



President Richard Rodney Bennett

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The Peter Warlock Society

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EDITORIAL

This Newsletter must begin with the sad news that David Cox, a founder member of the Society and one of its most devoted and industrious adherents, died on 31st January, shortly before his 81st birthday. Tributes from Ian Parrott and Fred Tomlinson appear within but I would like to preface their reminiscences and observations with a few of my own. Many in the Society, yourself among them, perhaps, knew David better than I did and for much longer but it was him, in his capacity as the then editor of the Newsletter, whom I, a relative PWS newcomer, approached with a prospective article. "Dear Mr Cox," I wrote; "Dear Brian," he wrote back "... we're all very informal in the Peter Warlock Society." And so began an association which lasted first of all until he nominated me for the PWS committee, went on until he decided to stand down as editor himself, when he did an excellent job of persuading me to be his successor, and then continued even further as he was still represented in these pages as a contributor. I remember well his dogged pursuit of Nigel Heseltine and the inconsistencies in *Capriol for Mother*, matters reported in the Newsletter which, unfortunately, remain unresolved because of Nigel's own death. And, on a couple of occasions after I had dared to send him an edited proof of what he had written, the telephone discussions that followed on the niceties of English grammar, syntax or punctuation were always good-natured and refreshing. I recall three calls one morning on whether or not an apostrophe should be used at a point in his text – David took words and how they were used seriously. And he could be equally forthright in committee but always gentlemanly and considerate however strongly he expressed his views. This edition contains his last two offerings and I am grateful to Mrs Sybil Cox for letting me go ahead with their publication.

Indeed, although I have written to Sybil already, I should like to take this opportunity of publicly expressing the condolences of the whole Society to her and to the rest of David's family.

And now I must also mention the deaths of Professor Arthur Jacobs (who, in addition to his many other musical interests and involvements, was a member of the PWS and himself a contributor to the Newsletter in the past) and Dr Eric Fenby, the distinguished Delius scholar who met Warlock at Grez-sur-Loing and elsewhere. Again, our thoughts are with their friends and families at this time.

On another tack, you will notice that the Chairman/Editor has moved. I am likely to move yet again in the course of the year but shall be at the address above until mid-July. Thereafter, if you need or wish to, please contact me through one of the other officers of the Society.

Brian Collins

CONTENTS

2 Obituary: David Cox

Ian Parrott
Fred Tomlinson

3 Articles

3 Delius, Nietzsche, Philip Heseltine and St Paul's

David Cox

4 Warlock's "ghostly fader":

Arnold Heseltine (1852-97)

Rhian Davies

10 Warlock & Bryant:

further notes

Silvester Mazzarella

10 AGM 1996

11 Letters

David Cox
John Mitchell
Paul Hopkins
Felix Arahamian

13 Newsbriefs

14 Reviews

Brian Collins
Fred Tomlinson
Malcolm Rudland

NB Also, enclosed with this Newsletter, is the brochure for the Warlock & Bartók celebrations to be held at various London venues in March. Do come and please pass on the information to your friends and other interested parties.

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OBITUARY

David (Vassall) Cox 4th February 1916-31st January 1997

Although born in England (Broadstairs), David Cox spent his early years in Australia. After two years at the RCM, he became organ scholar at Worcester College, Oxford in 1940.

David married, first Barbara Butcher in 1954 and there were one son and two daughters, Secondly he married Sybil Bell (who survives him) in 1992; and they moved back near his old haunts in Kent.

From 1956 to 1976 he was a music Producer and Organiser for the BBC, including the External Services.

A life-long enthusiast for the music of Peter Warlock, David Cox was the editor of the Peter Warlock Society Newsletter from 1983 until 1993, a task he carried out thoroughly and lovingly.

A BMus and MMus Oxon., he has produced books on Debussy, the Henry Wood Proms, the history of song and the symphony. A contributor to several musical journals, he was the editor jointly with John Bishop of the symposium *Peter Warlock: a centenary celebration* in 1994.

His compositions include several songs, chamber works and choral music. A happy 80th birthday celebration was followed at All Saints Church, Tudely, on 4th February, 1996, with a concert which included his *Brazilian song* and *Indian ritual dance* for piano, his *Five songs after John Milton* and extracts from the cantata *Of beasts*, as well as his *Mr Playford's musical banquet*. The performers were John Turner (recorder) Alison Wells (soprano) Keith Swallow (piano) and the Chantry Singers. Four composer friends attended in the large audience.

Sadly, he has died four days short of his 81st birthday. Always courteous and dignified, David will be much missed by his many friends, some of whom had carried on a lively and enthusiastic correspondence with him on many musical and philosophical topics.

Ian Parrott

[The editor writes: we held our most recent committee meeting on 8th February, shortly after David's death; indeed, David had been allocated his usual slot on the agenda in his capacity as chairman of the Publications Sub-committee. We began the proceedings with a short silence so that we could each remember David in our own way. After this, Philip Stone recited The long barrow, the poem that Bruce Blunt wrote in memory of Warlock. It was then that Fred Tomlinson provided some champagne so that we could drink a toast in David's memory; following this gesture, which many found moving, he read out the following tribute.]

David Cox: b. 4th February 1916; d. 31st January 1997 (just missed 81!)

David has been a stalwart of our Society since its

formation in 1963. Those first few years are somewhat hazy in my memory, but no doubt Patrick will remember them and Ian Parrott, who knew David before there was a Peter Warlock Society.

By the time that Patrick produced our first Newsletter in 1966 we were all on the Committee. Mind you, without denigrating us early disciples, it was an easy matter in those days. Anyone turning up for an AGM was immediately coerced!

Our first chairman, Gerald Cockshott (for our newer members pronounced Coe-shott, for some prissy reason - I'm sure Warlock would have revelled in the "cock", as he did) died around 1968. David agreed to stand in until a successor was found. He was far too busy to want the job and I took over in 1970 for my 25-year stint.

David worked for the BBC for most of his life, at Bush House, Yalding House, etc. Ironically enough, as he was the first to point out, the Beeb gave him more work (better paid) after his compulsory retirement at the age of 60 than he'd had to cope with while on the staff. (There's the Beeb for you!)

Despite his other activities, he did a lot for Warlock. He had already contributed to Newsletters for Patrick, John Bishop and Anthony Ingle, but in 1983 he undertook the Editorship himself himself, producing twenty issues before handing over to Brian in 1993. During that period he managed to bully more members into contributing. Previous editors had elicited contributions, but mostly from the "long-standing members". David encouraged unknowns to write for us. Contributions also came from other parts of the World - Europe, Australia, America, Cape Town (our first knowledge of Barry Smith) etc.

Looking through the old Newsletters to remind me of some of the things David did has been fascinating. We must recycle some of this material. There's a lot that our younger members will not have read, and much that I and older ones will have forgotten. I'm sure there's an anthology to be produced - David would have relished the task and done it well.

[Nothing much to do with David, but having got to Brian's report on our first visit to Ruddles Brewery in Rutland (1988) I was reminded of a lovely story Tony Ruddle told us when he joined us for lunch. He had recently been to an evening meal with a group of top brewers (collective noun wanted - "ruddle" perhaps?) and he was dining opposite the Watney's boss, who opined: "I can't understand it. The other night I was in a Watney's pub. The floors were spotless, but the pub was empty. Then I went into a pub that sold Ruddle's. The floors were dirty but the place was full. Why do you think that was?"

The other brewers were looking at each other, wondering how Tony would respond to that one. Taking the bull by the horns, the response was, "It's because you sell such f**king rubbish."

[[I make no apologies for my language. David appreciated the story, and I cherish the time when John Cleese, in a tribute to Graham Chapman, announced proudly that he would be the first person to say "f**king" in a Memorial Service.]]

[Back to Watney's! Far from putting the chap off, he

turned to a minion and said: "You know, we might start selling Ruddles in our pubs." It happened, though what I've tasted is not up to what I had in Rutland.]

One of David's instigations was an index at the end of each Newsletter. A complete index was under way in the USA, but people kept dying . . . Perhaps someone here can take on that job. Obviously some of the material is ephemeral, but as I said earlier there is much of interest. He also included snippets and longer chunks from articles by PW and others, reproductions of sketches, etc. making for a more attractive visual appeal. Brian has taken on that idea and expanded it – all to the good.

David's 20th and last Newsletter was a pleasant changeover, including Brian's "How I came across" article and yet more thoughts on the "suicide". While not wishing to offend the "Oh no, not again!" brigade I have had one more thought only this week. An article in a paper about SAD (Seasonal Affective Disorder) which depresses those lacking sunlight and climaxes in winter, made me think Warlock might have been a sufferer from that syndrome. There's something for the next generation of Warlock nutters to ponder.

Finally, on a serious note, I know we will all thank Sybil for sharing David's last four years. He deserved her.

A toast – to Sybil.

Fred Tomlinson

ARTICLES

[It is fitting that the first of this edition's articles is one by David. In this piece, the last that he was to write for the PWS Newsletter – although a letter from him is also published later in this issue – David Cox picks up an item in the Newsbriefs section of No. 59. You may recall that Malcolm Rudland wrote of how a performance of Delius's *A mass of life* eventually went ahead after, as he reported, doubts were raised by the authorities at St Paul's Cathedral concerning its suitability for a Christian church. See also this time's Newsbriefs Ed.]

Delius, Nietzsche, Philip Heseltine and St Paul's

No thunderbolts came down on St Paul's Cathedral (as far as we know) when *A mass of life* by Delius was performed within its hallowed walls as part of last year's City of London Festival. The sensational controversy that went on before the event – as to whether St Paul's Cathedral is an appropriate venue for a performance of *A mass of life* – is reported by Malcolm Rudland in Newsletter 59 (p 17) clearly, to start with. But as soon as Philip Heseltine's book on Delius is brought in, there is often difficulty in making sense of what's happening because there are

large, important gaps where explanation is badly needed.

The first surprise was to be told, "In the end it was left to PWS committee member Felix Aprahamian to quote to the Dean and Chapter of St Paul's from PH's book on Delius (Bodley Head, 1923)." PH writes about *A mass of life* on p 106. And as a result of those quotes – amazingly – it was possible for John Scott, the Director of Music at St Paul's, to write, "I was grateful to Felix for his intervention in the whole business, on the strength of which the Dean and Chapter were entirely happy that the performance should go ahead." (My italics)

The Newsletter account seems to suggest that it was solely what Felix quoted from PH's book that produced this remarkable result. But how was that possible? Look at the quotations that emerged. First, there was PH's exuberant appraisal of the music: "This colossal work, without a doubt the greatest musical achievement since Wagner [PH was writing in 1923], a Mass worthy to rank beside the great Mass of Sebastian Bach . . ." That could have made an immediate impression on the Dean and Chapter, I suppose. The next PH quotation was, "[This] is, in the fullest sense of the word, a deeply religious work . . ." Did the Dean and Chapter take that statement at its face value? Did Felix enlarge on the statement? And did the statement somehow override and obliterate the Nietzschean connection? The fact that the text of *A mass of life* is selected from Nietzsche's *Also sprach Zarathustra* meant that the "religious" content, or Nietzschean world-view (*Weltanschauung*) amounted to worship of Nature and the extravagant glorification of Man – together with a spurning of the concepts and ideals of Christian civilisation. Delius, composing his colossal work, was strongly in sympathy with the Nietzschean world-view and (as he made painfully clear) he was as savagely anti-Christian as he could possibly have been. What on earth would Delius's reaction have been to the idea of a performance of *A mass of life* in St Paul's Cathedral? Hilarity? Anger? Contempt?

The final part of the PH quotations is decidedly Nietzschean in spirit and I wonder how the Dean and Chapter would have reacted to it – " . . . one can imagine a more spiritually enlightened generation performing [*A mass of life*] as a solemn ritual in some gigantic open-air theatre, year after year at the coming-in of summer."

So perhaps Felix would be kind enough to fill in the gaps for us, telling precisely how the quotations from PH's book were put to the Dean and Chapter so that (as John Scott has said) they were "entirely happy that the performance should go ahead". This could be an episode of interest to future generations.

David Cox

[David sent me his piece with an extra copy to send to Felix Aprahamian for his deliberation and response; he replies on pp 12-13 – Ed.]

Warlock's "ghostly fader" Arnold Heseltine (1852-97)

Peter Warlock's father is a shadowy figure. No likeness of him survives and details about him are scant. Yet this was the man who, had he lived beyond middle age, might have been more successful than his widow in diverting their son away from music towards a more conventional, high-profile and lucrative establishment career. As 13th March 1997 marks the centenary of his passing, this Newsletter seems an appropriate place to bring forward fresh information about Heseltine which has lately come to light.

Arnold Heseltine was born on 18th January 1852 at Blackheath Park, Charlton; he was the fourth son and the eighth of the twelve children of Edward Heseltine, founder of the family stockbroking firm of Heseltine, Powell & Co., and his first wife Mary Norfor. Arnold qualified as a solicitor, passing his final examinations on 28th January 1874¹ before building a successful career as a partner in the London firm of Messrs Blake, Heseltine, Child and Grailsheim at 4 Serjeants Inn. A blue plaque marks the corner plot which these premises occupied until 1910, where Chancery Lane and Fleet Street meet. Heseltine's private town address was 46 Leinster Square,² although he continued to alternate with the family home, Fir Grove at Godalming, which his father had acquired by the 1861 Census.

Arnold's first wife Florence Marion or "Floie" was the youngest daughter of George James Hull, a prosperous timber merchant and landowner at neighbouring Westbrook House.³ Their "Fashionable Marriage . . . a very pleasing event",⁴ conducted in part by the bridegroom's younger brother, Rev. Ernest Heseltine, took place at Godalming Parish Church on 20th February 1878. Following a wedding breakfast for a large number of guests at the bride's home and a touring honeymoon out of Paris *via* Folkestone, the couple settled at Brookfield Cottage, Mitcham.

Their relationship was short-lived for Floie died at 88 Gloucester Place, Portman Square, London, on 5th March 1880. Her death certificate reads "Splenic Leucocythaemia many years" – leukaemia in today's terms – plus "Exhaustion after premature confinement 8 days".⁵ Floie was just 24 and it was barely two years since the *éclat* of her wedding. "Many were the expressions of regret," reflected the *Surrey Advertiser*, "that the deceased, who was universally beloved, should have been cut off so early".⁶ An ostentatious funeral was arranged during which neither trapping nor expense was spared. Floie's coffin was placed in an open car, drawn by four greys, to Godalming Church and borne within by six Westbrook manservants wearing white smock frocks. Her unusual vault in Godalming Old Cemetery, crowned with a white marble cross and passion-flowered boulder, would come to be occupied by her husband and by Warlock himself in their turn.

Nearly a decade passed before Arnold Heseltine married again. His second wife Bessie Mary Edith – eldest of the seven children of a country doctor who was seeing out the last thirty years of his career in

Knighton, Radnorshire – was known commonly as "Covie", a diminutive distilled from her distinctive maiden name of Covernton. This wedding was solemnised at St George's, Hanover Square, on 10th October 1889. Arnold gave his address at the time of his marriage as 48 Upper Grosvenor Street, London, whilst his bride was accommodated in Great Warley, Essex. Presumably she stayed at Goldings, the showpiece mock-Tudor mansion at the heart of the extensive estates owned in and around the village by stockbroker Evelyn Heseltine, her brother-in-law to be. Covie's father, Charles Covernton, and William Fraser Tytler, another Warley-based broker,⁷ acted as the couple's witnesses.

How Arnold Heseltine came to meet and court the lady who became his second wife has never previously been clear. A new source, the diary of Minnie Heseltine for 1884, casts some light on the matter. Minnie, as well as being Arnold's sister-in-law through marriage to his brother Evelyn on 1st June 1875, was also a sister of his late first wife Floie Hull. Naturally her diary charts Hull and Heseltine family life in considerable detail. Particularly striking, though, is the prominence which Edith Covernton also enjoyed in those circles.

Piecing together clues from Minnie's diary it emerges that, as was the case in his first marriage to Floie, Arnold's second relationship also sprang from common Godalming connections. The 1881 Census shows 21-year-old Covie still living at Knighton where she managed the household of her widowed father Charles and supervised the upbringing of her youngest siblings Percy, aged eleven, and Clement, nine. Three years later she was firmly established in the Hull-Heseltine orbit. The Hull girls and the younger Heseltines operated as a pack, meeting regularly to socialise or stay at a triangle of family properties – Westbrook House, Goldings and 16 Gloucester Place, London. Minnie and her sisters Edith and Fanny (nicknamed "Fidge") represented the Hulls. Evelyn, Arnold and their brother Leigh led the Heseltines with occasional appearances from sisters Edith and Jessie. The other principal member of the group was Covie, her omnipresence so taken for granted that Minnie evolved a special code to distinguish between the three Ediths in diary entries: "Eduff" was Edith Heseltine while "Edie" and "Edie Cov." signified Ediths Hull and Covernton respectively. These last – "the two Edies" – were almost inseparable.

Godalming was Covie's main base. She served as a companion to Jane Hull⁸ if her daughters Edie and Fidge were away from Westbrook, although her own frequent comings and goings suggest this was an informal arrangement at best. It is more likely that Covie was actually related to the Hulls through her father's family; Minnie's diary makes frequent mention of Covie's aunts, notably that "the two Mrs Coverntons came unexpectedly to lunch" at Westbrook on Easter Saturday 1884. Covie often stayed at 21 Aberdeen Park, Highbury, with Ellen, an aunt by marriage to her father's brother Alfred Hennell Covernton, a City merchant. The diary shows that Edie and Fidge were wont to spend the occasional

night there with them, too. Nigel Heseltine certainly recalled an "aged cousin"⁹ of his grandmother's called Fanny. If this was Fidge then Jane Hull was another of Covie's aunts and Minnie and Floie Hull were also cousins.

Covernton and Hull connections can presently be established as early as February 1878. A report of Arnold Heseltine's first marriage reveals that the six young women who attended Floie Hull, all lovely in white brocade satin and real orange blossoms, were Edie and Fidge, three Misses Heseltine and a "Miss Covernton" [*sic*].¹⁰ Covie at 17, it would appear, was bridesmaid at her cousin's wedding to the man who eventually became her own first husband.¹¹

By 1884 Minnie Heseltine's diary is riddled with references to Covie's connections with Hulls and Heseltines. At Westbrook, for example, she threw herself into country pursuits and good works, beautifying the church and cemetery, attending early service, riding and hunting with Evelyn, playing tennis, taking constitutionals, attending singing practice and supporting amateur theatricals in Guildford. Arnold Heseltine arrived to spend Easter at Godalming from 9th April; on the 14th he, Covie, Evelyn and Minnie formed a foursome to deliver tobacco to inmates of the local workhouse. Arnold also returned to Surrey for a long weekend at the end of May.

Reading between diary lines, it seems that Arnold and Leigh Heseltine lived in the pockets of their married brother Evelyn and his wife both in London and in Essex. They shared the same addresses at Gloucester Place and Goldings and were closely involved in the refurbishments that dominated 1884 to provide a nursery at Great Warley for the couple's first child Muriel.¹² Covie's visits to Goldings were intermittent but she called or stayed at Gloucester Place regularly – sometimes weekly – to join young members of the Hull-Heseltine clan in shopping, dancing and other entertainments. She, Edie and Minnie attended a pantomime at Her Majesty's Theatre on 12th January, for instance, and a Covent Garden performance of *Faust* on the 23rd. Covie and Edie also stayed with a Mrs Edwards and kept appointments with a personal dressmaker.

A handful of Arnold Heseltine's professional and private engagements is revealed by his sister-in-law's diary, too. He returned "from abroad" on 6th January 1884; he visited Lymington, Hampshire, with his eldest brother John Postle ("Jack") on 8th-9th February and made an early start for Leamington Spa, presumably on business, on 26th September. As a Freeman and Liveryman of the Worshipful Company of Dyers,¹³ he dined at Dyers' Hall in March, May and November. He also belonged to a club, eating there on 20th May. Otherwise, Arnold and Covie continued to get to know one another as well as chaperoned company allowed. On 17th May Minnie's entry reads, "Arnold the Edies and I went to the Academy for 2 hours". On 26th June, "Arnold dined at the Health Exhibition with Fidge and Edie Cov." and on 11th July, "At 3 Arnold came to fetch me to go with him to Eton and Cambridge match, then

we met Edie Cov. and stayed till 6.45".

The high point of 1884 was a summer holiday in East Anglia shared by Coverntons, Hulls and Heseltines. Covie joined her aunts at a house they rented in Lowestoft for two months from July; Arnold Heseltine settled Jane Hull into the town from 14th August. By Regatta Day, the 28th, he, Edie, Fidge, Evelyn, Minnie, Muriel and her nurse were all staying locally. Arnold hired and took charge of a yacht so that the combined party could enjoy trips to Yarmouth and Beccles. A breakaway group including Arnold and Covie put up at *The Maid's Head*, Norwich, from 30th August to shop in the Saturday market and attend Cathedral service on Sunday. They went by train to meet Eduff and Jessie Heseltine in Cromer on the Monday; their onward jaunt to another sister, Alice Heseltine, at Dilham was rained off. On Tuesday, 2nd September, all left Norwich early for Fritton Lakes where Fidge, Covie and Arnold fished. Back in Lowestoft until the 8th, Covie moved into the Hull-Heseltine household once her own family party disbanded.

Covie sailed for eastern Canada on 9th October 1884 and spent the days leading up to her departure at Godalming. No evidence exists of any firm understanding between the couple, but Arnold certainly led the small delegation – himself, Edie and Fidge – which travelled to wish her *bon voyage* at Liverpool. Nigel Heseltine thought that his grandmother was driven abroad because Charles Covernton died leaving little money in 1884:

Edith was thrown on the charity of relatives, and sailed ... to find a husband in Toronto ... returning to England nearly seven years later.¹⁴

Several details here must be revised. First, Covernton died in 1890, not 1884, so his daughter's trip was never a necessity – rather, an opportunity. Second, Covie returned to Britain within at most five, not seven, years, for her marriage to Arnold took place in 1889. And third, after docking at Quebec she spent time in Simcoe as well as Toronto; a back page of Minnie's diary records her address as "E. Cov., Simcoe, Norfolk Co., Ontario, Canada W.". Charles Covernton had been born at Simcoe, north of Lake Erie, in 1833 so his daughter must initially have been taken to the bosom of relatives still settled there.

While Covie was away, connections between Coverntons, Hulls and Heseltines were gently reinforced. Twelve pairs of gloves, for example, were presented by "Mrs E. Heseltine (Warley)"¹⁵ to Covie's sister Constance on the occasion of her marriage to Rev. Walter Richings in September 1885. There were also gifts from the Halls [Hulls] of Godalming and Manchester. Ties were further cemented when the eldest of Covie's brothers, Charles Ashton Covernton, joined Heseltine, Powell & Co. in July 1886¹⁶ followed by a Richings nephew in March 1901.¹⁷ These links guaranteed lasting business for the firm. Client stock-ledgers chart portfolios for Covie and a clutch of Richings in-laws plus her second husband Walter Buckley-Jones and his siblings.¹⁸

Out in Canada, meantime, Covie had moved on to the "Toronto Coverntons"¹⁹ and attracted a new but

ephemeral suitor. Nigel Heseltine summarises her own synopsis of events:

Fred, the man she fell in love with, died of "galloping TB" and a diary of 1885 records her chagrin.²⁰

How different the course of history might have been. Instead, the 29-year-old Covie came home, learned that 37-year-old Arnold Heseltine was still free and married him in 1889.

Three addresses have been established for Arnold and Covie during their life together. When the Census was taken on 5th April 1891 they formed part of Evelyn and Minnie Heseltine's household at Goldings.²¹ They also owned a town house at 27 Hans Road, Knightsbridge where the domestic staff was headed by a butler, Leonard Cutting. Arnold died here in 1897 and Covie retained the property well into her second marriage before selling up to Harrods.²² Most famous, of course, remains that link with *The Savoy* where Philip Arnold, his parents' only child, was born five years to the month after their wedding. Covie also gave "The Savoy Hotel" as her address when registering the birth on 3rd December 1894. This intriguing arrangement was probably influenced by proximity to Serjeants Inn; it certainly lasted some considerable time. Writing from Rome's *Grand-Hôtel* to his mother, Warlock enthused, "In this excellent place I begin to understand how you must have loved your years at the Savoy!"²³ To Delius, the tone was naturally more critical - "She and my father lived lavishly for years in the Savoy Hotel and yet she grudges me a paltry £10 a month".²⁴ A collapse in Covie's catering arrangements at Cefn-Bryntalch prompted the vinegary, seldom-cited:

I hope you will not be left long cookless. I think you are too exacting in your demands - you do not want Savoy Restaurant dinners (at least I hope not!)²⁵

Arnold Heseltine died after a protracted illness on Saturday, 13 March 1897 aged 45. His cause of death was certified as "Exhaustion" following a "Malignant disease of Rectum", presumably cancer. The *Surrey Advertiser* again gives fullest information about his funeral arrangements the following Tuesday: a privately-chartered train which conveyed coffin and mourners from Waterloo Station to Surrey; four clergy and a fully choral service at Godalming Parish Church; and the procession of carriages and private vehicles towards interment at the Old Cemetery. Servants from Hans Road and Goldings attended and the host of wreaths and crosses was headed by one "from the widow and child".²⁶ Heseltine's estate, declared as £24 921 14s 8d, was later resworn at the value of £25 840 7s 10d.²⁷ His will, made a bare fortnight before the end, appointed his wife and brother Evelyn as executors. Arnold's property and the income from his residuary estate passed to Covie "during her life for her sole and separate use".²⁸ Only on his mother's death would Warlock have come into any inheritance and, as he predeceased her by 13 years, he never derived benefit from the bulk of his late father's wealth.

Evelyn, two years older than Arnold and his immediate senior in the hierarchy of Heseltine siblings, was present at his passing and registered

his death. By 1904, he had raised a grandiose memorial to his brother just three hundred yards along the main road from his Essex home. The Church of St Mary the Virgin, Great Warley, was built in Art Nouveau style by two members of the Art Workers Guild, architect Charles Harrison Townsend and artist Sir William Reynolds-Stevens. Heseltine donated £5 000 towards the project, plus a parcel of land bounded by his estates on three sides, and specified that the interior design should dwell on the Resurrection. Minnie laid the foundation stone on 5th July 1902 and the building was consecrated by the Bishop of St Albans on 1st June 1904. A white marble tablet over the south door records that "This church was built in the year AD 1902 to the glory of God and in memory of my brother Arnold Heseltine". Two discreet brass plaques beneath windows depicting St Francis of Assisi and St Cecilia also bear the dedications "To the Glory of God and in Loving Memory of my Husband Arnold Heseltine" and "my Father Arnold Heseltine".

This ghostly father triggered at least two preoccupations which pervade Warlock's correspondence from beginning to end: his perceived financial position and his relationship with his uncle Evelyn. Covie shrewdly reinforced links with the well-heeled Heseltines by spending Christmas and Easter²⁹ at Great Warley whenever possible. Warlock was clearly encouraged to regard his uncle as a substitute parent as well as godfather for several letters contain the pet name by which he referred to him, "Daddy Ebby" or "Ebley".³⁰ A teenage assessment of "the family saint" ran:

... he is quite a pleasant person, though nothing exceptional, though in the capacity of the heavy, religious [sic] uncle I cannot boast of any great love for him.³¹

Warlock mustered an identikit description of Walter Buckley-Jones, "the amiable creature" who became his stepfather in 1903:

I say nothing against my step-father: he is quite a pleasant person in his way, but - well, you will have realised "his way".³²

Small wonder, then, that Warlock "sought his father in his mother, and when this failed, in a succession of exterior personalities".³³ It is significant that each of the above confidences was addressed to his principal "musical god-father",³⁴ Frederick Delius.

Evelyn and Walter did gesture at parenting. The former forwarded cheques³⁵ and cast-off white shirts;³⁶ the latter fostered Warlock's interest in trains, motor-bikes and "various things motorious".³⁷ Both also visited him at Eton, notably on the day of his confirmation, 11th December 1909, and witnessed his first communion in Great Warley Church that Christmas. The unhealthy symbolism of ritual gatherings in the family chapel of his father's mock mausoleum proved ever more insupportable, however, and in 1913 Warlock broke with tradition to holiday with his aunt Connie Richings in Herefordshire. Yet, although succeeding visits to Goldings were intermittent, dutiful seasonal greetings were still despatched care of Covie. One postcard was sent the moment Warlock landed with D H Lawrence in Cornwall,³⁸ two more came in a rush as late as 1929.³⁹

Having informed Robert Nichols that Evelyn was "not likely to last long",⁴⁰ Warlock may have been trying to keep his name alive at Warley and jog the ailing octogenarian into bequeathing him a portion of his £640 000 fortune. Following his failed attempt at fundraising by carol dedication in that quarter,⁴¹ this gambit also proved unsuccessful. It was the last time he considered himself a Heseltine. "After this," Warlock told Delius. "I resolved finally to abandon all further use of the family name".⁴²

Apart from the "hideous church"⁴³ – "Heseltine's folly"⁴⁴ – and its tainted associations, Warlock had another reason particularly to despise those Essex Christmases: they were not his own. Correspondence with his mother reveals just how he hankered after spending the festive season in a private family gathering.⁴⁵ Warlock was deeply attached to Hans Road – the most obvious and tangible link with his lost father – and dropped repeated hints about the virtues of a London Christmas. His letters became desperate to the point of distraction when he realised that the house must be demolished. He wrote to Covie early in February 1909:

... when I think about our nice cosy home where we have lived ever since I was born, being pulled down, I feel absolutely miserable as I do love it so as you know. I do hope it will turn out alright as it will be simply horrid.⁴⁶

Five days later he was still:

... very miserable when I think of the possibility of leaving our dear home ... I do feel it so dreadfully. I pray that it may be alright for us and that we don't have to move out. Please don't move out if possible, please, please.⁴⁷

"Hang on to Hans Road tight!"⁴⁸ remained Warlock's watchword well into 1910. Even when the war was lost, he won minor skirmishes to preserve the dining-room panelling⁴⁹ and front door.⁵⁰ Once the Joneses began vacating their Welsh country seat in his stepfather's favour, Warlock also sensed an opportunity to launch a new family tradition: "I presume and hope we shall spend Christmas at Cefn-Bryntalch".⁵¹ But still Essex held sway, much to his mounting dismay:

I am more annoyed than I can possibly say that we have got to go and waste time at Warley, after the beautiful hopes and anticipations you raised for me, about a really enjoyable Christmas at home – a prospect to which I have so long looked forward but have never in my life realised!⁵²

A childhood fascination with genealogy was another way in which Warlock sought to establish a sense of personal identity and inheritance. He jotted down an embryonic Heseltine family tree in 1905,⁵³ and Joseph Heseltine, his father's youngest brother, elucidated the origins of:

... the noble name of Heseltine ... we are a mixture of York-shire and Norfolk, two counties which have produced some of the best kinds of Englishmen, so that is very satisfactory.⁵⁴

Uncle Joe was also sensitive and thoughtful in sending a steady stream of family memorabilia – letters, autographs and photographs – from his home in Marlotte.

When it came to information about Arnold Heseltine, though, even the quest seems almost to have been

taboo. Warlock was not quite two and a half years old when Arnold died so naturally wished to discover more about the father whom he scarcely remembered, let alone knew. Yet his correspondence yields only two major references and each of these is clouded by supposition or confusion. He wrote to Delius at the age of eighteen:

My father was, I understand, excessively pious, fervent in his devotion to the "grand traditions" of Christianity and the British nation and empire, no doubt!⁵⁵

He also recorded this clumsy conversation with his stepfather at the age of fifteen:

I was discussing with Walter yesterday, and he said he thought that Uncle Evelyn was my other godfather; I said I had been told that Daddy was my other godfather, though now I come to think of it, it seems to me rather extra-ordinary that my own father should be also my godfather; will you please tell me for certain? Also, was Daddy born in 1852 or was he 52 when he died? I seem to remember something about 52 on the tablet over the porch at Warley church, and I asked Walter, but he did not know; he seemed inclined to think that he was born in 1852, and was younger than Uncle Evelyn; I always thought he was older.⁵⁶

A scattering of clues elsewhere suggests that Arnold may have shared the artistic flair and collecting acumen of his brothers Joe and Jack. Writing from new digs in 1915, Warlock asked his mother to bring all his belongings to London later that week, including "etchings of A.H. and J.P.H. the two Tiger drawings and if possible to pack, the Isis".⁵⁷

This extract from a letter Joe sent his nephew in 1912 is also striking:

I remember quite well the caricatures [*sic*] in your father's office. They are very clever ... Pellegrini an Italian did the caricatures. He had been dead many years. I used to meet him at the Arts Club.⁵⁸

Carlo Pellegrini's "caricatures of legal personages which were formerly at Serjeants Inn and belonged to my husband Arnold Heseltine" are specified again as in Covie's will of 7th May 1942.

Unfortunately, when Covie talked of Arnold Heseltine, she tended to add overtones of emotional blackmail. After Warlock was caught slacking at Eton, for example, Covie used an icon of his late father as a spur toward self-improvement:

How can I thank you enough for the beautiful photograph of Daddy which you have given me! It is most lovely and I cannot thank you enough – I shall indeed keep it and prize it all my life. And I do hope and trust it may help me to be better and more worthy of Daddy; I really mean to turn over a new leaf altogether to-day for the New Year and show you that I really am your loving son and do more to reward you for all you have done for me, as I know I have been very unkind and selfish this term so far.⁵⁹

Additional trophies arrived as he grew towards adulthood:

Thank you so very much for the beautiful watch-chain; of course I shall take great care of it. Whose did you say it was? Was it Daddy's? or did it belong to your family? It is a beauty;⁶⁰

and:

I did get Daddy's watch; I am so sorry I never thanked you before, as it was very good of you to let me have it, though I think it is really too good to wear here.⁶¹

With age, too, came a mother's need to find a suitable and stable career for her son. As she had been careful to cultivate her connections at Great Warley, so Covie was also assiduous in maintaining professional links with her late husband's firm. Mr Blake represented Serjeants Inn at Arnold Heseltine's funeral but it was another partner, Stephen A Child, with whom she developed a longer-term working relationship. Child acted on her behalf over the sale of Hans Road.⁶² Even Puma had dealings with him after the birth of her son, although her only surviving letter in the British Library breathes the sigh of relief "How glad I am that I will not have to communicate with Child again".⁶³

Child took a personal interest in Warlock as a boy and seems to have been on something of the same wavelength. Forwarding £10 from the estate of his "Aunt Eduff",⁶⁴ Edith Heseltine, who had died on 16th September 1904, Child wrote to Covie:

I hope Philip is flourishing and will get a great deal of pleasure out of his Legacy and I hope he is still showing signs of becoming a literary light. I get so tired of eternal brainless games though I know I ought to be ashamed to say so.⁶⁵

When the workplace beckoned, Warlock determined to give Serjeants Inn first chance of snapping him up:

I have come to the conclusion that if you have no strong desire to the contrary, I should very much rather go into Mr Child's office than on the Stock Exchange, especially as I have, as you know, a great liking for what I know of law. And besides, I should like to go into Daddy's old office, especially as my name is also Heseltine, and there is not likelihood of anyone else of the name going into the office.⁶⁶

The arrangement never came to fruition, of course, but his penetrating intellect, meticulousness and capacity for sheer hard work would surely have made Warlock a tough, proficient, even affluent lawyer like his father. He preferred instead to punctuate an impecunious freelance career with intermittent litigiousness: legal advice about publishing settings of W B Yeats without permission; legal action over the libellous *Women in love* . . .

While knowledge of Arnold Heseltine remains imperfect and incomplete, he and his son will continue to appear poles apart. Yet for all the bravura rejection of beliefs and moral values which he believed Arnold to embody, was the composer his father's antithesis in everything? Compare Peter Warlock's *raison d'être*:

I would rather spend my life trying to achieve one book of little songs that shall have a lasting fragrance than pile up tome upon tome on the dusty shelves of the British Museum.⁶⁷

with the epigraph chosen for Arnold Heseltine's memorial tablet in Great Warley Church:

So might I toiling morn till eve
Some purpose in my life fulfil
And ere I pass some work achieve
To live and move when I am still.

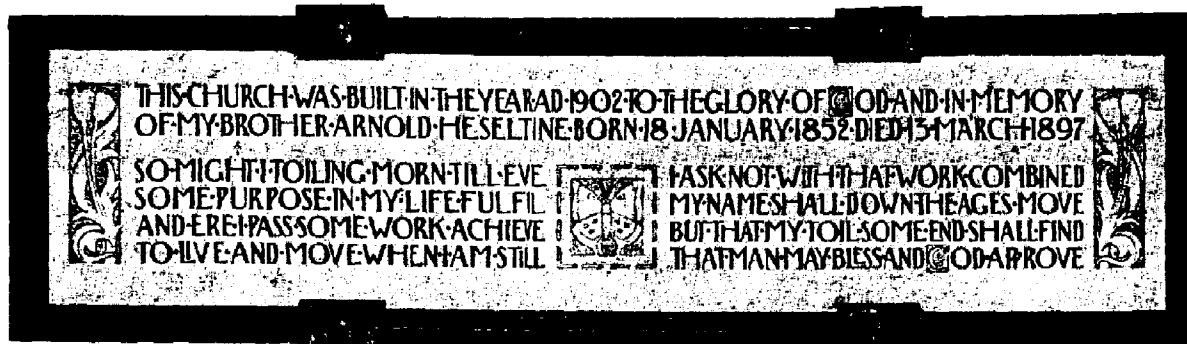
Rhian Davies

My thanks to Ian Hilton, Manager of *The New World Hotel*, Great Warley, for his courteous and ready assistance towards the preparation of this article.

NOTES

- 1 Diary of Minnie Heseltine (private collection).
- 2 Guildhall Library Ms. 8164.
- 3 Sometimes Westbrook Park.
- 4 *Guildford Journal, Godalming and Farnham Advertiser*, 26th February 1878, p 5.
- 5 The couple's marriage settlement of 19th February 1878 held £1000 plus income in trust for Arnold if Floie died or was in "default or failure of issue". Although her will of 5th February 1880 reiterated this – and itemised several bequests – she was deemed to have no disposing power over her personal estate and declared intestate on 11th May 1880. As Floie's husband and sole executor, Arnold inherited everything regardless, but did respect her wishes in his own will (see note 28).
- 6 *Surrey Advertiser and County Times*, 13th March 1880, p 2.
- 7 The 1891 Census lists Fraser Tytler as 29 years old, born in Bombay and living at Warley Side with his widowed mother Harriet. He became a fellow director of Evelyn Heseltine's at Heseltine, Powell & Co. (Guildhall Library Ms 23267/2).
- 8 Mrs Hull was widowed on 4th July 1878 and lived on until 22nd March 1886.
- 9 Nigel Heseltine, *Capriol for Mother*, Thames Publishing, London, 1992, p 101.
- 10 *Guildford Journal*, *ibid*.
- 11 These connections between Heseltines and Hulls mirror inter-relationships between Heseltines, Norfors and Postles in previous generations (see Keith Gould, "Peter Warlock Genealogy", in Cox and Bishop, eds., *Peter Warlock: a centenary celebration*, Thames Publishing, London, 1994, pp 44-8).
- 12 Muriel Evelyn Heseltine, later Mrs de Rougemont, was born at Godalming on 1st September 1883.
- 13 Arnold was admitted to the Company in 1873 and held the office of Prime Warden from 1892-3 (Guildhall Library Ms. 8164).
- 14 Heseltine, *op. cit.*, p 39. In the event, Covernton actually left £2 698 9s. 2d.
- 15 *Leominster News*, 25th September 1885, p 3.
- 16 Guildhall Library Ms. 23260. Charles Covernton Jr joined as a clerk and rose to fill the position of jobber by 1928 when, with 42 years' service at the firm behind him, he was senior to the remainder of the workforce by a decade (Guildhall Library Ms 23260). A letter from Charles to "Covey", dated 16th February 1923 and written on Heseltine, Powell & Co. headed notepaper, survives in BL Add. Ms. 57964.
- 17 Guildhall Library Ms. 23260. He remained with the firm as cashier in 1928.
- 18 See Guildhall Library Mss 23258/1-2, 23258A/1-2 and 23262, for example.
- 19 Heseltine, *op. cit.*, p 39.
- 20 *ibid*.
- 21 Arnold and Floie spent time at Goldings, too, for her will was made and witnessed there in 1880.
- 22 *London Post Office Directories* show 27 Hans Road in the name of Mrs Arnold Heseltine until 1905 when it was registered in favour of Walter Buckley-Jones.
- 23 PW to Covie, 4th April 1921.
- 24 PW to Delius, 22nd April 1916.

- 25 PW to Covie, 30th June 1913.
- 26 *Surrey Advertiser and County Times*, 20th March 1897, p 5.
- 27 Heseltine directed that £500 be made available to Covie within a month of his death. She also inherited his jewellery, watches, ornaments of the person and wearing apparel, furniture, plate, plated articles, linen, china, glass, books, pictures and other articles of household use and ornament.
- 28 One other matter was addressed separately. As sole beneficiary of his first wife's estate, Arnold stood possessed of a legacy under the terms of her father's will of 17th January 1873. He honoured the wish of Floie's invalidated will to resolve this in the Hull family's favour, bequeathing the residue to her four sisters Elizabeth Rose, Edie, Fidge and Minnie.
- 29 Covie farmed the four-year-old Warlock out to Goldings at Easter 1899. In May, the servant or nanny charged with his care, wrote reassuringly, "Madam, I am pleased to tell you that Master Philip is so well and happy".
- 30 PW to Covie, 5th June 1904 and [5th June 1910].
- 31 PW to Delius, 18th December 1912.
- 32 PW to Delius, 17th February 1913.
- 33 Heseltine, *op. cit.*, p 96.
- 34 PW to Colin Taylor, 14th January 1919.
- 35 PW to Viva Smith, 20th November 1913. Warlock forwarded this particular £5 - "sent me by my godfather, who has just discovered I am at Oxford and "forked out" with commendable alacrity!" - to Viva.
- 36 PW to Covie, 2nd November 1912.
- 37 PW to Covie, 15th June 1913.
- 38 PW to Covie, 1st January 1916.
- 39 PW to Covie, 30th March and 27th December 1929.
- 40 PW to Robert Nichols, 1st January 1929.
- 41 "Alas the spirit of patronage is not what it was in former ages," sighed Warlock when Evelyn responded to *What cheer!* and *Where riches is everlastingly* with "nothing beyond a polite letter of thanks" (PW to Colin Taylor, 19th January 1929).
- 42 PW to Delius, 29th September 1930.
- 43 PW to Taylor, 19th January 1929.
- 44 PW to Nichols, 1st January 1929.
- 45 PW to Covie, 28th October [1906]. Warlock also advocated Easter at Cefn-Bryntalch to Covie on 25th January 1906.
- 46 PW to Covie, 8th February [1909].
- 47 PW to Covie, 13th February [1909].
- 48 PW to Covie, 3rd February 1909.
- 49 PW to Covie, [7th October 1910].
- 50 Heseltine, *op. cit.*, p 11.
- 51 PW to Covie, [7th October 1910].
- 52 PW to Covie, 30th November 1911.
- 53 BL Add. Ms. 57967.
- 54 Joseph Heseltine to PW, 31st December 1910.
- 55 PW to Delius, 17th February 1913.
- 56 PW to Covie, 1st December 1909.
- 57 PW to Covie, 11th April [1915].
- 58 Joseph Heseltine to PW, 10th July 1912. The Neapolitan caricaturist Carlo Pellegrini (1838-89) came to London in 1865 and defined the house style of *Vanity Fair* with the weekly lithographs he published from 1869 under the pseudonym "Ape". Most famous is his Oscar Wilde, hand on hip, of 1884.
- 59 PW to Covie, 30th October 1908.
- 60 PW to Covie, 3rd February 1909.
- 61 PW to Covie, [12th February 1911].
- 62 Stephen A Child to Covie, 27th January 1909.
- 63 Puma to Covie, 1st October 1917. Heseltine, *op. cit.*, p 124, mentions Warlock's dealings with Child in this same connection.
- 64 On 27th June 1904, three months before his aunt's death, Warlock had asked Covie, "Don't tell me in a letter if Aunt Eduff gets VERY bad please but tell me when you see me again".
- 65 Child to Covie, 21st November 1904. The legacy was not stipulated in the will itself. Covie notes that Warlock gave it "to Mr Churchill for the Chapel on leaving" Stone House in 1908.
- 66 PW to Covie, 14th November 1909.
- 67 PW to Bernard van Dieren, 24th January 1920.



The memorial tablet over the South Door in the Church of St Mary the Virgin, Great Warley, Essex, referred to in Rhian Davies's article

Warlock and Bryant: further notes

As I have described in a two-part article (Newsletters 57 and 59) the Arthur Bryant papers at King's College London contain the typescript of *Passing by*, a musical play built around a selection of PW's songs and devised by Bryant himself and Alfred Chenhalls in the late 1930s. A small collection of file cards has also been preserved on which Bryant, from time to time over a period of 18 years, jotted down his impression of Warlock songs he heard on the radio. His original purpose was obviously to make a note of anyone who might be useful if and when the play was performed but the habit persisted long after Chenhalls was dead and the play abandoned.

Here are the contents of the cards which I have arranged in chronological order and numbered for convenience 1-9.

1 Singers for Warlock: Phil Evans, BBC London Regional 14.12.37. Percy Bilsbury for a tenor from the North who sang "Fill a Glass of Golden Wine" exquisitely with Northern Orch Sat 24 June 38. Denis Noble, Trefor Jones.

2 Warlock play. A lovely soprano with a dramatic way of singing. Irene Hinsley sang "Phyllis has such charming graces" 9am 2 Oct 42, Dudley Hippodrome Orchestra.

3 Geoffrey Dams (tenor) sang "Captain Stratton's Fancy" quite well with BBC Midland Light Orchestra, 930 am 17 Oct 42.

4 Bradbridge White sang "Bring us in Good Ale" magnificently on Forces Programme 11.45-12am, Thursday 17th December 1942

5 Very well (though not superlatively) sung. Philip Hatty (bass) Warlock "Good Cheer" [indecipherable word] 11.30am Home Service 29 Dec 49.

6 Beautiful singing of "Passing By" and "Lullaby" (though not of others) by Henry Cummings, 3rd

Progr. Sun. 3 March 51. Also good tavern song "Robin Goodfellow".

7 "As ever I saw" pretty good Peter Dimuantes (gentle), not very strong voice. BBC (Home) 9am Tuesday 8 May 51.

8 "Love for Love" beautifully sung by Dennis Catlin, Home Service, 28.10.55.

9 Baritone for Peter Warlock. Sydney Snape, c/o the Philip Brown Agency, 17 Wigmore St, W1 (from Mr Stuart Hibberd) (with kindest regards)

A tenth card contains nothing but the following statement in Bryant's hand:

When the spirit of Peter Warlock, passing out of the gas-lit room in which lay his lifeless body glided towards the Styx the stately spirit of Purcell came down to the river's bank to reach him

Elsewhere a few other singers are mentioned, presumably as possibles for *Passing by*, with a suggestion that the play might have become a film. Unrealistic though this may seem, it is worth remembering that Alfred Chenhalls did work with William Walton as a film producer in the early 1940s. These singers were William Broderick (bass), Ronald Stear (who played Leporello in *Don Giovanni* at the Old Vic in 1938) Nan Maryska or Elizabeth Darbyshire for the rôle of Joan in *Passing by*, and Stuart Robertson who seems to have made some not very satisfactory amateur recordings of Warlock songs for Bryant and Chenhalls.

It would be interesting to know whether any older members remember hearing any of the singers mentioned sing Warlock.

Silvester Mazzarella

I am grateful to The Trustees of the Liddell Hart Centre for Military Archives for permission to quote from the papers of Sir Arthur Bryant.

AGM 1997

Over the last few years we have established something of a Chronotopographical basis to the venues of our AGMs, Eton in the Centenary Year, Christ Church Oxford in 1995 and Cornwall (Zennor) in 1996. Ideally we should have gone to Dublin in 1997; we could have seen William Ballett's Lute Book in Trinity College Library where Warlock himself viewed it and was so impressed by it in 1917. Alas, the Abbey Theatre where PW delivered his "What music is" lecture has now been demolished and a concert by music students of Trinity College, discussed as a possibility, has turned out to be impractical because of examination commitments. Nevertheless, a visit to Dublin at some stage in the future is still a possibility but as a "jaunt" so keep watching these pages for further details.

ON THE OTHER HAND . . .

The committee has decided on a compromise which

we hope you will find acceptable and more adjacent. Our 1997 AGM is to be held at 3.30pm on Saturday 24th May at the Irish Club, 82 Eaton Square, London SW1W 9AJ (Tel. 0171 235 4164). The entrance is in Lyall Street. As at Christ Church, Oxford, it will be preceded by another AUCTION at 2.30pm.

SO

Please send details of any Warlockiana you can offer to boost Society funds to the Hon. Sec. on 0171 589 9595 by Friday, 16th May. A Lot List will then be published on Tuesday, 20th May. On the day of the AGM itself lunch will be available in the Club bar from 12.30pm. If you wish to attend the meeting please contact Malcolm Rudland on the same number by a week beforehand so that numbers can be passed on. NB The committee of the Society will meet at 11am and can expect to be contacted beforehand.

AND

After the AGM there will be a sing-along-a-Warlock compèred by . . . ????

LETTERS

Passing by (etc.)

The letters of John Mitchell and Frank Bayford (Newsletter 59, p 17) brought back for me many Warlockian and Oxonian memories. My years at Oxford were 1936 to 1939. Bruce Montgomery was there at that time too; we were friends and both much involved in the musical life of Oxford. A strong interest in Warlock's songs and choral music was mutual and we had many sessions together discussing, playing and thinking of ways of performing our favourite items at the concerts that we organised.

But first allow me to go back a little further. In Australia, in my late teens at the Adelaide Conservatorium, I teamed up with a young singer, Max Worthley (who later became well known over here for a good many years before disappearing to America). We both became obsessed with that very first volume of Warlock songs published by the OUP in the late 1920s, leading to performances of a number of our favourites, including *Sleep* and *The lover's maze*, at Conservatorium concerts.

That very early volume also contained Warlock's *Passing by* and, at Oxford, Bruce Montgomery and I knew that song very well indeed. Bruce himself was a sensitive composer – the film scores were certainly not the main thing. I'm surprised that his *Christmas cantata* (Novello), for example, is not better known.

But far more significant was the wonderful series of Professor Fen detective stories (Gollancz) which he published under the name of Edmund Crispin. I read them all avidly as they came out. Recently I found again one of my favourites, *Love lies bleeding*. It's excellent! The style of all of them is cultivated, elegant, sophisticated, and the wit is delightful. He's up to all sorts of verbal and other tricks and devices. The reference to Warlock's *Passing by* and the Good Samaritan is typical. But I don't think there's anything subtly ironic about what follows in the context of the story (*Buried for pleasure*). The conventional Dr Boysenberry likes the straightforward song *Trees* which he has on a 78 record. "Also there is *Passing by* on the other side," he says. And Professor Fen teases him saying, "Unlike the Good Samaritan." There may have been an actual 78 with a reverse side as described (research in the BL might reveal) or was Crispin the novelist pretending? It doesn't matter: he's made his rather contrived joke. And in contrast to the naïve simplicity of *Trees*, surely it's quite in character that Dr Boysenberry's reaction to the very moderate sophistication of Warlock's *Passing by* should be "one of those modernistic things with funny chords". Unfortunately, this kind of prejudice has long been widespread among certain people who listen to music and "know what they like"!

David Cox

Warlock's death – further thoughts

PWS members like myself who are intrigued by the mystery of Warlock's death were doubtless fascinated

by Brian Hammond's article (Newsletter 59) on his meetings with Bruce Blunt and how Barbara Peache was "involved" with Lord Auckland in the period leading up to December 1930. Presumably if the affair had happened a lot earlier Blunt would not have thought it relevant. No hint of any of this came out at the inquest, of course, and readers may be unaware of a document that possibly relates to it.

In *Peter Warlock: a centenary celebration* Barry Smith refers to most of the papers he expeditiously tracked down that dealt with Warlock's death and inquest – statements of witnesses, coroner's notes, etc. But there are one or two items not mentioned and one of these is a short note from Elsie Peache, Barbara's mother. It is on the headed notepaper of the Ladies' Imperial Club, 29 Dover Street, W1 and dated 19th December 1930, two days after the death and three before the inquest. It is not known to whom it was addressed beginning simply "Dear Sir" but it would seem clear it was intended for the Coroner, Dr Edwin Smith. It reads:

In connection with the death of Mr Peter Warlock – and my daughter's attendance at the inquest on Monday – I should be very grateful if I might see you personally before then.

Yours faithfully,

Elsie Peache

When Barry kindly gave me a copy of this two years ago I assumed that Mrs Peache was concerned about her daughter living with a married man and wanted Barbara's real name and address kept secret. (The "Mrs Warlock" façade sounds quaintly amusing now and probably didn't fool anybody then!) If Mrs Peache did see Dr Smith in the intervening three days for what was intended as a private, unofficial meeting, she may well have made the above request. But, in view of Bruce Blunt's remarks, could she have been equally – if not more – concerned about her daughter's relationship with a peer of the realm (the unwanted pregnancy aside) and the scandalous consequences if a whiff of it came out at the inquest? Perhaps she wanted to ensure that the questioning did not turn in this direction and forewarned the coroner accordingly. It is curious why an otherwise insignificant note should have been kept in the "Warlock file".

I would also like to correct something in my earlier article "Warlock's last hours: some unanswered questions" [*Newsletter 55 pp 6-9 – Ed.*]. In the section dealing with the draft will I stated that the police did not find any other wills in Warlock's flat and that my solicitor thought DIY will kits were not available in 1930. Recently re-reading Barry Smith's article in the Thames book I was aware I had overlooked something in Constable Robbins's statement. (PC Robbins was the first to enter the flat and discover Warlock's body.) He describes finding the will as follows (the underlining and emphases are mine):

I took possession of a piece of paper containing a form of will, two reading room tickets AND a sheet of paper on which was written "This is the last will of me, Peter Warlock of 12a, Tite Street" and signed.

It seems, then, there was not only that draft will written in pencil but also a ?printed sheet with the

wording of a specimen will. I contacted my solicitor again; he confessed that his comment about the non-availability of DIY will kits was an assumption – something of this sort could be obtained in 1930 if not in such a sophisticated form or as readily as now. He made his comment at the time of my article because he was convinced that the will was so professionally written that it could not have been suddenly thrown together by a lay person just before death.

There has been conjecture that Warlock wrote his “change of mind” will after that last meeting with Bernard van Dieren because something was said to make Warlock alter his intentions. That the specimen will (or whatever constituted the “form of will” referred to by Robbins) was found in the flat – common sense dictates it would not be there by chance – indicates that Warlock had planned to change his will before 17th December, the day he died. Considering that he had told Barbara Peache earlier of an intention to take his own life he could have obtained a specimen will well before his demise. If he’d wanted to change his will anyway (without any suicidal intention) why did he not go back to the solicitor who had prepared the earlier will in 1920? Perhaps he could not afford the fees; but, if he had been contemplating suicide, that would account for his wanting to be more secretive about it. Interestingly there is no mention of the specimen will and its implications in the reports of the inquest; one can only assume that it was overlooked (as I managed to do) or was discreetly left out.

The pencil will should have been a key document at the inquest and it is pertinent to speculate upon what happened to it afterwards. In the “Warlock file” mentioned earlier there is a typed copy of it, made the day after Warlock’s death by one of the officers of the Chelsea police station. Whoever did it misread “Winifred Baker” as “Wilfred Baker” although this was subsequently corrected by an unknown hand.

But another document in the “Warlock file” is a receipt signed by Edith Buckley Jones, Warlock’s mother, for various items she took possession of; one entry is “Two notes, one in the form of a will. She must have had it from the day of the inquest and one assumes it was among the documents which Nigel Heseltine, in *Capriol for Mother*, relates as having been destroyed just before she died. Fortunately the police at the time thought it necessary to make a copy.

John Mitchell

Warlock and film music

Further to my suggestion in Newsletter 59 about whether or not *Captain Stratton’s fancy* was used in Douglas Fairbanks’s *The black pirate* (1926), Gillian B Anderson’s *Music for silent films, 1894-1929: a guide* (Library of Congress, Washington, 1988) lists (p 11 no. 89) a full score for the film, op. 76 of organist and composer Mortimer Wilson (1876-1932). The Ms orchestral parts in the New York Museum of Modern Art’s collection have been published on microfilm (Library of Congress Music Microfilm 3236, Reel 3 no. 9). London’s Museum of the Moving Image may

possess a copy of this microfilm or know where it may be consulted. [. . . or can a USA member help? Ed.]

However, a search through the score may end in disappointment. Most “composed” scores for Hollywood films were mainly compilations from folk or popular songs and/or classical music. C J Breil’s for *The birth of a nation* climaxed with *The ride of the Valkyries*, for example. Mortimer Wilson was an exception; his score for Fairbanks’s *The thief of Baghdad* (1924) which Anderson calls “the finest American score of the silent era” (p 126) had been carefully worked out and original, avoiding clichéd orientalisms and “dramatic” accompaniments. He was pressurised into using some existing music at the first performance but, his hand strengthened by the score’s success, slipped back all his original work afterwards. (pp xxxix-xli). For *The black pirate*, his third score for Fairbanks, he would have been in a stronger position and not obliged to use *Captain Stratton’s fancy* without good artistic reason; his justified sense of his own scores as serious, original works probably militated against it. It was, therefore, probably the only Hollywood picture of the time where Warlock’s music would have run into that particular obstacle.

Paul Hopkins

PS In the article on *Away to Twiver* (no 59 p 14) the “Winning of Bullen” could refer not to Henry VIII’s courtship of Anne Boleyn but to his almost equally ephemeral triumph in capturing Boulogne in 1544. From a Warlockian (drinking) perspective this may be the origin of pub-names such as the “Bull and gate” or “Bull and mouth” (Boulogne harbour-mouth).

That performance of *The mass of life*

For the record I am coming clean for the second time about the Delius *Mass of life* at St Paul’s. I do so in reply to David Cox’s piece about the event [see p 3 – Ed.]. His last paragraph began, “So perhaps Felix will be kind enough to fill in the gaps for us . . .”. You can imagine how moving this request is from one whom I valued as a friend for more than half a century. David’s first visit to my home was in the early forties (to accompany a singer). This was long before his BBC days when I became a frequent broadcaster from Bush House. More recently, Peter Warlock Society committee meetings brought us together at regular intervals.

Since David regarded the information about the event circulated in the PWS Newsletter as incomplete, I can only “fill up the gaps” by referring to the piece I wrote for the *Church Times* of 12th July 1996. I enclose the cutting. The fax I sent John Scott was a photocopy of pages 99-106 of the Delius book by Peter Warlock, the first part of Chapter III (*His choral and orchestral works*) going up to the words “the coming-in of summer”. On this I wrote, “This might help!” Apparently, it did. But, as you see, when asked to write about the event, I thought that my personal interest ought to be declared.

Felix Aprahamian

Nietzsche in St Paul's

Felix Aprahamian makes a confession

DESPITE disruption of some of the means of travelling there, and a letter printed in *The Times* denouncing the very idea of a text by Nietzsche's being sung in St Paul's, the vast audience in the cathedral on Wednesday evening last week left no doubt about the sublime qualities of Delius's *Eine Messe des Lebens*.

A Mass of Life, sung in the original German, was given as part of the City of London Festival Under Richard Hickox, the Bournemouth Symphony Orchestra and Chorus, the Waynflete Singers, Joan Rogers, Jean Rigby, Nigel Robson, and Peter Coleman-Wright achieved the overwhelming effect that this masterpiece invariably radiates in spacious and resonant surroundings. With so clear and committed an account of the score, these matter more than the emergence of every detail.

I find it difficult to be objective about the evening, so I must declare my interests. For one thing, English protocol demands that a music critic not be involved with a performance he is asked to review. (In France, I have known a critic go backstage and hob-nob with a musician he is

about to massacre in the morning paper.) For another, Richard Hickox phoned to tell me about the letter in *The Times*, which he feared might provoke an ecclesiastical interdict on the work. All I could do was fax another musician I knew, John Scott, the organist of St Paul's, what Philip Heseltine wrote about *A Mass of Life* in his Delius monograph in 1923. It may have helped.

I would like to think that there were Radio 3 listeners that evening first experiencing Delius's masterpiece --- perhaps through headphones --- as I first heard its final pages on 2LO in 1929. Since that 1929 Delius Festival Concert from the Queen's Hall, I have heard the work often, and it has never ceased to move me. Its opening and final choruses were among my *Desert Island Discs* choices last year. I made a pilgrimage to visit Delius in 1933, and I have been one of the Delius Trust's advisers since 1961. There! The critic has come clean.

Felix Aprahamian's article of 12th July 1996. Reproduced by courtesy of the *Church Times*.

NEWSBRIEFS

Bill Marsh sends much of interest from the USA for which I am very grateful. This time is no exception. He reports that *Capriol* was performed in December 1996 by the Kennett Symphony of Kennett Square, Pennsylvania under Mary Woodmansee Green. The First Presbyterian Church in Philadelphia included *Bethlehem Down* in its service of Lessons and Carols, featuring it again on Christmas Eve. The Dale Warland Singers, based in the "twin cities" of Minneapolis and St Paul, included *Tyrley tyrlow* in their regular Christmas concert, broadcast later on the National Public Radio Network. The solo harp accompaniment was specially made for the event.

Bill has also sent the program (American spelling!) of Nora Sirbaugh's recital of November 6 in Abington High School, Abington, PA. Dr Sirbaugh (mezzo) is a member of the PWS who often incorporates British music in her concerts. On this occasion she sang some Quilter arrangements and, joy of joys, *Lillygay* accompanied by Dr Curt Pajer. Bill writes that, despite an unsympathetic acoustic, "her focused voice and good intonation enabled most of the words to be understood. She gave verbal program notes which was a blessing . . . given that the hall was darkened . . . and you couldn't read one word of the printed program anyway with the lights out."

The piece in last time's Newsbriefs about Delius's *Mass of life* in St Paul's Cathedral was reprinted in the January 1997 edition of *The Delian*, the Newsletter of the Philadelphia branch of the Delius Society. Is this a (Warlockian) Irish Joke? Malcolm Rudland rang the Irish Club in Eaton Square about this year's

AGM (see p 10). He left a message for the manager who replied the next day. "Could I speak to Malcolm Warlock please?" It must be Malcolm's daft T-shirt.

Remember the 103rd Birthday Concert with RAM and RCM students, Thursday, 30th October, 7.30pm in the Duke's Hall, Marylebone Road, London NW1.

There is an unexpected but welcome re-print of *Songs of the gardens*, edited by PW and first published by the Nonesuch Press (1925). There'll be more news next time; meanwhile please contact King's Music, Redcroft, Banks End, Wyton, Huntingdon, Cambs., PE17 2AA (01480 52076). The cost is £7.50 + p/p.

Worshipful Company status was bestowed on the Society when negotiating the Warlock/Bartók concert at St Luke's Church, Chelsea (see enclosed flyer). In an interregnum, Malcolm Rudland was obliged to speak to a churchwarden. His posh secretary asks, "What company do you represent?" "Er, I'm from The Worshipful Company of Warlockians." (Long pause) - "Oh yes . . . I've heard of you." !!!!!

On the day we go to press (writes MR) we learn that Dr Kárpáti cannot now come from Budapest for our Ock/Ók weekend. The same day I receive a fax from Palm Springs asking for details of Dr Collins's Warlock book to be sent to Dr Benjamin Suchoff. Remembering that he is a trustee and curator of the Bartók archive in New York I asked to speak to Dr Suchoff. "Er, Sushoff, please," he replies. "Could you replace Dr Kárpáti for the QEH discussion with Felix Aprahamian?" Within a day he was booked AND on Friday, 21st March he will speak on *The impact of folk music on Bartók's music* to the British Hungarian Fellowship at the Polish Airman's Club, 14 Collingham Gardens, London SW5. Non-members welcome for £3. Supper is available there from 6pm.

REVIEWS

Christmas day in the morning

The Cambridge Singers; City of London Sinfonia/John Rutter
Collegium COLCD 121

Christmas has been and gone but we did not have this recording in time for the last Newsletter. PW is represented on only two of the 23 tracks on the disc, less than six minutes in a total of over 78; the remainder is, with exceptions, mostly occupied by John Rutter's compositions and arrangements.

The Warlock items are *Babalalaw* and *I saw a fair maiden*. The former is given in its orchestral version, one of the *Three carols*; the solo is very attractively sung by Karen Kerslake in what is, overall, a luscious performance. I can only regret the fact that the other constituents of the set are not used. Their dedicatee, Ralph Vaughan Williams, gets the biggest single spot, though his *Fantasia on Christmas carols*. *I saw a fair maiden* is also performed well, as one would expect from these forces.

Brian Collins

Peter Warlock

London Festival Orchestra/Ross Pople
Martyn Hill (t), Edward Beckett (fl), Alison Alty (eh), Robert Gibbs & Amanda Smith (vns), Peter Stevens (va), Ferenc Szucs (vcl)
Arte Nova 74321 37868 2

What a little gem this CD is. Yet another version of *Capriol* is inevitable on what is, after all, meant to be a representative album, nevertheless other items on the disc are less predictable, even something of a surprise. Claims for "World première recordings" should be taken with more than that pinch of salt but, given the quality and enterprise of the whole, these well-meant inexactitudes are a minor blemish.

Capriol itself begins the programme and is well and solidly played. As usual the *Pavane* moves with indecent haste but it's such a common error it hardly needs mentioning. The *Tordion* that follows it is delightfully crisp, which partly makes up for it, and the suite ends with an excellent reading of the *Mattachins*. After this, Martyn Hill's performance of *The curlew* turns out to be both sensitive and sympathetic; he is ably supported by the ensemble – the concluding bars of *He reproves the curlew* are appropriately bleak, for example.

Then comes the first of those surprises; Warlock was not only a composer so here is a performance of *Six English tunes*, transcriptions made by him from anonymous sources of the 16th and 17th centuries and published by the OUP in 1926. To those of us used to "authentic" performances this kind of rendition sounds quaint and dated but it must be remembered that, at the time PW made the transcriptions, early instruments and the techniques required to play them were scarce; editions such as these were the principal means of access to early music, yet another

reason for recognising Warlock as one of the most significant figures in British music between the Wars. Similar comments apply to the *Six Italian dance tunes* (of the 16th century) that close the recording. They too were published (in 1927, again by the OUP) but how many members have heard them before?

Between these sets of antique dances sits, somewhat incongruously, the *Serenade* – that glorious and extravagant piece of pseudo-high-Delianism. It is a difficult piece to bring off because its unrelenting, motivic momentum only too readily takes over and the piece can easily degenerate into something of a scramble that lacks breathing spaces. Ross Pople has the LFO play it just a fraction slower than is usual and takes one or two small liberties with the tempo in places to facilitate phrasing. The result is very successful – gentler, perhaps, than may be familiar but an altogether better version than many I've heard; the outcome here is both credible and refreshing.

Don't read the sleeve notes but do buy the disc, you'll enjoy it. So will your non-Warlockian friends; it is a superb introduction to his music and his musicality. And the cost of this wonderful selection? Less than a fiver for nearly an hour's music – remarkable!

Brian Collins

From High Savoy to Chelsea Down

11 songs for voice and piano by Keith Glennie Smith
Modus Music MM101

Keith Glennie Smith calls this a "cycle of nursery jingles for Peter Warlock's 100th birthday" so the link with PW's own set is immediately clear, especially as the last song ends with the words "... That snuffed their Candlelight". The song-texts are mostly by Eleanor Farjeon although that of the first is modified from her original to suit the new subject and words to the last are by Keith Glennie Smith himself.

The connection with *Candlelight* is often present: no 2, *Cherry gardens*, begins like *Robin and Richard* (the "two pretty men" who rematerialise as Peter and Philip in the last song of the cycle) and compound metres, so much a feature of Warlock's music, are in evidence here too. The accompaniments are generally straightforward and should suit pianists of moderate ability; the vocal *tessitura* suggest that tenors or sopranos would be the most appropriate voices.

Brian Collins

The dancing years

De la Warr Pavilion, Bexhill
27th October 1996

I don't know when I've enjoyed myself so much as I did at the rehearsals and the concert.

Devised, conducted and presented by Nick Barnard, this was one of his attempts to put "light" music back on the map after the BBC's attempts to abolish it in the William Glock/Hans Keller years, when all that mattered was atonal drivel. [*Hmmm . . . - Ed.*]

Judging by the response from an enthusiastic audience, despite rainy, blustery conditions along the

promenade, there are many of us who appreciate good tunes, harmonies and skilful orchestrations.

The Tin Pan Alley Orchestra, as Nick has named them, are professional musicians who, like him, work in West End theatres and elsewhere. On Sunday they numbered 25 – 6 woodwind, 5 brass, harps, percussion and 12 strings. The thing that most impressed me was their obvious enjoyment and willingness to have fun.

The music dated from the silent film era (only the films were silent; all cinemas had their pit bands) to the Second World War, ending with a splendid rendering of *Tonight from West side story*, sung by the two vocalists, including some of the “balcony scene” dialogue.

Nick, apart from conducting ably, did a very entertaining job as what Ian Copley called an “animated programme note”. The printed programmes had lots of interesting information, but in his researches Nick had picked up anecdotes which few of us knew about.

Ketelby, for instance, best known for pieces like *In a Persian market*, which was played later in the programme, wrote many items for silent films – not for specific films but for situations such as “Tense situations”, “Comedy chases”, “Love scenes” etc. In those days cinemas had bands of different sizes and the MD used to watch the film on the Monday morning, work out what was necessary and send a minion for the parts.

Malcolm will mention signature tunes. In the present TV era composers and arrangers are invited to submit sketches for 30 seconds, 45 seconds or whatever. Then “thing” (as Frankie Howerd would say) would make his choice. In earlier days complete pieces would already have been composed and recorded – 2½, 3 minutes or whatever. Producers would take a fancy to a section deemed appropriate for the show, and that was it.

Everyone knows the signature tunes of *The Archers*, *In town tonight* and *Housewives’ choice*, but how many have heard the bits left out? We heard them on Sunday.

One of the most interesting signature tunes, particularly for Sussex residents, was for *Desert island discs*. By the *sleepy lagoon* conjures up visions of South Sea islands (Dorothy Lamour and sarong!). In actual fact Eric Coates was on holiday in Selsey. One evening, wanting inspiration for a new work, he saw the lights twinkling across the sea from (would you believe) Bognor Regis! So its title should have been *A sleepy Bognor!!*

It would perhaps be invidious for me to pick out particular soloists – they were all good. I am basically a woodwind man and enjoyed all their efforts; John Bishop, sitting next to me, was very impressed with the tone and intonation of the trumpets (one of his daughters is a trumpeter). But I must say that two string players were outstanding. The leader, John Francis, not only led splendidly but did a wonderful solo in *Jealousy*. The principal cellist, Trevor Burley, had some beautiful solos to play and beautiful was the word; *molto espressivo* and bang in tune. One had no fears, which can not always be the case when celli

are reaching stratospheric heights.

One of the difficulties in performing such music is finding the parts. Publishers these days seem to be no longer publishing but destroying. Accountants decree that some items are taking up too much shelf space, hence the remaindered books in Charing Cross Road and elsewhere. – going for next to nothing. With music it’s different. My brother Ernest has a barn near Preston, Lancs., full of sets of light orchestral pieces. Some were rescued from publishers, the BBC or wherever; some sent by composers for safe keeping. Nick has found much the same thing. When the BBC disbanded Scotland a librarian said, “Oh, nobody will want that!” Nick did – we all do. Some of the printed parts he collected from various sources had missing items. He approached the British Library who wanted £30 for three parts. Fortunately Nick heard from a couple in Bexhill who had rescued the library from the Hastings silent cinema era before it could be thrown away. It had been in their attic for years but was put at Nick’s disposal and included two sets of the band parts he had been chasing. Mr and Mrs Bill Douse enjoyed the concert and I enjoyed a chat with them afterwards.

There were nice tributes to me in the programme and in Nick’s remarks. Malcolm writes about the performance but I would like to add that my injunction “Have fun” seemed to work. Both *The old codger* and *Beethoven’s binge* elicited chuckles from the audience – surely PW’s intention.

Further back in the hall, Nick’s four-year old son sang his way through a *Snow White* medley – after Warlock’s time, of course, but I first saw it (three times) about the time I first sang some PW half a century ago.

The concert was partly sponsored by the Musicians’ Union. They had a banner to prove it, with their usual slogan, “Keep music live”. I would amend that slightly and say, “Keep music living.” Nick and his band did both.

The programme was recorded for a demo tape in the hope that some company may be persuaded to take it up and produce a CD. There is ample splendid material there. They say people aren’t buying records any more – then you see the music magazines!

I wish them well.

Fred Tomlinson

A Warlock world première (continued)

Last October on a wet and windy Sunday afternoon – more in hail and hurricane on the Sussex coast at Bexhill-on-Sea – one dedicated Warlockian was seen being nearly swept off his feet along the seafront from the station to the De La Warr Pavilion to witness the first Warlock world première for three years.

More homely inside the Pavilion, nearly half-full of real, ethnic, British Bexhillians, our beloved Chairman Emeritus was taking a bow. He was credited by the conductor, Nick Barnard, as the world’s leading authority on Peter Warlock having just scored *Bulgy Gogo’s contingencies* for the newly-formed Tin Pan Alley Orchestra who played it with such enthusiasm

– as, indeed, they did the whole concert. I have childhood memories of stolid seaside pier performances of this kind of music. Compared with them, this was a tonic.

As far as we know, the nearest Warlock got to Bexhill-on-Sea was a performance of the military band version of *Capriol* at Hastings nearly seventy years before. He stayed with Robert Nichols in Winchelsea and a letter to Edith Buckley Jones of 29th February 1928 records the fact. Yet the most amazing thing about this concert is that, although Warlock was alive at the time of all the other composers represented in the programme, none of them is known to have moved in Warlockian circles. PW was no stranger to lighter music; in *The Sackbut* he compared Irving Berlin (favourably) with Stravinsky (unfavourably). Consequently, PW's music blended into this programme as if all the music had been written by the same team.

If you don't know *Bulgy Gogo's contingencies*, a glance at BL Add. Ms. 48303 will reveal all. But you must have heard of *Beethoven's binge* and *The old codger* which constitute Nos 2 and 5 of Fred Tomlinson's amusingly reconstituted opus. Of the lesser known pieces, no 1, the *Dance (pretty-pretty with subdued lights, and bevy of punks capering)* certainly had subdued lights but the bevy of punks was missing (as was a bevy of Egyptians Ketelby had requested in another piece in the programme). But the gentle *allegretto* set just the right mood for punks to caper in, had they been there. No 3, *The dance of the Princess*, is from the *Chinese ballet*; will the complete ballet be the next Warlock world première? It is an exquisite find; in Fred Tomlinson's words in the programme note, "The dance ends with two bars which are amongst the most delicious Warlock ever wrote". No 4, *Rêve d'Isolde*, is the "Love's peace" motif from Wagner's *Tristan und Isolde* dished up as what Ian Copley called a "valse de salon at its most glutinous".

The rest of the music was what has become known as "Palm Court music" and "songs from the shows", the latter from the pens of Richard Rogers (*South Pacific* and *Babes in arms*), George Gershwin (*Oh Kay!*) and Leonard Bernstein (*West Side story*), all stylistically sung by an Andrew Rice-Webber soprano, Joanna John, and a consistently well-toned and articulate tenor, Paul Manuel. The Palm Court music fared better and resurrected forgotten names from previous generations such as Arthur Wood, Jack Strachey, Jacob Gade and Frank Churchill; they mingled with better known work by Coates and Ketelby. Some familiar radio signature-tunes were there, including the bits we never hear: Eric Coates's *By the sleepy lagoon* pulsed at the right tempo but faster than the Stanford Robinson recording used for *Desert island discs*. (On the other hand, that recording was used in preference to Sir Charles Mackerras's only because it matched the timing needed for the BBC introduction.)

The Warlock aside, my lasting memory was the realistic nightingale – blown by the percussionist – that Ketelby features in the opening bars of *In a monastery garden*. PW would have approved!

Malcolm Rudland

Helen Edwards: *Blue Jacket & sailor suits*

Helen Edwards, Dunedin, NZ
ISBN 0-473-04038-7

Perhaps it's because of my surname that I've always considered Hal Collins to be one of the more intriguing figures in the Warlockian *camerata*, a talented man whose assets were not as fully realised as they might have been. I've even wondered, on occasions, if I could be distantly connected somewhere along the line. Helen Edwards's book may have a limited appeal as an investigation into a particular branch of the Collins family and, for most PWS members (who live in England, if not actually in London) one that will not be easy to acquire. A combination of these factors makes me grateful that Sir Frank Callaway has not only given the Society a copy but sent it to me, as representative and guardian.

Inevitably, only part of this book is devoted to Hal (Harold). If your appetite was whetted by Sir Frank's piece in the *Centenary celebration*, here is more information. And Hal's illustrations – sketches of family members and woodcuts from *Merry-go-down* and other publications – punctuate the text. In 68 pages of text (I exclude the bibliography, the detailed family tree and index at the end of the book) 19, well over a quarter, are devoted to Hal, his artistic exploits and, of course, his association with Peter Warlock.

From a selfish point of view I could discern no link although I've never investigated my own genealogy very far. But this is a fascinating piece of work and identifies another piece or two in the jigsaw.

Brian Collins

The 1996 Birthday Concert

The Recital Hall, Birmingham Conservatoire

The imaginative programme for this concert was given on p 18 of Newsletter 59; pressure on space prevents repetition. An inspiring evening featured sparkling performances by students recently returned from vacation with little time to prepare material. The juxtaposition of, first, lute-song and, second, contemporary settings of texts also set by Warlock was revelatory. And he would have been as enraptured as the rest of us by hearing Pilkington *et al.* accompanied on the lute (not a Fellowesian aberration in sight). *To the memory of a great singer*, *Late summer* and *Romance* demonstrated the Romantic side of Warlock's output; they sat well alongside settings by Vaughan Williams and Armstrong Gibbs. Julian Pike's performance of *The curlew* – the first with the new parts – was as commendable as his programme which showed no signs of being thrown together in a spare afternoon as he modestly suggested.

But two choral offerings made my evening. *All the flowers of the spring* was precise and affecting with a wonderful clarity of line and texture; and *The shrouding of the Duchess of Malfi*, hideously difficult (I'd not heard it "live" before and suspect that few have), was performed with a distinction professional choirs would envy. It was a marvellous celebration of PW's birthday.

Brian Collins