens, he got very close to Walter. "We went for long walks together, we went shooting together, he'd talk and talk about many things," wrote Nigel in later years. Walter died when Nigel was twenty-two and from then on, his grandmother was a major influence in Nigel's life. She was responsible particularly for his education.

Nigel's adult life was distinguished by achievements in a wide field of endeavour. He excelled as a novelist, a travel writer and poet. He worked in many parts of the world as a civil engineer, a government administrator, economist and authority on tropical agriculture.

He settled in Australia in 1981 after work and travel principally in south-east Asia. In semi-retirement, he continued activity in a wide field of interests. One of his last publications was *Capriol For Mother* which appeared in 1992. In it he clarified some of the previously enigmatic aspects of his legendary father's remarkable but short life. Just prior to his death Nigel deposited with his publishers the manuscript of his last book *Fur Hats In Stanleyville*.

## OBITUARY

### Nigel Heseltine

3rd July 1916 - 21st October 1995

Nigel was the son of Philip Arnold Heseltine better known as "Peter Warlock". He grew up in spacious, congenial surroundings thanks to the care lavished upon him by his grandmother and her husband

In surveying Nigel Heseltine's unusually diverse and uncommonly productive career which included no less than seven important books and a great many other publications, one can only be impressed and inspired by the sheer industry, scholarship and humanity of this rare man. Above all his achievements, however, it must be recorded that Nigel Heseltine was a loving husband and father to Suwan and Richard and a much respected and loyal friend of persons in many parts of the world.

Frank Callaway

We are sad to record the passing of two other PWS friends. MR writes: Tributes were paid to former member Brian Brockless at an *In memoriam* choral evensong on Sunday, 3rd March at the Priory Church of St Bartholomew the Great, West Smithfield where he had been organist for over 25 years. Several Warlockians were in the congregation and the service concluded with his *Prelude, toccata and chaconne* played by Malcolm Rudland. Sadly, the rector for most of Brian Brockless's reign who was to have given the sermon that night, processed in but died in his stall before he could deliver it. *The Times* obituary said that Prebendary Newell Wallbank could never resist gently upstaging his Directors of Music.

JB writes: There was a huge turnout on 15th March at the thanksgiving service for soprano Tracey Chadwell who died aged 37 earlier this year. The resident choir at St Clement Danes in The Strand did

full justice to Croft's setting of the Burial Sentences and chorales by Wood, Parry and Bach. The congregation, among whom were innumerable faces one knew from many branches of the music profession, lifted its voice heartily in some of the finer hymns by Ireland and Howells; and spoken tributes from three of her friends left no doubt of the impact Tracey had on so many by her strength of character, professionalism, concern for others and general zest for life. Warlock was but part of her notably wide-ranging interest in British music, contemporary and otherwise. A timely souvenir of her singing is the recently released Lyrita recording of three Rawsthorne symphonies: she sings the solo in the last movement of no. 2. Tracey was also due to be one of the soloists on a CD of songs by PWS member Betty Roe. She died two days before the session but, up to the last, was expecting to be there . . .

# LETTERS

## About Warlock's death

Recently, when reading a new book on Kent, it was heartening to see mention of Warlock's years spent in the village of Eynsford. What particularly caught my attention was the following about Warlock's death:

"He was found dead from gas poisoning in his London flat indicating suicide, though the inquest returned an open verdict and recent evidence concerning the gas supply points instead to an accidental death."<sup>1</sup>

I was naturally curious to know what this "recent evidence" was and accordingly wrote to the author about it. In his reply he told me he had read something in the *Daily Telegraph* within the last year or two that referred to a report in possession of the Gas Board or some such body pertaining to Warlock's death. It would seem that this dealt with the defects in the gas supply in Warlock's flat and it reflected that the coroner did not give enough weight to this. Unfortunately the author, who usually retains all such press cuttings for later reference, was not able to lay his hands on the article, and my own enquiries to the *Daily Telegraph* have also drawn a blank. I have written to the South East Gas Board about the existence, or otherwise, of this report and to date have received no reply.

The main reason for this letter is to ask whether anyone has seen, or seen mention of, this report. If it does exist, it would be quite a significant document, perhaps adding a different perspective on what we already know.

In the absence of such a report my own guess is that any deliberations by the Gas Board relate to the mystery of the missing plug, rather than the allegedly faulty gas tap. As regards the latter various views have been expressed from time to time, but it is worth remembering the coroner actually visited Warlock's flat and thought it was "pretty unlikely" (his words) the tap could have been turned on full by accident. My own suspicion is that if the Gas Company of the time was concerned about any aspect at all it would have been the missing plug. There had been some recent alterations in Warlock's flat: electric lighting had been installed<sup>2</sup> and a gas heater had been removed<sup>3</sup> leaving behind that lethal pipe. (Warlock had lived in the flat for about three months or so, and it is not known whether these alterations were carried out before or after his arrival there.) Clearly the severed pipe should have been sealed off in some way, but when questioned at the inquest, the representative of the gas company was not able to say whether a plug had ever been fitted to the pipe or not. I spoke to a gas fitter recently and he told me that had any plug been fitted at the time, the pipes being of lead, a certain amount of compression would have been involved at the pipe end. One would think it would have been relatively easy to have drawn a conclusion one way or the other following a close

examination. One wonders whether the representative might have been trying to protect someone by offering an equivocal opinion, and there's a good chance what we might nowadays call a "cowboy-ism" had been committed (i.e. in removing the gas heater the pipe had been merely sawn through by an untrained person and unwisely left as such). At the time the police made a thorough search for the plug, not only in the flat, but in the yard and on Warlock's person, and most accounts record that it could not be found (*The Star*<sup>4</sup> perversely notes it was lying on the floor, but is in a minority of one on this point). Judging from the comment Warlock made to Lionel Jellinek a few days before his death (see Barry Smith's biography page 282-3) it is reasonable to assume the pipe had been without a plug for some time: if the pipe had been securely plugged the remark about the looseness of the tap would have been quite irrelevant of course!

At the inquest the coroner concentrated more on the ease with which the gas tap could be turned on, and what he chose to glance over was, irrespective of whether Warlock's death was intentional or accidental, had the pipe been properly plugged in the first place the tragedy may never have occurred. For one who was in a depressed state, it is easy to understand the open pipe playing on Warlock's mind during the weeks leading up to his death. In our ultra cautious era of today no doubt such apparent negligence of the gas company would have prompted quite a stern rebuke from the coroner, may be with the possibility of legal action being taken.

John Mitchell

## Notes:

1 *Hidden Kent* by Alan Major (Countryside Books, Newbury 1994)

2 *Evening Standard* 17th December 1930

3 *The Star* 17th December 1930

4 *ibid.*

## On Gerald Cockshott

I read with interest Patrick Mills's article about Gerald Cockshott in the latest PW Newsletter, particularly as the picture painted therein is so very different from the Gerald that I knew before WWII. Gerald and I were exact contemporaries at Bristol University from 1935-39. Gerald was reading English and I, Maths; I was in a hostel and Gerald in digs so we had no other connection than that of music under Arthur Warrell. as a result we were friends, but not close ones.

We were both members of the University Choir and the Madrigal singers, Gerald being an excellent accompanist (and soloist in Dyson's *The blacksmiths*). We both studied harmony and were invited by Arthur Warrell from time to time to compose small items for local and public performance.

During those years I found Gerald a fairly mild student but always most conscientious, serious when necessary, but with a good sense of humour when appropriate. There was certainly no "irascible manner" and his wit was quite mild and certainly not "devastating and biting". Of course, his musical tastes (like mine) were being formulated in those days and I, certainly (and I believe Gerald too), took all the music we were being offered without being too analytical or didactic about it.

I cannot help wondering what caused him to change into the person described by Patrick Mills. In 1939 we inevitably parted and I never saw him again and I was very upset when I learned of his early death.

**Brian Cook**

Warlock and Quilter

I was intrigued by John Mitchell's little article about Quilter and Warlock. On the issue of the similarity between the two bars of Quilter's *English dance no 1* and Warlock's *Sweet content* I incline to the view that Warlock recalled the sequence subconsciously. As Mr Mitchell says, the passage is entirely characteristic of Warlock. What is intriguing is that it is not entirely uncharacteristic of Quilter either!

The other matter of intrigue is the quote from a signed copy of *The singer* which Warlock sent Quilter. If this does exist then there must have been two such presentations. I have in my possession a copy of *Late summer* which is inscribed in Warlock's tiny calligraphy, "To Roger Quilter/without whose genial influence there would have been no songs by Peter Warlock." This came to me from my aunt Lena Woodgate, née Mason (violinist in the BBC Symphony Orchestra in the 1930s) whose husband, Leslie Woodgate (BBC Chorus Master) was Quilter's private secretary and his literary executor.

To Roger Quilter  
without whose genial influence  
there would have been no songs by  
Peter Warlock

I enclose an enlarged photocopy of the inscription in case you are able to reproduce it in the Newsletter.

**Leslie East**

*Editor's note: when John Mitchell submitted his piece he left it up to me to put in the correct form of the quotation about which he was unsure. I have known about the wording for a long time, since I became interested in PW about 30 years ago, and others clearly*

*know about it too. The wording was so familiar that I didn't hesitate to edit John's article accordingly and, for good measure, I also included the information about its appearance on The singer which Stephen Banfield gives in his book Sensibility and English song (Cambridge University Press, 1985). Armed with Mr East's information and the different, more extensive, wording I therefore wrote to Professor Banfield for details of his source. Unfortunately he was unable to either remember it or to find it amongst his notes. At his suggestion, though, I then contacted Trevor Hold who also gives the more familiar quotation in his book about Quilter, The walled-in garden (Triad Press, 1978). But he could not confirm or deny Stephen Banfield's source. It was Fred Tomlinson's idea that I write to Mr Ernest Kaye who was kind enough to send me the following letter.*

The only dedication to Quilter that I know is that which he wrote on the flyleaf of *The English ayre* which reads "To Roger Quilter who has maintained so well the true tradition of the English Ayre. With all good wishes from Peter Warlock. Eynsford, September 1926."

I am lucky enough to own that particular copy and have pleasure in sending you a copy of the cover and flyleaf of the book.

There may well be other dedications to Quilter, but I have not seen any.

**Ernest Kaye**

To Roger Quilter  
who has maintained so well  
the true tradition of the English Ayre.  
With all good wishes from  
Peter Warlock.

Eynsford, September 1926

So the saga continues. Was the version of the quotation in John Mitchell's article (Newsletter 57) familiar to you or had you encountered any of those mentioned here before? Are there any others that you know about? If any reader has more information that could throw some light on the matter I'd be very interested to hear it. The matter is a small one but Warlock's indebtedness to Quilter is mentioned elsewhere too. In a letter to Colin Taylor (28/10/12) PW says that RQ's O mistress mine is "... one of the very few things that very simply send me into ecstasies every time I play it" and, in another letter to Taylor (9/8/19) "... the best lyrics ... remain the sole example of modern English music that one can hear over and over again with enriched pleasure." Please write and let me know - Ed.

## NEWSBRIEFS

Two years on from their Delius Sixtieth/Warlock Centenary concert in Bradford, The Thames Singers renew their association with PW's music on 2nd May 1996 when they perform choral arrangements of four songs. Andrew Phillips, the Singers' Musical Director, has made versions of *Sigh no more ladies*, *Mockery*, *Sweet-and-twenty* and *Pretty ring time* and they will be given in a concert at Dulwich Picture Gallery, College Road, London SE21 along with works by Vaughan Williams, Holst, Gordon Jacob, Jerome Kern, Ivor Novello, Sandy Wilson and Andrew Lloyd-Webber. 0181 693 5254 for tickets.

I am once again indebted to Bill Marsh who has sent me some news about Warlock-related events in the United States. Nora Sirbaugh included *Bethlehem Down* and *The distracted maid* (from *Lillygay*) in an all-British recital in Trinity Cathedral, Trenton NJ on 21st January. Her accompanist was Timothy Harrell, the Cathedral's organist. The recital also included some Delius songs. Bill also managed to contact PWS President Richard Rodney Bennett who was on his cabaret tour. They discussed the writings of Rodney Bennett (RRB's father) on Warlock and the poor condition of some Constant Lambert manuscripts that had been borrowed from the BBC.

You may have been puzzled to have read in February the obituary of one Peter Warlock. Coincidentally this was the pseudonym adopted by Alec Bell who went on to become a distinguished authority on illusions and theatrical magic. He was also interested in the occult and this must have thrown more than one person checking through the catalogue in, for example, the British Library.

In recent years (writes Malcolm Rudland) there have been noticeably more performances of Warlock's carols during the Christmas season. They had a good airing on the Finzi Singers' CD in 1993 (CHAN 9182) and, for the past three years, the Choir of King's College, Cambridge have included some in their *Nine lessons and carols*, broadcast worldwide. The Christmas edition of *Radio Times* lists more examples than would have been the case a few years ago. So it was good to find the distinctive harmonies pervading nearly half the programme given by a vibrant young choir at Saint Bartholomew's, Smithfield, on 9th December last. I am sorry we did not know about this for the last Newsletter. The Elysian Singers of London were founded by Matthew Greenall in 1986 and have since made a CD of the complete part-songs of Delius (Continuum CCD 1054), sung at the QEH and toured abroad. In the concert, they sang music by Lennox Berkeley, Colin Matthews, John Byrt, Arvo Pärt and Benjamin Britten as well as the Warlock carols. It was interesting to hear the Britten and Warlock settings of *As dew in Aprylle* in the same programme; surely someone should make another pair by providing a harp accompaniment for Warlock's *Balulalow*. There were also performances of *Bethlehem Down*, the two

Cornish Carols (in English!) as well as *I saw a fair maiden* and *Benedicamus Domino*.

Warlock's music also made an appearance in a concert entitled *Constant Lambert and friends* at the Purcell Room on 11th February. As well as performances of *Balulalow* and *Spring* there were pieces by William Walton, E J Moeran, Denis Aplvor, Lord Berners and, of course, Lambert himself.

Birthday greetings, albeit belatedly, are due to two of our Vice-presidents. David Cox celebrated his 80th on 4th February. Ian Parrott reached the same landmark on 8th March and both had concerts arranged to mark the events. Congratulations and best wishes to both of them.

And more congratulations, this time to life-member Dr Neil Mackie, on his being awarded the CBE.

Barry Smith's biography of PW (*Peter Warlock: the life of Philip Heseltine*) has outsold its first two editions and is now being issued by OUP in paperback. Details are as follows: ISBN 0 19 816605 2, Clarendon Press (OUP) £15.99. You can order it from your local bookseller, of course, or from new Society members the Kensington Music Shop, 9 Harrington Road, SW7 3ES (0171 589 9054) or their associated outlets Chimes Music Shop, 44 Marylebone Road (0171 935 1587) or the Barbican Music Shop (0171 588 9242). Barry has embarked upon a new series of Warlockian ventures including the editing of all of Warlock's extant correspondence. He would very much like anybody who possesses any of Warlock's letters to send him photocopies. All donors will be acknowledged in any publication that may arise (unless, of course, they choose not to be). Please contact Dr Barry Smith, 15 Belvedere Avenue, Oranjezicht, Cape Town 8001, South Africa.

Martin Stafford, whose company issued the excellent CD of E J Moeran's piano music played by Eric Parkin, is proposing another disc this time given over to a selection from the piano music of Alec Rowley. The running time is conjectured at 60-70 minutes and Eric Parkin has expressed an interest in again being the soloist. Anybody wishing to know more about this project is invited to contact J Martin Stafford at 298 Blossomfield Road, Solihull, B91 1TH.

The 1996 Birthday Concert will this year be hosted by the Birmingham Conservatoire. It will take place on Wednesday, 30th October at 7.30pm in the Recital Hall of the Conservatoire in Paradise Place, Birmingham B3 3HG. The Vocal Faculty, under Professor Keith Darlington and Julian Pike, will prepare a programme of songs and vocal chamber music. There will be more details in the next Newsletter.

The Percy Grainger Chamber Orchestra gave a concert of music by Grainger and others at Cecil Sharp House, Regents Park Road, on 30th March. Included was Warlock's *Capriol*.

HELP! The Penzance Choral Society needs more tenors who can sing in Cornish for the AGM Concert ... Contact Anthony Trodd on 01726 630870.

# INFORMATION

## The hire library

The Society has its own hire library of Warlock's music. If you wish to borrow material for performance please contact the Treasurer to begin with. The following items are available.

### Choral items (in volumes)

#### 1. Sociable Songs with piano and optional unison or two-part chorus 34 copies

Good ale; Peter Warlock's fancy; Twelve oxen  
The toper's Song; One More River; Maltworms  
The cricketers of Hambledon; Fill the cup Philip

#### 2. Sociable songs – Partsongs for male voices and piano 29 copies

Captain Stratton's fancy; Piggessie  
One more river; The lady's birthday

#### 3. Carols for unison voices 20 copies

Adam lay ybounden; Balulalow; Tyrley tyrlow  
The First Mercy; What cheer? Good cheer!  
Where Riches is Everlastingly; Carillon carilla  
The Five Lesser Joys of Mary

#### 4. Carols for SATB 60 copies

As dew in Aprylle; Benedicamus Domino  
Bethlehem Down; A Cornish Carol  
I saw a fair maiden

#### 5. Part-songs for SATB 40 copies

I have a garden; Little trotty wagtail  
Rest, sweet nymphs; Yarmouth fair  
Pretty ring time; The countryman; Jillian of Berry  
Queen Anne

#### 7. Mixed choir unaccompanied 40 copies

The full heart; A Cornish Christmas carol  
Corpus Christi; All the flowers of the spring  
Call for the robin redbreast and the wren  
The Shrouding of the Duchess of Malfi

#### 8. Upper voices

##### (2 and 3 parts with piano) 40 copies

The bayley berith the bell away; Lullaby  
Mourn no moe; Milkmaids  
Chanson du Jour de Noël (Arr. Fred Tomlinson)  
The first mercy

### Choral – individual copies

|   |    |
|---|----|
| Adam lay ybounden                         | 1  |
| All the flowers of the spring             | 43 |
| As dew in Aprylle                         | 97 |
| The bayley berith the bell away           | 2  |
| Balulalow                                 | 62 |
| Benedicamus Domino                        | 34 |
| Bethlehem Down                            | 37 |
| Call for the robin redbreast and the wren | 40 |
| Lullaby                                   | 31 |
| Maltworms                                 | 21 |

|   |    |
|---|----|
| Mourn no moe                              | 22 |
| One more river                            | 2  |
| The spring of the year (34 poor, 15 good) | 49 |
| Twelve oxen                               | 8  |
| The Shrouding of the Duchess of Malfi     | 42 |
| Where riches is everlastingly             | 30 |
| What cheer? Good cheer!                   | 32 |
| Yarmouth fair                             | 20 |

### Vocal arrangements

|                                      |    |
|--------------------------------------|----|
| Pavane (Capriol) A Jacobs            | 32 |
| Come to Bethlehem (Capriol) G Murray | 12 |
| Cherry Ripe – arr. PW                | 25 |

### String ensembles

All string parts for songs with string quartet are available through the Society.

Purcell: 3, 4 and 5-part fantasias, transc. PW, ed.  
André Mangeot: Score and parts

### Orchestral material

Capriol – Full orchestra  
Score; Parts: 2 Flts., 2 Obs., 2 Clts., 2 Bsns., 4 Hns., 2  
Tpts., 3 Troms., Tuba, S.D., (Timp. B.D. cyms.)  
Strings 7-6-4-5-2

#### Capriol – String orchestra

2 Scores; Strings 4-5-3-3-3

#### Serenade – String orchestra

Score; Strings 7-7-4-3-3

#### An Old Song – Full orchestra

Score; Parts: Flt., Ob., Clt., Hn., Strings Vn I, II, III,  
IV, Va, Vc I, II, Bass (one of each)

#### Balulalow – Soprano solo, string orch. & SATB

Score; Strings 8-8-4-4 chorus (no bass)

#### Balulalow – Soprano solo, string quartet & piano

Score and parts

#### Two Songs – Soprano and small orchestra

(A Sad Song, Pretty Ring Time)

Score; Parts 2 Flts., 2 Obs., 2 Clts., 2 Bsns., 2 Hns.,  
Glock, S.D., Celeste.

Strings 4-4-3-3 (no bass)

#### So sweet is she – voice and small orchestra (Delius orch. Warlock)

Score; 2 Flts., Ob., 2 Clts., 2 Bsns., Hn.,  
Strings 1-1-1-1-1

### Brass band

All items for 4 Tpts, 4 Tbn, Hn, Tb

Fill the cup, Philip and The cricketers of Hambledon  
for unison chorus & band, reconst. Eric Crees

Maltworms arr. Aiden Chamberlain (bar., unison  
chorus and band)

Love for love arr. Helen Vollam (bar. and band)

# Warlock in Cornwall



**Saturday 4th May 1996 at 7.30pm**  
**In the Lecture Theatre, Truro College, Gloweth, Truro**

**Music by Peter Warlock (1894-1930)**

A Cornish carol sung in Cornish and other carols,  
piano music, songs for soprano and tenor  
and readings about the composer's life in Cornwall

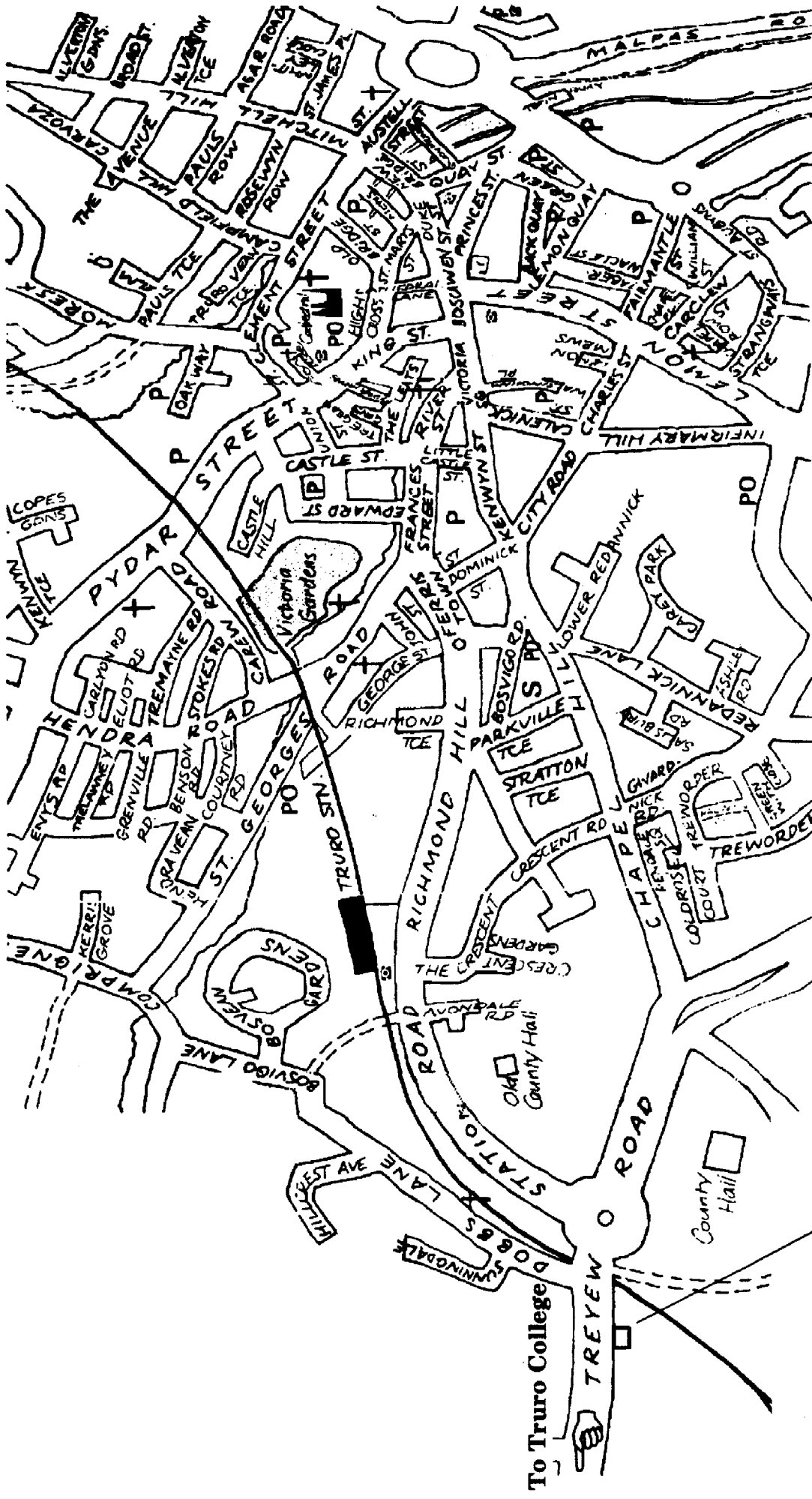
Programme devised by Jonathan Carne  
with the Penzance Choral Society conducted by Anthony Trodd  
Naomi Johnston (soprano) and Paul Martyn-West (tenor)  
Jonathan Carne (piano solo and accompanist)  
Catherine Savage (soprano) accompanied by Ann Fleet (piano)  
readings by Tim Harrison; compered by Brian Hammond

**Tickets £6**

Available from Malcolm Rudland – cheques to Peter Warlock Society please

**To be preceded at 6.30pm by a free, pre-concert talk by Dr Lionel Carley**  
***Heseltine and Delius in Cornwall and Grez***

Dr Carley's talk prepares for the next day's jaunt (depart Truro at 10am) to *The First and Last Inn*, Sennen. Geoff and Maria Gartside will prepare coffee and ?soup c. 11am. Thence to Bosigran Castle, other Warlockian spots and lunch (prepared by David Care) in the *Tinner's Arms*, Zennor, at 1pm. Return to Truro by 6pm for a Warlockian Choral Evensong: *The birds*, chant *Warlock in G minor* and István Koloss's *Fantasia in memoriam Peter Warlock* played by Simon Morley.  
(We thank Andrew Nethsingha, the Cathedral Organist, for arranging the service.)



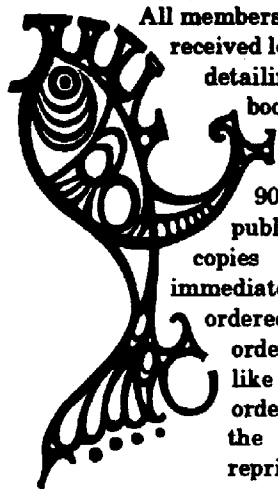
AGM 96: Meet at the County Arms at 12.30pm prior to lunch there.  
 After lunch there will be a convoy to Truro College where the meeting itself will take place at 3.00pm. Tea will be provided.

**The County Arms**



## PUBLICATIONS

### John Bishop (Thames Publishing) writes



All members of the Society should have received letters from me in February detailing the several new Thames books on English music available on special offer.

The *Fenby on Delius* 90th birthday volume will be published early in April and copies will be despatched immediately to those who have ordered. If you have not yet ordered but intend to, you may like to know that advance orders are mounting rapidly; the edition is limited and a reprint unlikely.

Among recent sheet-music publications have been important collections of Herbert Howells and E J Moeran songs. A book about Quilter's songs and an album of ten of them will appear in April. The full range of Warlock publications continues to be available. Enquiries please to me at 14 Barlby Road, London W10 6AR (0181 969 3579).

## EVENT

### The Chelsea ChronotopograPHical Crawl Saturday 8th June 1996

The 1996 Chelsea festival is set to host a re-run (or a re-walk, at least) of the crawl on the above date. The first of these was held in 1994 as part of the Centenary. In fact it took place the day before the famous birthday party at the Savoy Hotel. On that occasion, in late October, the weather was not particularly kind. Hopefully in June it will be different.

The details are similar to those in the past viz.

Coffee in the Terrace Bar of Harrods from 10am for those who wish.

At 11am a representative of the Harrods Press Office will be at the Food Hall entrance to wish us well for our jaunt.

We retrace Philp's walk to school at 35 Cliveden Place, have a drink at *The Antelope* and progress to 15 Whitehead's Grove where, from his third floor attic flat, Warlock described to Delius the wonderful view of the roofs of South Kensington. (The view is now blocked by flats but, on offering £2 to the verger at St Luke's Church, the 157 steps of the tower may be ascended to savour the scenario.)

We aim to get to Chelsea Green by 12.45pm where the police will join us. (Why? Will we be coming apart?) The constabulary will escort a marching band of musicians from the Guildhall School of Music, conducted by Eric Crees, so that we may sing, in a continuously moving manner, *The cricketers of Hambledon* all the way to 6a Bury Walk. *The old codger* will there announce that this was where Warlock may have made his arrangement of this very piece for the Savoy Orpheans in 1924.

The second watering hole will be *The Wellesley Arms* which is the lunch stop until 3pm.

Then there will be a concert or two at Dovehouse Green. This is next to the Register Office where Warlock was married on 22nd December 1916. Accompanied by the brass band, Mr Gordon Honey will sing *Love for love*, the song Warlock wrote for his wife, "Puma". There will also be a brass *Capriol*, *Beethoven's binge* and *Fill the cup Philip*.

(For the curious, Dovehouse Green is also the site of the mortuary where Warlock's body lay on 17th December 1930.)

In the repeat concert, the baton will be auctioned to whomsoever for one of those interesting new interpretations that have become so much a part of these events . . .

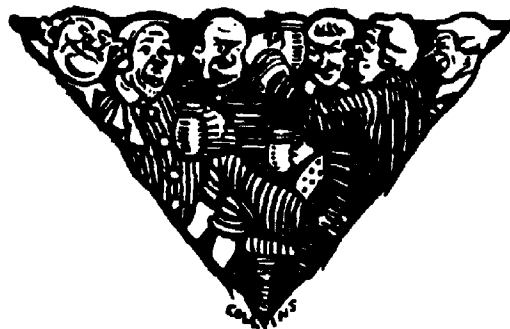
(Some folk will bid only to drop an unsuspecting friend into the hot-spot, you know.)

At about 4pm the throng will cross the road to inspect the Chenil Galleries, the Chelsea Arts Centre of the 1920s. Warlock was on the committee that elected the young John Barbirolli to his first musical appointment. We shall see the former concert hall and the stucco entrance hall, opened in 1924.

Progress will then be to 30 Tite Street where the GLC plaque commemorates Warlock's residency and we shall, alas, recall his early departure. Thereafter, Mr Grayburn Owen, landlord of the nearest pub, *The Surprise* in Christ Church Terrace, will welcome us and offer suitable libations to thirsty travellers.

A singalong will conclude the crawl.

Those intending to be there should contact Malcolm Rudland on 0171 589 9595.



## Warlock and Bartók

The first Warlock and Bartók event will take place in Budapest on Tuesday 30th April 1996 at 7.30pm in the Calvin Templom, Kalvin Tér, under the patronage of the British Ambassador, HE Christopher Long, as part of the Hungarian 1100 celebrations. The Oxford Orchestra da Camera under Malcolm Rudland will offer Warlock's *Capriol* and *Serenade* and Bartók's *Divertimento* and *Music for strings, percussion and celesta*. Plans for London events next March include concerts at the Purcell Room on Sunday 23rd March 1997 with Gemini, and at the Queen Elizabeth Hall on Monday 24th March 1997 with the same performers and programme as in Budapest. We are also hoping that English Heritage will unveil a blue plaque on the house where Bartók stayed in South Kensington.

Meanwhile, sometime during the next year in Budapest, there will be the first performance of *The curlew* in Hungarian. When details are known all our Hungarian members will automatically be notified but, if any other members would like to have more details, please contact the Hon. Sec. (See also the back page of this Newsletter.)

The Hungarian translation is given below:

## A Vad madár

### The Curlew

Music by Peter Warlock

Poems by WB Yeats

Hungarian translation by Vera Rózsa

### Figyelmezteti a madarat

Oh, vad madár, ne sírjál tovább!  
csak sirj nyugat felé sötét vízeken,  
vad zokogásod eszembe juttat  
szenvedélytől égő szemeket  
s keblemre hulló sötét hajat  
Nyugat felől gonoszt  
s ártalmat sir a szél.

### A szerelmes siratja a szerelem elvesztését

Sápadt arc, nyugodt kezek  
valaha volt egy szép barátnőm  
s reméltem szerelmet bánat helyett  
de belátott szívembe, s meglátta képmásodat  
sírva, zokogva elhagyott

## A lomok hervadása

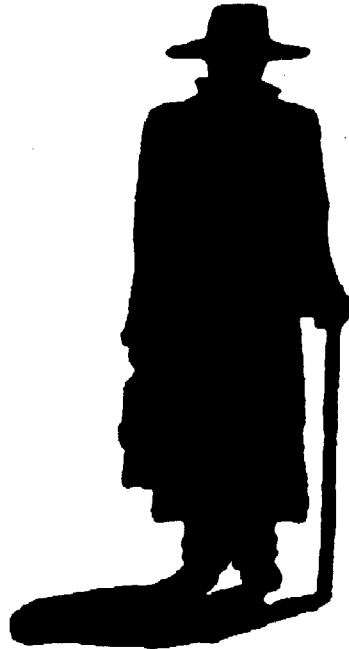
Én sírtam, midőn a hold, madárhoz így beszélt  
"Zokogj, panaszkodj, énekelj szabadon  
Én vágyom gyöngéd, derűs,  
irgalmas szavaidra  
mert az utak végtelenek  
s nem találok helyem sehol  
Lehunyóban volt a hold, az álmosvölgy felett  
s én álomba merültem magányos folyónál  
Nem hervadt el a lomb  
zord nyugati szél miatt  
de elhervadt mikor elmondtam álmain

Boszorkányok rejtett útját jól ismerem  
mély tóból jönnek sötét lepelben  
gyöngy koronával fejükön  
s ajkukon titkos mosoly  
Én látom a hold útját  
hol a Danaidák táncikat lejtik  
Mikor a fény sápad,  
lábuk a sziget pázsitján  
hol még csillog a hab.  
Nem hervadt el a lomb  
zord nyugati szél miatt  
de elhervadt mikor elmondtam álmain  
Én hallottam egy álmos vidékről,  
hol hattyúk szállnak arannyal  
összekötve  
s énekelnek  
Királyok, s királynők sétálnak ott  
a dalt hallgatva, boldogan,  
süketen vakon, reménytelenül  
évek telnek el s ők csak vándorolnak tovább  
Tudom, karvaly és bibic  
iszapos folyó partján  
Nem hervadt el a lomb  
zord nyugati szél miatt  
de elhervadt mikor elmondtam álmain

### Ó Hallja a sas sirását

Én vándorlok, a szélén az elhagyott tónál  
hol a szél sír a sásban  
mig a tengely eltörik, mely őrzi a csillagok helyét  
zászlók repülnek, s kezek repülnek mindenfelől  
és a fény köre határtalan  
s a te kebled nem fog  
nyugodni szerelmed kebelén

# Warlock at The Antelope



*By kind permission of the Landlords, Chris and Jean Faulkner*  
The Peter Warlock Society presents

## **Another Social Lunch**

At the nerve-centre of the Warlock Society  
a chance to meet the committee after one of their meetings

**Saturday 13th April 1996 from 1pm**

**The Antelope Tavern**  
**Eaton Terrace, London SW1**

Take underground to Sloane Square, turn right  
past the Royal Court Theatre and right into Cliveden Place.  
Eaton Terrace is then first left and the tavern is on the left.

If you intend to come, please phone Malcolm Rudland  
0171 589 9595 by Wednesday, 10th April 1996

**E** Poco più mosso  $\text{♩} = 72$

Oh, vad ma - dár, ne sír - jál to - vább!

Fl. *mf*  
Vi. Vc.  
Va.  
*mf sfz*

csak sírj nyu - gat fe - lé ső - tét - ví - ze -

Fl.  
Vi. Vc.  
Va.  
*mf dim.*

**F**

ken, vad zo - ko - gá - sod e - szem-be jut - tat

Fl. *mf*  
Vi. Vc.  
Va.  
*agitato cresc.*

Più mosso  $\text{♩} = 92$

szen - ve - dély - tó é - gó sze - me - ket s keb - lem-re-hul - ló só - tét ha

Fl.  
Vi. Vc.  
Va.  
*mf espress. molto*