



President Richard Rodney Bennett

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# The Peter Warlock Society

## Newsletter N° 61 – Autumn 1997

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### EDITORIAL

Over the last month the PWS has been contacted on two occasions by separate individuals increasingly concerned about the negative attitude to British music which, they claim, is displayed by major institutions – broadcasters, the large festivals (especially the Proms, mentioned by name in both communications), concert-halls and main orchestras. I'm not going to comment specifically on these or, indeed, whether I think that, generally, native music is well or ill served. Warlock's position in the whole British Music scene is unusual for, as primarily a songwriter, he is never going to be a frequently heard subject at large venues. And, for the same reason, he too is likely to be ignored by one of our correspondents because he wasn't a symphonist or a writer of big works. Could there also be a lack of understanding even amongst those who would seek a greater regard for home-grown produce? We Warlock enthusiasts have, though, had reason to be pleased in recent years with the number and quality of recordings of his work that have appeared. A new one is reviewed within and another is to be released just too late for inclusion this time. That's not to say we wouldn't like to see more but most of his output is now available on commercial recordings. (I can think of some serious omissions, though.)

But many of you have wider interests in the music of the British Isles than just one composer so, if you feel that there is a case for a considerable increase in the exposure given to British music, I pass on some of the points we have received. A new government claims to be more ready to listen than its predecessors; I'll not comment on that either but they can't listen if you don't tell them anything. The same goes for other organisations, radio stations, performers, venues and those who set their agendas.

If this is an issue you feel strongly about write to your MP, the Government, the BBC etc. and get the support of organisations who may sympathise with you. As a part of the exercise, this issue contains a list of all British music societies that we (that really means Tim Harrison) can discover. Please let us know of any omissions.

**Brian Collins**

### CONTENTS

#### AGM 1997

#### 2 Chairman's report

*Brian Collins*

#### 4 The auction list

*Malcolm Rudland*

#### 6 Letters

*Mark Dent Ian Parrott Richard Valentine*

#### 7 British Composer Societies

*Tim Harrison*

#### 8 Publications

*John Bishop*

#### 8 Reviews

*Tim Harrison Ronald Reah*

*Daniel Gillingwater Malcolm Rudland*

*Antonia Benedek Brian Collins*

*Humphrey Burton Brian Hammond*

#### 14 Obituaries

*Malcolm Rudland*

#### 15 Peter Warlock – songs with piano

*Brian Collins*

#### 17 Peter Warlock his Birth-day

#### 18 Articles

*Jim Kinniburgh Robert Threlfall*

*John Mitchell & Frank Bayford*

#### 20 Newsbriefs; Warlock at The Antelope

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## AGM 97

### Chairman's report

That time of year comes around again and it has struck me, all too recently I have to confess, that the Chairman has to produce a report of the past twelve months' proceedings. I don't want to give the impression that this is a sort of penance, the millstone that will cause me to sink without trace, because the last year has been another one to celebrate, a year in which the Peter Warlock Society has continued to move from strength to strength, a year which has validated – if validation were still needed – the reason for our existence. You will have read of our activities in the Newsletters and much of what follows will duplicate those descriptions to some extent. But AGMs are a time for reflection, for thoughts after the event, as it were, and so that is the tenor of my report this time around.

All too frequently in the past we have paid tribute to those of our number who have died – I won't use euphemisms. References to them, whether by achievement or, simply, by name have tended to come at the end of the Chairman's report, not as afterthoughts but, in the context of all the work of the Society, as *addenda*. This year, though, we remember particularly David Cox. In addition to his other, multifarious enthusiasms and virtues, David was a devoted Warlockian and, *inter alia*, editor of our Newsletter for a decade. Perhaps it's the result of laziness rather than nostalgia but I still have the cardboard apple-box and its contents – the goodies that partly chronicle the PWS – which David passed on to me at Garsington when I took over that particular responsibility from him. I remember well the AGM which we had at the Cricketers' Club in London. David had, a few months earlier, circulated a letter to the committee announcing his intention to stand down and, I have to admit, I fancied the idea of taking over the editorial duties from him although I said nothing at the time. But because of the respect I had for him I was quite affected when, halfway through the morning before the meeting, he approached me during a break from making the sandwiches that we needed for later on; it was his view that I could assume the mantle (although he didn't put it like that). Who wouldn't feel a sense of pride when a man like David Cox approves and nominates you as his successor? Some of us from the committee went to David's funeral in February and mourned his passing although, as I remarked to Fred Tomlinson at the time, it was one of the jolliest, most positive funerals I have ever attended. Tomorrow many of us will join friends from other areas of his diverse and rich life to remember and celebrate his achievements at a memorial concert. We shall continue to have the strongest affections for David and a deep sense of gratitude for the way that, gently and subtly he put his individual stamp on and helped to shape the Peter Warlock Society.

The Society's year – AGM to AGM, that is – began last May in Truro. There was to be, as Ronnie Barker

would have put it, a packed programme so I travelled down on the Friday and spent the evening searching without success for a landmark (the Cathedral apart) that I would recognise from a family holiday in the mid 1960s. The weekend we spent there turned out to be not only one of the most enjoyable PWS events that I've attended but also – and this was the main reason for its success, I suspect – one of the most concentrated. Formalities on the Saturday afternoon were followed by an excellent and wide-ranging concert in the evening. There were wonderful and convincing performances and, as additional focal points beyond the music, Brian Hammond's reminiscences of Bruce Blunt and Lionel Carley's introductory slide-show and commentary on Delian connections. As well as having my love of Warlock's compositions further confirmed by the musical contributions, my knowledge of his world was increased; I learned details I had not known before and, in particular, my own belief about the circumstances and nature of Warlock's death has had to undergo something of a revision as a result of Brian Hammond's talk. Then, to end the first day, a late evening reception *chez Carne* enabled old friendships to be strengthened and new ones forged.

The Sunday provided the time to visit sites not just of Warlockian interest but Delian too for PW's time in Cornwall occurred when the influence on him of FD was at its height both philosophically and inspirationally. Our minibus tour included visits to Sennen, Zennor and Bosigran but more important than these specific details, perhaps, was the fact that we enjoyed each other's company and functioned together in a friendly and informal manner after the necessarily more structured business of the day before. Our motto for the weekend could well have been "The Society that plays together stays together". To Jonathan Carne who organised and set up the events and venues we owe a considerable – an inestimable – debt of gratitude not just for facilitating our progress around the separate venues but because he has established a pattern and a precedent which I hope will be emulated at different locations in the not too distant future. I said last year that the suggestion of Cornwall as another significant place for the Society to invade started as something of a joke. I don't know how practical other suggestions might prove to be. Dublin and Grez-sur-Loing have attracted some interest within the committee but considerations of time and expense may rule them out. We shall have to see. Our meeting here today is a Dublin substitute, you understand.

The other big PWS commitment of the past 12 months has been the co-celebration of Warlock and Bartók as contemporary composers and musicologists and I understand that that we shall see video footage of some of the Saturday's happenings later this afternoon. I recall that the first time I met Professor Ian Parrott some 10 years ago I remarked to him that I considered Bartók to be the most important of Warlock's unacknowledged influences and was heartened by his immediate agreement. My own research has borne this out on paper but I was moved to hear Warlock's music alongside that of his more

internationally esteemed colleague and correspondent. Now, Warlock's language and dialect is unequivocally English – I use that word deliberately – as Bartók's is Hungarian but there are parallels of inflection, material and usage that surprise, stimulate and delight. The links between the two men proved to go beyond their friendship, association and, on Warlock's part, championship and promotion. More descriptive reviews of the long weekend's concerts and other goings-on will appear in the next Newsletter but those of us who were able to attend some or all of the events will vouch for the worth and success of the enterprise. I don't think that nailing Warlock's colours to another composer's mast is a strategy we should employ too often lest it become a cliché and there are aren't that many more potential, valid partners anyway. But on this occasion it has been a valuable exercise that has increased interest in our own composer by providing first-hand experience of his music to those concert-goers attracted by the name of the other man.

Modesty forbids that I dwell too long on publications although I'd like to emphasise that, through our association with Thames Publishing, virtually all of PW's compositions are now in print. However, there is now also a book available [see p. 9] that deals exclusively with the music and redresses somewhat the imbalance which I've felt has existed for a long time in favour of purely biographical writing. One aspect has always struck me as odd, I must say. The Peter Warlock Society exists because Warlock was a composer; I think we can all agree on that. He made other, significant contributions to the musical life of Britain between the Wars, of course, but these factors by themselves would not necessarily prompt the formation of a society to promote his work. But while I am not in the least ungrateful for all the contributions I receive for the Newsletter, far more material comes forward about his life and lifestyle than about his music and I am continually wary about the danger of manufacturing a myth and an incomplete myth at that. Why, for example, should we feel a need to remark on Warlock's curiosity value? It's only necessary to do this when the subject is of little consequence or substance. I sometimes think this too when we over-promote music by him which is not truly representative of his output. In my own book I certainly haven't written everything there is to write about that output, rather I've concentrated on particular features of his style and some may disagree with my conclusions. In a way, I hope they do. So I exhort potential contributors to the Newsletter to deal in future with the music more than has been the case. What do you find pleasing, stimulating, captivating about it? Please write and tell me and the rest of the PWS.

If, to conclude, I move more quickly over other matters, that speed should not be taken as a judgment on their importance. Birmingham Conservatoire provided us with an excellent Birthday Concert. The programme was adventurous and expertly performed and the audience was clearly impressed by what was, for many, the first close encounter with Warlock's music. The peace of many inhabitants of

Chelsea was disturbed again as we repeated the Chronotopographical perambulation but they didn't seem to mind. And I continue to be amazed by the variety and quantity of the material that appears in the Newsletter. I'm grateful for all offerings, large or small, and I'm delighted that the next issue will contain pieces by at least two members who've not contributed before. I've not sat down and counted every word that appears but I estimate that there are about 10 000 of them in an average issue. No 60, the most recent, was my tenth and both of these statistical realisations have taken me by surprise.

As well as assisting in or organising the events I've already mentioned, the committee has been active throughout the year. Much of what we do is routine; such is the nature of committee work. But it is an essential part of the running of our Society and has to be tackled. Meetings are very well attended. So they ought to be, you might say. But bear in mind that many committee members have other commitments and must give up their time in order to keep the PWS functioning. We've had a committee meeting this morning and, since I'm writing this in advance, I don't know exactly what its outcomes will be. What I do strongly suspect, though, is that the Peter Warlock Society will continue to prosper and I look forward to another catalogue of achievements over the next twelve months being recognised in next year's report.

**Brian Collins**

As I mention above, the day following our AGM was the date of the Memorial Concert for David Cox. Several Society members were present, either as contributors to the programme or members of the audience. But, because it was not a PWS event *per se*, I do not intend to include a formal review of it beyond saying that it was a very happy event of words and music, broad-ranging in mood and material, some familiar items, some especially written for the event. It was a lovely celebration of a lovely man. And it sparked off some memories – other than those of David – for Ian Parrott. They are related in the Letters section.

**BC**



**Lot List for the Charity Auction which raised £1,000 for Society funds on Sat. 24 May 1997 at the Irish Club, 82 Eaton Square, London SW1**

*Auctioneer's hammer loaned by Felix Aprahamian*

**Lot 1 (£3)**

Certified copy of the birth certificate of PH  
*Donated by Fred Tomlinson*

**Lot 2 (no bids)**

Stanley Jackson's book *The Savoy*, Muller 1964  
*Donated by Malcolm Rudland*

**Lot 3 (£6)**

Pack of 12 cards of Cefn Bryntalch, with envelopes  
*Painted and donated by Bridget Duckenfield*

**Lot 4 (£8)**

Heseltine/Warlock Genealogical Tree, 1750 to 1997  
*Prepared and donated by Keith Gould*

**Lot 5 (£3)**

Evening Standard poster *Heseltine fights for survival*  
*Donated by Malcolm Rudland*

**Lot 6 (£75)**

Cecil Gray's *Peter Warlock*, Jonathan Cape  
*Donated by the Peter Warlock Society*  
a) First Edition 1934 b) Life and Letters series 1938

**Lot 7 (£20)**

Cecil Gray's operas  
a) *Women of Troy*, facsimile of full score in Gray's hand, Chappells  
b) *Temptation of St Anthony*, facsimile of short score in Gray's hand  
*Donated by Fred Tomlinson*

**Lot 8 (£20)**

Barry Smith's *Peter Warlock, the life of PH*  
OUP 1994, Hardback edition, now out of print  
*Donated by Malcolm Rudland*

**Lot 9 (£15)**

Nigel Heseltine's *Capriol for Mother*, signed by NH  
*Donated by the Peter Warlock Society*

**Lot 10 (£1)**

Arthur Jacobs's *Henry J Wood, Maker of the Proms*  
with two references to Philip Heseltine.  
*Donated and signed by Arthur Jacobs*

**Lot 11 (£298)**

Manuscript of *Balulalow*, for string quartet and pno  
*Donated by Evelyn Maureen Knight*  
a) the manuscript b) a photocopy c) Solo & pno score OUP 1924

**Lot 12 (£268)**

Manuscript of carol, *I saw a fair maiden*  
Dated November 1927, Eynsford  
*Donated by Evelyn Maureen Knight*  
a) The manuscript b) a photocopy c) first edition OUP 1924

**Lot 13 (£316)**

Manuscript of *Sweet-and-Twenty*  
Dated March 31st 1924, 6a Bury Street, Chelsea SW3  
*Donated by Evelyn Maureen Knight*  
a) the manuscript b) a photocopy c) score OUP 1952

**Lot 14 (£180)**

Manuscript of the last four bars of *Rutterkin*  
Autographed 13. v. 1930, with photo of Warlock lying in bed  
*Donated by the Peter Warlock Society*

**Lot 15 (£15)**

*A Chinese Ballet* by Huanebango Z. Palimpsest  
Copy of manuscript in Warlock's hand, 1917  
*Donated by Malcolm Rudland*

**Lot 16 (£15)**

A Book of Songs, OUP First edition, 2/6d  
*Donated by the Peter Warlock Society*

**Lot 17 (£25.50)**

First edition of songs  
*Donated by the Peter Warlock Society*  
a) Dedication b) Consider  
c) My gostly fader (Low) d) Whenas the rye (High)  
e) Walking the woods f) The sweet o' the year  
g) In an arbour green h) The passionate shepherd (High)  
i) Peterisms (Set 1) j) Peter Warlock's Fancy

**Lot 18 (£4)**

Five copies each of later editions of three songs  
*Donated by Fred Tomlinson and Malcolm Rudland*  
a) Piggasie (3 low, 2 high) b) Yarmouth Fair (1 low, 4 high)  
c) Sweet-and-Twenty

**Lot 19 (£30)**

Peter Warlock's *The English Ayre*, OUP 1926  
*Donated by the Peter Warlock Society*

**Lot 20 (£3)**

Sir Thomas Beecham's lecture on *John Fletcher*  
from the Oxford Sheldonian, 7 June 1956, contains words of *Sleep*  
*Donated by the Peter Warlock Society*

**Lot 21 (£20)**

English Ayres, Vols 1 to 6, pub. OUP  
*Donated by Fred Tomlinson*

**Lot 22 (£10)**

English Ayres, Vols 1 & 4, pub. Enoch  
*Donated by Fred Tomlinson*

**Lot 23 (£10)**

English Love Songs - Dowland to Rubbra, S&B  
Some songs edited by Michael Pilkington, who inscribed the copy  
*Donated by Fred Tomlinson*

**Lot 24 (£15)**

34 Songs by PW, Hyperion CDA 66736, 1994  
CD of John Mark Ainsley *tenor* with Roger Vignoles *piano*  
*Donated by Peter Warlock Society*

**Lot 25 (£15)**

Choral Music, Chandos CHAN 9182, 1993  
CD of Finzi Singers directed by Paul Spicer  
*Donated by Peter Warlock Society*

**Lot 26 (£5.50)**

Sir Charles Mackerras' place card at the Savoy Lunch  
A signed copy of Sir Charles' biography was offered as well  
*Donated by Sir Charles Mackerras*

**Lot 27 (£9)**

Hungarian wine as served at the Savoy centenary

a) white : Irasi Oliver 1995      b) red : Merlot 1994

Donated by Malcolm Rudland

**Lot 28 (£14)**

Souvenir brochure of Warlock & Bartók events

Signed by David Mellor and Felix Aprahamian

Donated by the Peter Warlock Society

**Lot 29 (£15)**

Bartók's First String Quartet, Miniature score

Signed by Philip Heseltine

Donated by the Peter Warlock Society

**Lot 30 (£40)**

Bartók's *Sonatine*, First edition

Signed: to Philip Heseltine, Béla Bartók, Budapest 18 Apr 1921

Donated by the Peter Warlock Society

**Lot 31 (£3)**

Warlock's *The Curlew*, Vocal Score in Hungarian

Signed by Vera Rózsa, the translator

Donated by the Peter Warlock Society

**Lot 32 (£1)**

1981 brochure of Bartók House in Budapest

Donated by Malcolm Rudland

**Lot 33 (£1)**

1995 conker from the site of the house in

Budapest where Warlock stayed with Bartók

Donated by Malcolm Rudland

**Lot 34 (£5)**

A Warlock Tobacco Tin (for the conker?)

Lambert and Butler's Rich Dark Flake (c.5in by 5in by 2in)

Donated by John Bishop

**Lot 35 (no bids)**

David Niven's *The Moon's a Balloon*, 1972

Reference to Peter Warlock on page 78

Donated by Malcolm Rudland

**Lot 36 (£15)**

L. de Boisaudran's *Training of the Memory of Art*

Inscribed to A Heseltine (with photo) from the translator, 1912

Donated by Gordon Honey

**Lot 37 (£10)**

Poems by Alan Seeger, Scribner's sons 1916

American poet killed in the war, who met Warlock in Grez

Donated by Malcolm Rudland

**Lot 38 (£6)**

Douglas Goldring's *The Nineteen Twenties*, 1945

Several references to Peter Warlock

Donated by Malcolm Rudland

**Lot 39 (no bids)**

London Mercury, 1927-1930

a) Bound vols 1&2 (1926) b) Bound vols 3&4 (1927)

c) Vol 23 (1930/1) d) Vol IX No 54 e) Vol XI No 66

f) Vol XIII No 76 g) Vol XVII No 98

Donated by Fred Tomlinson

**Lot 40 (£10)**

Robert Nichols's *Fisbo*, Heinemann 1934

Dedicated to Philip Heseltine and signed by the author

Signed and donated by Dr Lionel Carley

**Lot 41 (no bids - because no Carley signature?)**

John Boulton Smith's *Delius and Munch*, Triad '83

Contains recipe for nettle Soup, p 81/2, but no Carley signature

Donated by the Peter Warlock Society

**Lot 42 (£4.50)**

Crickley Hill and Gloucestershire Prehistory 1977

Memories of Warlock's 1915 nude midnight cycle ride near Dr.

Carley's home, where a Centenary re-enactment is planned

Donated by Dr Lionel Carley

**Lot 43 (£10)**

Peter Warlock's *Delius*, Bodley Head 1952

Donated by the Peter Warlock Society

**Lot 44 (£6)**

*Delius Society Journal* 94, Autumn 1987

The published writings of Philip Heseltine on Delius

Donated by the Peter Warlock Society

**Lot 45 (£7.85)**

Warlock Badges

a) The very last Centenary badge    b) A unique prototype model for the centenary badge

Donated by Dr Brian Collins

**Lot 46 (£6)**

Copy of Warlock love letter from Zennor 19.4.17

with Lucky Lands End Cornish Piskey and 1908 card of Sennen

Donated by Rhian Davies

**Lot 47 (£11)**

Typescript of the set of Warlockian limericks

Donated posthumously by Gerald Cockshott

**Lot 48 (£10)**

First Edition : *Two Cod-pieces : Beethoven's Binge / The Old Codger*, arranged for organ by MR

a) The arranger agreed to sign and dedicate the copy to the winner of the bid, and rubber stamp it with the PW's signature

b) New Edition of Cassette of Malcolm Rudland's recording

Donated by Malcolm Rudland and Mike Gosling

**Lot 49 (£5)**

Copy of a cryptic note to Philip Heseltine from Frederick Austin

Dated Aug 28 1930 : "There are blackguards of so offensive a type that contact or communication with them is distasteful to the point of nausea. You are one of them."

Donated by Barry Smith

**Lot 50 (£2)**

Artistic Value of the Brass Band

Peter Warlock's article in *The Daily Telegraph* on 27 Sept. 1930

Donated by the Peter Warlock Society

**Lot 51 (£7)**

Certified copy of the death certificate of PW

Donated by Malcolm Rudland

## LETTERS

I wanted to let you know that a news program of National Public Radio in the US used a recording of the *Basse-danse* from *Capriol* as theme music for a segment on the UK election campaign – specifically after having broadcast a portion of the rancorous, final question-period in the Commons before Parliament was dissolved. I'm not sure what the intent of using the piece was except to add something "classically British" to the mix. NPR gets many requests from across the nation for the titles of musical excerpts it uses so, perhaps, we now have a few more Warlock fans.

(I couldn't identify the specific performance used as I've only heard the 1971 Dilkes recording. NPR's choice was a rather faster-paced version.)

**Mark Dent (Anchorage, Alaska)**



When his many friends converged on the Purcell School of Music, Harrow, for David Cox's Memorial Concert on 25th May, it was, additionally, a particularly nostalgic experience for me.

Just over 70 years ago I went to a prep. school called Orley Farm which was just down the road from Mount Park Road. Everything on the way from South Harrow station has now changed but I was struck by a plaque on the wall of the Purcell School which stated that the fine house and garden had belonged to a certain Arthur Gardner. This will certainly have been the teacher, Mr Gardner, who introduced new music. Although now faded somewhat in the mists of time, I have a memory of him getting us boys to sing *What cheer? Good cheer!* As this part-song appeared in 1927 and, as I left Orley Farm in 1929, it would have been a brand-new publication in Warlock's lifetime – and my own first experience of a composer who would mean much in later years.

**Ian Parrott**



Yesterday I received a more than ample mail delivery and, amongst the bills and equally non-mentionables, I found the latest PWS Newsletter. Knowing there was a good deal to read and absorb (I read every word from beginning to end) I placed the opened contents on the top of my computer desk to attend to a little later on. Only this morning, on entry to my study, I took a first look at the contents of my Warlock Society package.

I must tell readers that, over the past few weeks, this household has undergone a radical change by way of a complete refurbishment of our downstairs

bathroom, adding a shower and completely decorating the room along with tiled floor, partitioned furnace room and new door. "Why do Warlockians need to hear about this?" you all sing. Please allow me to continue.

Some months ago, I renewed an old friendship with a colleague from Her Majesty's Royal Marines Band (we are ex-Royal Yachtsman) by finding his home page on the WWW (world wide web). We met at his home in Ontario, Canada. I noted with some amusement that, on entry to the bathroom downstairs, on flicking the lightswitch (up in the north Americas) music would immediately fill the air of the small convenience – but from where?

It would appear that my friend has "hard wired" a radio to the light switch and secreted the radio behind a cupboard door, thereby establishing for the visitor an element of surprise. Quite a conversation piece – although this kind of thing has probably been done before but, for all that, somewhat unusual in a domestic residence.

I thought that this novel idea would be worth considering in our new bathroom in up-state New York and my beleaguered contractor agreed to attend to my whim. I tuned the radio in to one of the very fine public radio stations which are non-commercial and play "classical" music 24 hours a day. Yes ... in the USA, madam Beeb!

So, to conclude my story, I picked up the Newsletter this morning and read one or two articles including the editorial and reviews. Duty called and I just HAD to go! Off to my beautiful, clean, light and airy, pristine new bathroom for nature to take its course. I walked in, flicked the switch and ... presto! the music of Peter Warlock was playing on the airwaves. *Capriol* (again) with Neville Dilkes conducting. I couldn't believe my luck and pondered over the irony that, only seconds prior to entering the bathroom, I was reading the review of a CD written by Brian Collins which included *Capriol*.

So what do we make of all this? Well, I have come to the conclusion that there needs to be a specific name for our new convenience just down the hall from my study and I have decided that, with all due respect to dear Peter Warlock, our new bathroom is to be named "The Capriol Suite" and I'm having the sign made today – forthwith – in a hurry – à la PRESTO!

Being an ambitious student of Warlock's music and knowing only too well that he had a good sense of humor, I feel that he wouldn't object to this unusual use of his work in one of the smallest rooms in a house in north America.

There is my story which, I hope, true Warlockians can relate to. My kind regards to all and long may we continue to drink in the man and his music. Cheers!

**Richard Valentine**

[Richard is happy to hear from Warlockians anywhere in the world and has asked me to print his address. Contact him at 7 Frasier Road, Greenfield Center, NY 12833-1708. Or E mail him on richv39@idt.net – Ed.]

## Alphabetical Listing of British Composer Societies

The following list came about as the result of a discussion in a committee meeting and is as up-to-date and as accurate as I can make it. I am grateful to all those organisations and individuals who have provided me with information. There may well be omissions and errors. If any member can correct the information given here, please contact me through either the PWS Secretary or Chairman.

- Alwyn Society:** Andrew Palmer, Secretary, 51 Bailey St, Old Basford, Nottingham, NG6 OHD
- Arnold (Malcolm) Society:** Keith Llewellyn, 6 Walton St, Barnsley, South Yorkshire, S75 2PE
- Avison (Charles) Society:** Details to be announced
- Balfé (Michael):** W R Tyldesley, Saxon Lodge, Huyton Church Rd, Huyton, Liverpool, L36 5SJ, 0151 489 2329 (fax 0151 489 8929)
- Bantock (Granville) Society:** Roger Dubois, Hon Secretary, St. Barnabas Vicarage, Daventry Rd, Knowle, Bristol, BS4 1DQ 0117 966 4139 [rossto@premier.co.uk](mailto:rossto@premier.co.uk); Ron Bleach, Chairman, 48 Ravenswood Rd, Redland, Bristol, BS6 6BT, 0117 924 0506
- Bax (Arnold) Trust:** Lewis Foreman, 22 Pheasants Way, Rickmansworth, Herts, WD3 2ES
- Bliss Trust:** Sarah Garrett, Carmelite, 50 Victoria Embankment, Blackfriars, London, EC4Y 0DX 0171 353 1234
- Boughton (Rutland) Music Trust:** Ian Boughton, Hon Secretary, 526a Hitchin Rd, Stopsley, Luton, Beds, LU2 7UE, 01582 400824
- Bowen (York):** Harold Clarke, 42 Glebe Rd, Peterborough, Cambs, PE28BG, 01733 61527
- Brian (Haverгал) Society:** Dr Alan Marshall, 5 Eastbury Road, Oxhey, Watford, Herts, WD1 4PT
- Bridge Trust:** John Bishop, Administrator, 14 Barlby Rd, London, W10 6AR, 0181 969 3579
- British Music Society:** Stephen Trowell (Hon. Treasurer), 7 Tudor Gdns, Upminster, Essex, RM14 3DE, 01708 224795; David Burkett, Hon. Secretary, 30 Chester Road, Watford, Herts, WD1 7DQ 01923 230 111
- British Music Information Centre:** 10 Stratford Place, London, W1M 9AE, 0171 499 8567
- Delius Society:** Derek Cox, Treasurer, 6 Mount Pleasant, Blockley, Glos, GL56 9BU
- Elgar Society/ Foundation:** David Morris 2 Marriott's Close, Haddenham, Aylesbury, Bucks HP17 8BT; John Grieg, Hon Treasurer, Orchard Barn, Derrington Street, Barham, Canterbury, Kent CT4 6QB, 01227 831841
- English Poetry and Song Society:** Richard Carder, 76 Lower Oldfield Park, Bath, BA2 3HP, 01225 313531
- English Folk Dance and Song Society:** Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY
- Farnon (Robert) Society:** David Ades, Hon. Secretary,

Stone Gables, Upton Lane, Seavington St Michael, Ilminster, Somerset, TA19 0PZ, 01460 242 226

- Frankel (Benjamin) Society:** John Williams, 1 Folly Square, Bridport, Dorset, 01308 427057
- Finzi Trust** Andrew Burn, Administrator, 44a Penn Hill Avenue, Parkstone, Poole, Dorset, BH14 9NA
- Finzi Friends:** Christopher Finzi, Church Farm, Ashmansworth, Newbury, Berks, RG15 9SP, 01635 253072
- Goosens (Eugene) Archive:** Pamela Main, Flat 3, 32 Church Street, London, NW8 8EP, tel/fax 0171 402 5350
- Grainger (Percy), The Friends of:** c/o Grainger Museum, University of Melbourne, Parkville, Victoria 3052, Australia; Barry Ould 6 Fairfax Cresc, Aylesbury, Bucks. HP20 2ES 01296 28609
- Gurney (Ivor) Society:** John Phillips, Hon Secretary, 7 Carls gate, Hay-on-Wye, Hereford, HR3 5BS, 01497 820547
- Holst Birthplace Museum:** 4 Clarence Road, Pittville, Cheltenham
- Howells (Herbert) Society:** Andrew Millinger, Secretary, 32 Barleycroft Road: Welwyn Garden City, Herts, AL8 6JU, 01707 335 315
- Ireland (John) Trust:** Peter Taylor, 35 St Mary's Mansions, London, W2 1SQ, 01252 319610
- Josephs (Wilfred) Society:** David Heyes, Vice-President, 12 Wren Court, Ash, Aldershot, Hants, GU12 6AX, 01252 319610
- Leighton (Kenneth) Trust:** 38 McLaren Road, Edinburgh, EH9 2BN, 0131 6673113
- Light Music Society:** Ernest Tomlinson, Chairman, Lancaster Farm, Chipping Lane, Longridge, Preston, Lancs, PR3 2NB, 01772 783 646
- Moeran Society:** Barry Marsh, Penlee, Liverton, Newton Abbott, Devon. TQ12 6HS 01626 821469
- National Federation of Music Societies:** Francis House, Francis Street, London, SW1P 1DE 0171 828 7320
- Performing Right Society:** 29/33 Berners Street, London, W1P 4AA, 0171 580 5544
- Phillips (Gordon) Society:** Mrs Hilary Sewell (Administrator), Cronk Y Doonee, Ballakilpherick, Nr Colby, Isle of Man 01624 833476
- Rawsthorne (Alan) Trust and Society:** 69 Gerard Road, Rotherham, Sth. Yorks, S60 2PP, 01709 376151
- Simpson (Robert) Society:** Rev. Brian Duke, Hon. Secretary, 24 Regent Close, Fleet, Hampshire. GU13 9NS
- Society for the Promotion of New Music:** Katy Bignold, Administrative Assistant, Francis House, Francis Street, London, SW1P 1DE, 0171 828 9696
- Sorabji, The Archive:** Alastair Hinton, Easton Dene, Bailbrook Lane, Bath. BA1 7AA, 01225 852323

Stevens (Bernard) Trust: Mrs Bertha Stevens (composer's widow), The Forge, Great Maplestead, Halstead, Essex, O9 2RE 01787 460315

Sullivan (Arthur) Society: 48 Front Street, Cockfield, Bishop Auckland, Co Durham, DL13 5DS

Thomas (Mansel) Trust: Terry Gilmore-James, Ty Cerbyd, Station Rd, Ponthir, Gwent. NP6 1GQ, 01633 420716

Walton Trust: Stephanie Williams, Artistic Director, 12 Central Chambers, Wood Street, Stratford upon Avon, CV37 6JQ, 01789 261 573

Warlock (Peter) Society Malcolm Rudland, Hon. Secretary, 32a Chipperfield House, Cale Street, London, SW3 3SA, tel/fax 0171 589 9595

Whitlock (Percy): Malcolm Riley, Hon. Secretary, 32 Butcher Close, Staplehurst, Kent, TN12 0TJ

RVW Society: Dr. Robin Barber, Secretary, The Chantry, Stoney Lane, Stocklinch, Ilminster, Somerset. TA19 9JJ; Stephen Connock, Chairman, Willow House, 3 Burywoods, Bakers Lane, Colchester, Essex, CO4 5AW

Tim Harrison

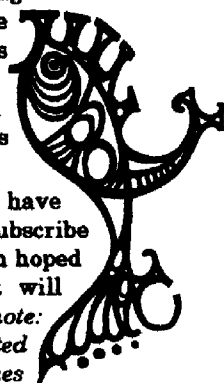
## PUBLICATIONS

### News from Thames: John Bishop writes:

Members will shortly be receiving news about publication of the first of the four projected volumes which bring together all of Warlock's occasional writings on music. The other three volumes will be published in 1998.

The number of members who have expressed their willingness to subscribe to the whole series is fewer than hoped for but this important project will proceed nonetheless. [Editor's note: all members have been circulated about this scheme which makes available items of Warlock's criticism, journalism and analysis which have been long inaccessible or, at best, available only with difficulty. Should any member who has not done so still wish to sign up, or requires further details, please contact John Bishop on 0181 969 3579.]

We plan to reprint volumes 1 and 2 in the Warlock choral series (both are currently out of print) in a larger format. Volume 4 in the same series is also due for reprinting.



## REVIEWS

### Music of England: Leighton House – 6th May 1997

Daniel Gillingwater (baritone); John Rayson (viola); Jayne Thomas (piano)

This was one of the most pleasurable song recitals that I have had the pleasure of attending.

In his programme note Daniel Gillingwater quotes from a conversation with Michael Pilkington. "Why not English song?" asks Michael. "At least the audience gets a chance to understand what is being sung about." But while this may be true in principle, many of us know the misery of sitting through recitals of English song where the poetry sounds as though it were in Martian, so dire is the diction.

This was definitely not the case in this recital: Daniel's diction was crystal clear and he conveyed the subtlest nuance of the poetry assisted by the sensitive accompaniment of Jayne Thomas. Indeed, I believe that Daniel (in common with the very greatest performers) would easily convey the meaning of the words to the audience regardless of the language, such is his musicianship. His singing is seemingly effortless, the quality of the voice is beautiful and his sense of line is flawless.

The programme was diverse and entertaining, including songs by Bax, Gurney, Moeran, Quilter and Bridge as well as C W Orr's rarely performed *Soldier from the wars returning*. Warlockians will be delighted to note that there was also a fine performance of the three Belloc songs.

However, three groups of songs were particularly memorable for me. Finzi's *Let us garlands bring* was given a moving performance while, in two sets of light-hearted songs (the first by Rebecca Clarke in which John Rayson's viola playing so perfectly complimented the voice, and the second set by Howells), Daniel's sense of humour had the audience in stitches.

There were also two works for viola. Delius's *Sonata no 2* (arr. Tertis) is a difficult piece to bring off and the performance failed to give it any sense of direction as well as suffering occasionally from dubious intonation. By contrast, Bax's *Legend* was given a compelling performance.

Perhaps I'm biased but I felt that the encore was particularly well chosen, being a setting of *O waly waly* by one Tim Harrison, an arrangement for voice, viola and piano written specially for the recital. You could have heard a pin drop!

Tim Harrison



## Peter Warlock the composer

By Brian Collins – Scholar Press (1997)  
ISBN 1 85928 216 4 – £45.00

One late afternoon in November 1953, Hubert Dawkes could have been found teaching a small group of students at the RCM. He was talking about our major English song composers. Someone asked who would be found at or near the top of a list of these composers. "Purcell, Britten, and Warlock" came the immediate reply. Some demurred at the mention of Warlock's name. I recall that Professor Dawkes then gave an impromptu and impassioned defence of Philip Heseltine the memory of which has remained with me to this day. Although he was scheduled to play at the Wigmore Hall that evening he gave us at least a further hour of lucid and spirited teaching. He used only passages from the songs of Peter Warlock and several of these he played from memory. This new book by Brian Collins possesses the same fervour and dedication to Warlock. It is written not only by an experienced teacher, composer and performer, but by a scholar who loves his subject. He has certainly inspired me to look again at my library of Warlock songs and I have been happily renewing old acquaintances.

*Peter Warlock the composer* is a substantial study (some 350 pages) and it includes a wealth of music examples. Virtually all of Warlock's output is included in the book and this means that for the first time we have a detailed overall examination of the music itself. The compositions are grouped under various chapter headings: *The curlew: a portrait of the artist*, for instance, and *Experiment and consolidation: The Winthrop Rogers songs* . . . So it continues, the final chapter being *Capriol and some conclusions*. The selection and placement of the works have been thoughtfully considered and their alphabetical index is comfortable to use. It should perhaps be said that Dr Collins assumes his readers have a wide knowledge of the modal, diatonic and chromatic mysteries! His thesis traces Warlock's journey from the early Delian "melody of chords" years to *The fox* (Bruce Blunt) dating from 1930. The analyses are both rigorous and searching. The essence of Warlock is here distilled, but this book is really an exploration of the compositions – a musical Baedeker, so to speak, rather than a textbook in the tradition of Schenker or Deryck Cooke. What might easily have become yet another academic treatise is saved by sheer fluency, deft touches of humour, and biographical references that hold one's interest and attention. Brian Collins has a way with prose and we occasionally get the distinct impression that here is a natural biographer waiting to be asked to say more! The opening chapter, *Contexts*, is one of the clearest and most helpful introductions to the world of Warlock that I have yet encountered. I have always considered it carping to itemise any omissions or errors in a first edition (in any case there are so very few) although I might be tempted into debating the "Italian" sixth on page 226!

Published by Scholar Press, the book is a pleasure to handle. The music examples are printed clearly and generously. Notes are at the ends of chapters and many of these are valuable and often stimulate further reading. I suspect that the book will not only be of help to music students but it should also interest the wider musical public. Certainly it will find its rightful place on the bookshelf alongside the recent spate of Warlock centenary publications.

In an ideal world this might well have been the place to review comprehensively all of Warlock's poets, including "Anon", and to look more closely at Warlock's word-setting. His minimal use of melisma and his unexpected rhythmic fancies are enduringly fascinating. Any future edition of this book should certainly include a photographic reproduction of Warlock's musical manuscript – even the sighting of a single page might quicken a pulse or two! Philip Heseltine was scholar, historian, author, editor, arranger and more – as well as composer. In *Grove V* (1954) there are separate entries under Heseltine and Warlock as though these were two entirely different people. The recent *Grove Concise Dictionary of Music* (1994) has narrowed this down to only one entry under Warlock. Has the man himself ceased to exist? The answer is: not so long as there are authors such as Brian Collins in our midst. Warmly recommended.

Ronald Reah

[This review first appeared in the *Journal of the British Music Society* – Ed.]

Colour House Theatre, Merton Abbey Mills: 14th September 1997

Eamonn Doughan (baritone) with string ensembles

Although I was very keen to attend this concert of English music, thanks to a couple too many sherbets the night before, the prospect of journeying to South Wimbledon was not something I relished. (Yes, I know that others in the Society have travelled much greater distances to attend events and that, the yestereve notwithstanding, this ran counter to the true Warlockian spirit, etc., etc.)

So, I reach S. Wimbledon and wend my way towards what I hope is Merton Abbey Mills. "This can't be the right way," I said to myself as I contemplated dual carriageway, endless roundabouts and a vast Sainsbury's, "this is the last time I ask Malcolm for directions." Then, in the distance, across a huge, empty car park, was the daintiest group of period buildings – how did the bulldozers miss them? I later discerned that William Morris, Walthamstow's most illustrious ex-resident, had long ago set up a works for the production of pottery, textiles and the like in a supermarket car park . . .

The recital was imaginatively programmed and enjoyably executed with many highlights for the Warlock-lover. The string ensemble varied in size

throughout and the games of musical chairs that attended each change of personnel caused us all to smile. But the variety was much appreciated. Of the larger ensembles, *Capriol* showed great sympathy and understanding in each of its movements, demonstrating that the piece has much for the performer as well as the listener. Much credit must go to the section principals for the courage of their convictions in taking on this work.

Although Warlock's songs with string quartet were incomplete because of the late withdrawal of *My lady is a pretty one*, little could dampen the audience's appreciation of Eamonn Doughan's performance. These were the highlight of the evening for me. In conjunction with the string players who at no time swamped the singer – which can often happen – Mr Doughan was always involved in what he was singing. I do dislike singers who appear solely for the pleasure of hearing themselves. In this case a young singer with a young voice has the intelligence to use his raw materials to serve both music and words. I am sure that, as his voice and technique develops still further, he will bring even more dimension to a vocal and performance style that is both natural and assured.

From where I was sitting a major force in the evening's proceedings was the emotional and physical presence of our own Tim Harrison. He was forever cropping up in unexpected places, playing the violin here, the piano there, and introducing items as well as having two of his own arrangements performed. In that wonderful north-eastern accent of his he told us, of his folksong arrangements, that "the first one's sad and the second's bloody miserable". Who am I to comment on what comes from the horse's orifice? These two songs, *O waly waly* and *The turtle dove*, are little gems; and Tim Harrison is a composer with a future.

I can only thank the organisers. The traumas and vicissitudes of my journey were more than compensated.

**Daniel Gillingwater**

## Collins Classics CD 15002

English Song Series Vol. 3: Peter Warlock

Adrian Thomas (tenor); Christopher Maltman (baritone); John Constable (piano); Duke Quartet; Philippa Davies (flute); Christine Pendrill (cor anglais)

For those of us who grew up when the only exclusively Warlock recording was Alexander Young's LP of *The curlew* and twelve songs (Argo RG26, issued in March 1954) this latest Collins Classics CD is now the sixth recording of *The curlew*, all of which are still available.

John Armstrong's recording with the International String Quartet and Robert Murchie (flute), Terence McDonagh (cor anglais) and directed by Constant

Lambert dates from 1931. On 78s (NGS 163-5) it was the first and would not be followed until December 1952 when Rene Soames sang it (on 78s again but for HMV on C7934-6) with the Aeolian String Quartet, Geoffrey Gilbert (flute), Leon Goossens (cor anglais), all directed by Elizabeth Poston. Both of these were re-issued on cassette (ENS 525) by the Peter Warlock Society in 1994 and can still be had (contact John Bishop, 14 Barlby Road, London, W10 6AR, tel. 0181 969 3579). It is interesting to note that both of these specify who directed the performances but none of the subsequent four have any accreditation for the responsibility of the musical integration. When I was at the RAM (1967-70) preparing for a student performance of *The curlew*, I had the fortune to study the work with Douglas Robinson, then chorus master at the Royal Opera House, Covent Garden, who had studied it with Constant Lambert who had studied it with . . . Warlock himself! Lambert and Robinson were both of the opinion that the overall musical shape is better if in the hands of one outside the performing group. They justified this, unless all the players had performed the piece together many times, because of the need for a consistent symmetry of the lengths of the individual and corporate players' pauses, whether for sound or silence. It is not always possible for the first violinist to offer this.

Listening to these two old recordings again now after the modern ones, although the quality of recording cannot be compared, the accompaniments both have some sense of overall dimension and purpose that is missing from all the modern recordings. I know that string quartets will feel any outside musical influence to be an intrusion and will say they can be directed far better from inside the group; but this score requires two wind players as well and is far more disparate and dispersed than most string quartet writing. I am not just saying this as a conductor as, once, I heard a very organised performance with RCM students directed from the cor anglais by Edwin Roxburgh, and I also witnessed a performance when the singer conducted his songs and the instrumental interludes! Without a conductor the responsibility for the length of each pause rests with each individual performer and there are many places where the first violinist is simply not in a position to lead the players and offer a meaning and purpose to the phrases from his bow.

James Griffett made the third recording of *The curlew* in 1973 with the Haffner Quartet, Mary Ryan (flute) and Mary Murdoch (cor anglais) released on Pearl SHE 510 and re-issued on CD in 1987 (Pearl SHE CD 9510). [It was re-re-issued on ASV Quicksilver CDQS 6143 (1994 but still available) – Ed.] It was closely followed in 1974 by Ian Partridge with the Music Group of London for EMI (HQS 1325) and has itself been re-issued twice, first in 1988 and again on *A Warlock Centenary Album* (CDM 5 65101 2). Although Ian Partridge collared the market for live *Curlews* throughout this period, for 20 years these two recordings lived in juxtaposition and made for interesting comparisons with one another. By the end of the year the number will have grown by three. Last year Martin Hill recorded *The curlew* on Arte

Nova (see Newsletter 60-p. 14); now Adrian Thompson's for Collins Classics will be followed by another from John Mark Ainsley and the Nash Ensemble (Hyperion CDA 66938) released later this month. (For overseas members, Hyperion's USA distributors are Harmonia Mundi; in Australia Sonart Musicvision; in Germany Koch International; in France Disque Concorde; in Hungary Kársay és Társa.)

Here *The curlew* is coupled with première recordings of three solo-songs, *The cloths of Heaven*, *Spring* and *Lusty Juventus* sung by Christopher Maltman. His tender and evocative *The cloths of Heaven* with John Constable's delicate accompaniment is especially notable for the sensitive colouring of the chords under "poor" and "dreams" (yes, Constable must have known both) although I question why Maltman needs to extend the penultimate three quavers to crotchets. W B Yeats evokes a lover wanting everything for his partner:

But I, being poor, have only my dreams;  
I have spread my dreams under your feet;  
Tread softly because you tread on my dreams.

On "tread" Warlock changes from triple to duple rhythm, possibly to evoke the hesitancy the lover would feel in telling his beloved to be careful. This gentle conflict of wills is lost when the change is from triple to quadruple.

Those of you who remember the rollicking version of *Roister Doister* by Norman Bailey with Geoffrey Parsons on DSLO 19 can now hear a less boisterous and more refined version coupled with the other two songs from *Peterisms* (set two) that have never been recorded before, *Spring* and *Lusty Juventus*. They reconstitute the set published entire by OUP but, after going out of print, included but unforgivably separated from one another in the *Second Book of Songs*. It is good for them to be known together again here.

### Malcolm Rudland

Before even divesting my copy of this new CD of its cellophane I was struck – not altogether positively I have to say – by the picture on the front of the booklet. I suppose that the inspiration for its crepuscular subject-matter is that line from *The curlew*: "I cried when the moon was murmuring to the birds". Some of the birds in the illustration look like bats but I make no reference to cricketers, Hambletonian or otherwise . . .

Malcolm has put the recording of *The curlew* into its historical context so I shall say little more except that I thought it convincing. There were a couple of moments where the reading took me a little by surprise but not enough to put me off it. The closing soliloquy I thought was very fine. I liked the idea of making the instrumental section between the third and fourth songs a separate track and then wondered why the same philosophy hadn't been extended to the opening and even the separate verses of *The withering of the boughs* (or, as it is entitled on the insert, *I cried when the moon was murmuring to the birds*).

I keep referring to the booklet. In it *The curlew* and the sets of songs are headed in bold type which makes the *Lillygay* announcement confusing for two of the five songs are missing – there is neither *Johnnie wi' the tye* nor *The shoemaker*. No-one in their right mind would consider singing only a couple of bits from *The curlew* so why break up this cycle in which the movements are closely related to one another tonally, technically and emotionally, where there is a sense of progress and development through the five songs greater than any between the sections in the earlier work? Will newcomers to the cycle think that this is the whole thing? It gets worse, I'm afraid, for the surviving pieces are sung by a man. Regular readers will know that I regard *Lillygay* as Warlock's (I don't like the word) masterpiece, have made something of a special study of it over a number of years and have written about it extensively both in the pages of the Newsletter and elsewhere; but, before I'm accused of being an inflexible musicologist and arrogant trumpet-blower rather than a performance-sensitive listener, I must make the point that, like those who fulfil similar functions, I have spent much time deliberating upon this music to save others the time and have not written what I have for self-gratification. Even if all of this is set aside there are errors and indiscretions in *The distracted maid*. To begin with, the stipulated *moderato* is too quick and the dramatic imagery of the repeated, scalic quavers is diminished; Sarah Leonard's performance – itself not flawless, actually – on PCD 1029 (nla but sometimes found remaindered) is timed at 4' 14", and it sounds about right, whereas here the timing is given as 3' 14". Furthermore, the phrasing over the fermata at the end of each verse is inconsistent – should it not always be part of an unbroken statement that includes both the ascending and descending components? The G natural in the fourth verse is missed (a mistake Leonard and Golden are equally guilty of on their recordings). Finally, the phrasing comma in the last verse (after "ah") that emphasises the abandonment of the incessant quavers, a preparation for the ambiguities and ironies of the climax, is ignored. There are a couple of pronunciation discrepancies in *Burd Ellen* and *Young Tamlane* but, my general misgivings apart, *Rantum tantum* is excellent. Maltman's voice is gloriously rich and he puts the verbal text across convincingly; because of the peculiar structural context of this last song, he almost convinces an old sceptic such as myself that, if it must be sung out of the cycle, this is how it should be done and I am on the brink of forgiving his other indiscretions.

I've probably spent a disproportionate amount of time and space in dealing with these songs but, 75 years after they were written, I'm still waiting for the definitive recording of the cycle. I've heard three live performances by semi-pro singers who, quite frankly, could knock spots off the recorded versions. And somewhere there is that Scottish soprano who could do the job admirably.

Warlock had a low opinion of his *Peterisms*, hence their title. Had he heard Adrian Thompson sing the

first set he may well have changed his mind. With some of these lighter songs (and I include *A sad song* among them) there is a temptation to go over the top. Fortunately it is resisted. And *My ghostly fader* too is made very credible; it is an early, experimental and occasionally disjointed song that, for all its drama, can perplex. Christopher Maltman handles it splendidly as, indeed, he deals with the three songs that constitute *Saudades*. There are some wonderfully central European moments in *Along the stream* and the assurance is evident. These remarkable songs are given a fitting presentation. Maltman's voice is again in top form in *Bethlehem Down*; and I'd like to put in a word here for John Constable who brings out the ominous quality of the harmonic underlay. (Indeed, it is the instrumental element that is the essence in this and many another Warlock song.) This CD is a worthy addition to what, I'm delighted to say, is an ever increasing library.

Brian Collins



## The Warlock and Bartók weekend

21st March 1997 – Polish Airmen's Club

On 21st March, as their contribution to the Warlock and Bartók celebrations, the British Hungarian Fellowship invited the eminent Bartók specialist Dr Benjamin Suchoff out of his retirement in Florida to give an illustrated lecture about the rôle of folk music in the compositions of Béla Bartók. The lecture was also attended by an expert from the Bartók Archive in Budapest, Mr László Vikárius.

In a delightful talk Dr Suchoff explained to a lay audience the pentatonic scale which is typical of old Hungarian folk music. He made liberal use of musical illustrations both on the piano and from tape recordings and the audience was able to recognise many familiar childhood songs transmuted into the context of Bartók's compositions.

We were reminded that Bartók's use of folk tunes was not in any way a chauvinistic, even a nationalistic exercise. His inspiration lay not just in the folk tunes of Hungary and Transylvania but in the peasant music of Slovakia, Czechs, Romanians and others as well. He took a special delight in the musical riches of a multi-ethnic Transylvania where the folk-music of

all the component peoples was influenced by a cross fertilisation between different villages. His genius lay in his uncanny ability to transpose the simple village music into a sophisticated and satisfying art-music without losing the spirit of the original.

On the following Monday Dr Suchoff rounded off his visit by participating in a pre-concert talk at the Queen Elizabeth Hall with Felix Aprahamian and László Vikárius which was sponsored by the British Council. The concert included Bartók's *Divertimento* and his *Music for strings, percussion and celeste*. [See Brian Hammond's review below – Ed.]

Antonia Benedek

[Antonia Benedek is co-chair of the British Hungarian Fellowship. The other occupant of the chair is Malcolm Rudland.]

## 22nd March 1997 – Sydney Place etc.

Passers by were bemused, I suspect, by the throng that necessitated the closing of Sydney Place to traffic. We were celebrating two composers, of course, although the earlier activities of Saturday were given over largely to Béla Bartók. The event was the unveiling of the plaque at No 7, his frequent London residence as guests of the Wilsons between 1922 and 1938. After speeches of welcome the act of revelation was performed jointly by David Mellor and Felix Aprahamian. Mr Mellor had been, as Heritage Secretary, the representative of HM Government when Bartók's remains rested briefly in Britain en route between the USA and his native Hungary in 1992. His well informed and entertaining speech recounted the circumstances and related that his associate on that occasion was Felix who was able to relate his meeting with Bartók in the very house outside which we were congregating.

Music by Bartók and Warlock punctuated the proceedings after which it was off to the Royal Brompton Hospital where facilities had been laid on for us to drink numerous private toasts to both composers. Humphrey Burton's review of the video that chronicles many of the day's events fills in some of the detail that I'll not repeat here.

The concert in St Luke's Church was notable for two performances in particular. Warlock's three settings of John Webster, the *Dirges*, were given their first ever performance as a set. It's difficult enough for choirs to handle one at a time so the learning of all three must have been a real challenge. The Singers' Collective under Brian Inglis managed then well although I would have cared to savour them better and wished that the *tempi* were slower. And Christopher Mowatt's excellent arrangement for brass of Bartók's *Six dances in Bulgarian rhythm* from vol. VI of *Mikrokosmos* were splendid, wonderfully played by the Guildhall Brass Ensemble under Eric Crees.

Brian Collins

## Warlock and Bartók: a film for enthusiasts by enthusiasts directed by Maurice Kanareck

Malcolm Rudland's brief film explores the Chelsea connection between these two great song-collectors. I should, I suppose, call it a "video" but that suggests the horribly hectic MTV and his show; on the contrary, this felt like an old fashioned, expository and entertaining BBC2 offering in the far-off days when music programmes were made for enthusiasts by enthusiasts.)

If you were lucky enough to have attended the ceremonies organised by the Peter Warlock Society on 22nd March this year then this video will bring back happy memories of what appears to have been a splendid occasion. If, like me, you couldn't make it or, if you are an historian who relishes the by-ways of musical anecdote, then this is also for you. Malcolm Rudland takes us on a guided tour of Warlockian Chelsea, from Tite Street to St Luke's Church via Sydney Place, Bury Walk and the Brompton Hospital. We hear a song by the Hungarian master sung (on the steps of 7 Sydney Place where Bartók once resided) by the choir of the Béla Bartók Centre for Musicianship directed by Agnes Kory. In St Luke's we hear more Bartók and Warlock's *Benedicamus Domino* sung by the Singers' Collective directed by Brian Inglis. A reconstruction of Warlock's brass version of *The cricketers of Hambledon*, breezily performed by the Guildhall Brass Ensemble directed by Eric Crees, enlivens the walk made by the participants to the reception at the Royal Brompton Hospital. There are blissfully brief interviews with dignitaries, musicologists and that splendidly elegant doyen of the critical profession, Felix Aprahamian, who miraculously remembers meeting Bartók sixty years ago! Plaques are unveiled, speeches are made, pubs swim in and out of focus . . .

Malcolm Rudland makes a warm-hearted, informative guide and his production team have done a deft job in catching the atmosphere of a day *pas comme les autres*. The end titles roll over *Mattachins* from *Capriol* and at least one viewer was left wishing for more.

### Humphrey Burton

[Humphrey Burton probably needs no introduction for he is a former Head of BBC TV Music and Arts. He is also a member of the PWS. The 20-minute video, first shown at the AGM at the Irish Club (Saturday 24th May 1997), was produced by Michael Fogarty Associates (0171 602 0814). Copies are still available at £12 from Malcolm Rudland. Please make cheques payable to the Peter Warlock Society.]

### Purcell Room – 23rd March 1997 Gemini

Gemini's concert was almost a non-event as, just a couple of days before it was to take place, the tenor Nicholas Sears fell ill and a replacement looked difficult to find at such short notice. In the event two

singers had to be substituted for one and both gave sparkling performances despite the short notice. It is true that PWS committee member Daniel Gillingwater had sung *The curlew* once before (at a lunchtime recital at Birmingham University in the Centenary Year) but such an emotionally complex and intensely demanding work cannot be put down and picked up again at will. Perhaps it was the resultant fragility that made the vocal performance so affecting because while the singer must, of course, be totally familiar with the notes, too assured a rendition negates the neurotic tensions inherent both in Yeats's text and Warlock's setting of it. The mood swings between anticipatory gloom ("O, curlew, cry no more in the air") and catharsis ("Your breast will not lie by the breast of your beloved in sleep") via tense stasis ("Pale brows, still hands and dim hair") and fantastic frenzy ("I know of the leafy paths the witches take") were powerfully drawn such that I, for one, look forward to another Gillingwater *Curlew*. The instrumental component – I hesitate to call it an accompaniment for so much of the drama depends on it, whether alongside the voice or in the interludes and fantasias, was sensitively played and many features of the writing with which I thought I was familiar came over as new and revelatory.

At the other end of the emotional scale was the first performance of Fred Tomlinson's *A curlew companion*, an arrangement for the same ensemble of a bucket (pronounced "bouquet") of Warlock's songs. It is a witty and skilful complement, an antidote even, to the exquisite poison of *The curlew*. Into it are woven motivic fragments from many more pieces than the eight which are its main substance. Because of the circumstances, it was sung by a soprano, Alison Wells, rather than the intended tenor and the contrast was, thereby, complete. Fred's unashamed subtitle is "To alleviate the gloom and provide the wind players with something to do in the other half of the programme". It was; it did! It is only a pity that a plan to record it came to nought.

The remainder of the programme concentrated on Bartók, including some of the piano pieces (played by Richard Eggar) that the composer himself gave at his recital in Aberystwyth on 16th March during his concert tour of 1922, the tour that Warlock instigated and which initiated his series of annual visits to Britain over the next 15 years. In these works and *Contrasts* it was not so much the differences between the two men's work that was apparent, rather their similarities. In the context of *The curlew* in particular, they demonstrated a parallel approach not only in material but philosophy.

Brian Collins

### QEH Monday 24th March 1997 – Oxford Orchestra da Camera/Rudland

For this culmination of our weekend Malcolm was justly in charge – a vigorous Warlockian figure, at first swinging and swaying on the rostrum, but gradually curbing his evident and understandable

excitement – and never intrusive. But before we came to the music itself there was an interesting discussion between three eminent Bartók scholars. [See Antonia Benedek's review above – Ed.]

We have heard many accounts of *Capriol*, especially over the last few years, but my preference is always for the string version, perhaps because it comes closest to my own perception of the sixteenth century reinterpreted in 1925. The sweetness of *Pieds-en-l'air* was particularly pleasing after the crisply played *Bransles* and before a barnstorming *Mattachins*.

Is it eccentric to speak of the *Divertimento* as "middle-European" as opposed to the almost casual "Western" character of the first item? With its tensions and longing and despondency the *Divertimento*, despite its eighteenth century undertones, is a reflection of the tragic state of Europe in 1938, particularly that of Hungary itself.

Warlock's *Serenade* – a tribute to Delius – is not, and this is a personal view, one of his best works. I find much of the writing as turgid and trying as some of Delius's own and, while full tribute is paid to the dedicatee's harmonic flair, there is no hint of his mastery of design as in, say, *Brigg Fair*.

The best was kept until last: *Music for strings, percussion and celeste*. Conductor and orchestra rose wonderfully to this inspiring and noble music. The sinuous fugue theme – which reappears in other movements – was taken through its subtle workings to its climax, dying away to the miraculous unison ending of the two violins. The allegro, with its insistent minor third and colourful instrumentation (slapped strings, chromatic timpani and xylophone) was followed by that most curious night music which is the slow movement (string trills and glissandi, celeste). Thence to the rondo finale and another fugue. Mood changes abound until, just before the end, there is a most elegiac broadening of subject from the first movement.

All in all, this masterpiece of the twentieth century was interpreted with skill and passion. It was most fitting that, after the concert, Malcolm was presented with a Pro Cultura Hungarica medal by the Hungarian Chargé d'Affaires, Sándor Juhász; the occasion, coupled with Malcolm's half-Hungarian ancestry, moved him to offer a few words of thanks in his semi-native tongue.

Brian Hammond

## OBITUARIES

### Arthur Jacobs (1922-1996)

Arthur Jacobs joined the PWS in May 1992 and was a strong supporter. His place in musical posterity is preserved in books on Sullivan and Henry Wood, English translations of operas such as Berlioz's *Benvenuto Cellini* and Berg's *Lulu*, *The Penguin dictionary of music* (six editions from 1958 to 1996) and *The Pan book of opera*.

His claim to Warlockian fame came at Christ Church, Oxford, in 1995; a copy of his arrangement for unaccompanied SATB of the *Pavane* from *Capriol* (Curwen 1959) was auctioned at the AGM and he agreed, if it raised more than £50, to sign it then sing it with five others. £50 was raised so he sang his own words:

Hark, hark, the tabors pass.  
Hautboys sound their music sweet;  
See on the sunlit grass  
Stately dancers glide and pass  
So in the garden green,  
Joy is the summer's queen.

Joy has too soon an end,  
Dancers' feet to dust descend;  
Long, long ago that day  
Faded like a rose away.  
Where joy has come and gone,  
Music alone lives on.

It proves a suitable epitaph for a devoted secular musician and humanist who never hesitated from being outspoken, often using a biting sense of humour to emphasise his point. I was in his Music Criticism class at the RAM from 1968-70 when he introduced us to colleagues such as William Mann and Felix Aprahamian. His class went to concerts and, afterwards, sat in a room to write reviews so that we could compare them with the professionals'. It was a wonderful training to see music from the other side of the fence and his own dogged professionalism was a quality he always wanted his students to emulate. He bequeathed a worthy inheritance for us by which to remember him.

### William Cole (1909-1997)

William Cole too joined the PWS in May 1992 and was also a strong supporter. His place in musical posterity is preserved for his name is on more bedroom walls than any other – he was "the signature man" for the Associated Board Grade exams for years and suffered, like most musical administrators, for not being better known as a performer. But, for over 20 years as Director of Music at the Queen's Chapel of the Savoy, he gave four Bach recitals every March. In the *Musical Times* of April 1989 I wrote of an immaculate Third Trio Sonata and three highly expressive *Orgelbüchlein* preludes.

William Cole's Warlockian fame arrived at the Centenary Lunch at The Savoy. He prepared his Chapel choir in *Adam lay ybounden* and *The birds* with the same devotion he brought to Bach, as he did to Bartlett's *Pretty duck* and Whythorne's *Graces*. Thus he was a devoted sacred musician who was able to be secular.

William Cole's interests were wide. They included writing an authoritative, 368-page *Catalogue of Netherlandish and North European roundels in Britain* with 1400 illustrations. His successor at the Savoy Chapel, Philip Berg, said, "He could make the simplest chorale prelude speak the profoundest of truths." His inheritance too is worthy.

Malcolm Rudland

## Peter Warlock – songs with piano

Now all Warlock's songs are in print, singers need to know the location of particular items and at what pitch(es) they are available. This guide refers to song-collections currently on sale (solo voice with piano, occasionally with chorus). References to individual copies, many of which are out of print anyway, are given in square brackets with the original publisher. Performers and scholars seeking these latter versions would be advised to approach the respective publishers or their successors, some of whom offer authorised photocopies. Libraries may also be able to help. Further information about the songs (poets, date of composition etc.) is in Fred Tomlinson's prefaces to the Thames Publishing editions and his *Peter Warlock Handbook* vol. I (now itself out of print; alas, but probably accessible through libraries) from which some information below has been extracted. I have retained many of Fred's abbreviations for ease of cross-referencing. Michael Pilkington's *English solo song* (Thames, 1997) gives all material available from publishers and their archives. When ranges differ (says Michael) follow Collins! The same writer's *English solo song: guides to the repertoire vol. 2: Gurney Ireland, Quilter and Warlock* describes each song in some detail although, in 1989, only the first four volumes of the Thames complete edition had been published. More advice is available from the Peter Warlock Society.

I am grateful to Michael Pilkington and John Bishop for their help in compiling this list.

Song titles are followed by the location(s) and treble-clef tessitura/e. The following abbreviations are employed:

### Collections

T1-8	Thames Publishing (Complete Edition). T1 is vol. 1, T2 is vol. 2 etc.
JR2/3	<i>Junior recitalist</i> vol. 2/3 (Stainer & Bell)
O1	OUP – <i>A first book of songs</i> (originally <i>A book of songs</i> )
O2	OUP – <i>A second book of songs</i>
OB	<i>Oxford Book of Carols</i> (not the new one)
CB2	<i>Book of celebrated songs</i> vol. 2 (Chester)
BH	Boosey & Hawkes – <i>Songs by Peter Warlock</i>
BHH3/4	<i>Heritage of 20th century British song</i> vol. 3/4 (Boosey & Hawkes)
SB	Stainer & Bell – <i>Thirteen songs by Peter Warlock</i> (under the Galliard imprint in the 1970s)
SSB	<i>Sing solo baritone</i> (OUP)
SSC	<i>Sing solo Christmas</i> (OUP)
SST	<i>Sing solo tenor</i> (OUP)

### Publishers of separate copies

A	Augener & Co (now Stainer and Bell Ltd)
B&H	Boosey & Hawkes Ltd
Ch	J & W Chester Ltd (3 sets of songs, <i>Saudades</i> , <i>Peterisms</i> set I and <i>Lillygay</i> )
Cu	J Curwen & Sons Ltd (now Robertson Publications)
En	Enoch & Sons Ltd
EI	Elkin and Co Ltd (now Novello & Co Ltd)
H	Hawkes & Co (now Boosey & Hawkes Ltd)
J	Joseph Williams (now Stainer and Bell Ltd)
KM1/2	Kevin Mayhew: <i>The Singer's Collection</i> books 1 & 2
N	Novello & Co Ltd

O	Oxford University Press
P	Paterson Publications Ltd
PC	Paterson Publications Ltd (later Chappell & Co Ltd)
S	Stainer & Bell Ltd
T	Thames Publishing (anthology of 8 songs now o/p)
W	Winthrop Rogers Ltd (now Boosey & Hawkes Ltd)

Adam lay ybounden	T3 (c'-f') [O & OB as T3]
After two years	T8 (d'-f') [O as T8]
Along the stream ( <i>Saudades</i> )	T1 (e'-f') [Ch (set of 3 songs) as T1]
And wilt thou leave me thus	O1 & T8 (c'-f') [O as O1/T8]
Arthur o' Bower ( <i>Candlelight</i> )	T5 (b'-g') [A (set of 12 songs) (c'-a'')]
As ever I saw	KM1 (e'-a''); BH & T2 (d'-g') [W 2 versions (as KM1; as BH/T2)]
Autumn twilight	T4 (c'-e'') [O as T4]
Away to Twiver	O2 & T6 (d'-f') [O as O2/T6]
Bachelor, The	SB (c'-f'); T3 (b-e'') [A as SB]
Balulalow ( <i>Three carols</i> )	T2 (e'-f') [O as T2; SSC 2 versions (as T2; c'-d'')]
Bayly berith the bell away, The	BH (g-a''); T2 (a-f') [W as BH]
Bethlehem Down	T8 (c'-eb'') [W as T8]
Birds, The	KM1, SB & T6 (d'-a'') [J 2 versions (f'-gb' and as KM1/SB/T6)]
Bright is the ring of words	T2 (b'-f') (see also <i>To the memory of a great singer</i> ) [not previously pub.]
Burd Ellen and young Tamlane ( <i>Lillygay</i> )	T4 (d'-f') [Ch (set of 5 songs) (e'-g'')]
Captain Stratton's fancy	KM2, SB & T3 (c'-f') [A 3 versions (a-d', d'-g' and as KM2/SB/T3)]
Carillon carilla	T8 (c'-e'') [N as unison song (as T8)]
Celestina – see <i>The contented lover</i>	
Chanson du Jour de Noël	T6 (e'-f') [W (g'-a'')]
Chopcherry ( <i>Peterisms</i> set I)	T4 & CB2 (e'-e'') [Ch (set of 3 songs) as T4]
Cloths of Heaven, The	T1 (c'-g'') [previously unpub.]
Consider	T5 (b'-f') [O (c'-g'')]
Contented lover, The (aka <i>Celestina</i> )	SB & JR3 (e'-a''); T8 (c'-f') [A as SB]
Countryman, The	BH & T6 (c'-f') [H (e'-a' and as BH/T6)]
Cradle song	O1 & T7 (d'-f') [O as O1/T7]
Cricketers of Hambledon, The	SB & T8 (b'-f') [A as SB/T8]
Dedication	T2 (b'-f') [W (d'-a'')]
Distracted Maid, The ( <i>Lillygay</i> )	T4 (d'-f') [Ch (set of 5 songs) as T4]
Droll lover, The	SB & T8 (b-a'') [A as SB/T8]
Eloré lo	SB, T8 & JR4 (c'-f') [A as SB/T8/JR4]
Everlasting voices, The (compl. Ingle)	T1 (e'-g'/a'') [T as T1]
Fair and true	O1 & T6 (e'-e'') [O as O1/T6]
Fairest may, The	T8 (c'-f') [B&H (with stg qt same pitch – T8 is a transcription) not previously pub. as voice + piano]
Fill the cup Philip	T8 (b'-e'') [T as T8]
First mercy, The	BH & T7 (f'-f') [H as BH/T7]
Five lesser joys of Mary, The	T8 (d'-e'') [N unison carol same pitch]
Fox, The	T8 (d'-f') [O as T8]
Frostbound wood, The	T8 (d'-e'') [O as T8]



Good ale T3 (c'-f') [A 2 versions (eb'-ab"; as T3)]  
 Ha'nacker mill O2 & T7 (c'-f') [O as O2/T7]  
 Heraclitus (Heracleitus) (Saudades) T1 (c'-f') [Ch (set of 3 songs) as T1]  
 Hey trolly lolly lo SB & T3 (c'-f') [A as SB/T3]  
 How many miles to Babylon (*Candlelight*) T5 (f'-f') [A (set of 12 songs) as T5]  
 I asked a thief to steal me a peach T1 (2 versions both c'-f') [T as T1]  
 I had a little pony (*Candlelight*) T5 (c'-e") [A (set of 12 songs) as T5]  
 I have a garden T5 (d'-e") [O as T5]  
 I held love's head (*Two short songs*) BH & T5 (c'-f') [B as BH/T5]  
 In an arbour green T4 (c'-f') [P (d'-g")]  
 I won't be my father's Jack (*Candlelight*) T5 (d'-c") [A (set of 12 songs) as T5]  
 Jenny Gray T5 (d'-e") [T as T5]  
 Jillian of Berry O1 & T6 (d'-f') [O as O1]  
 Johnnie wi' the tye (*Lillygay*) T4 (c'-f') [Ch (set of 5 songs) (d'-g")]  
 Jolly shepherd, The BH (d'-f'"/a"); T7 (c'-e"/g") [W as T7]  
 Lake and a fairy boat, A T1 (d'-g") [T as T1]  
 Late summer SB & T3 (b-f'") [A as SB/T3]  
 Little Jack Jingle (*Candlelight*) T5 (c'-f') [A (set of 12 songs) as T5]  
 Little Tommy Tucker (*Candlelight*) T5 (d'-e") [A (set of 12 songs) as T5]  
 Little trotty wagtail T3 (c'-f') [O as T3]  
 Love for love T2 (b-e") KM2 (d'-g") [W as KM2]  
 Lover mourns for the loss of love, The (*The curlew*) T1 (d'-e") [S (same pitch) with stg qt in *The curlew*]  
 Lover's maze, The O1 & T7 (e'-f') [O as O1]  
 Lullaby BH & T2 (b/a-d") [W 2 versions (as BH/T2; d'/c'-f')]  
 Lusty Juventus (*Peterisms* set II) O2 (d'-g"/a"); T4 (b-e"/f'") [O as O2]  
 Magpie, The (see also *Yarmouth Fair*) T5 (b-e") [not previously pub.]  
 Maltworms O2 & T6 (c'-f') [O as O2/T6]  
 Milkmaids T4 (c'-f') [En 2 versions (d'-g"; b-e")]  
 Mockery O2 (e'-g"); T7 (d'-f') [O as O2]  
 Mourn no moe T2 (c'-f' ossia a-f') [W (e'-a")]  
 Mr Belloc's fancy SB (d'-g"/a"); T3 (2 versions both b-e"/f'") [A as SB]  
 Music when soft voices die T1 (2 versions both d'-f') [T as T1]  
 My gostly fader BH & T2 (e'-f'") [W 2 versions (as BH/T2; c'-d'f'")]  
 My little sweet darling T2 (a-f'); BHH3 (b-g") [W 2 versions (as BHH3; g'-e")]  
 My own country O2 & T7 (c'-e") [O 2 versions (e'-g" and as O2/T7)]  
 Night, The O2 & T7 (d'-e") [O as O2/T7]  
 O my kitten (*Candlelight*) T5 (c'-e") [A (set of 12 songs) (d'-f'")]  
 One more river T6 (c'-d" + chorus) [W as T6]  
 Passing by O1 & T7 (d'-g") [O as O1]  
 Passionate shepherd, The T8 (c'-f') [EI (d'-g")]  
 Peter Warlock's fancy T5 (b-e") [PC (c'-f')]  
 Piggesnie SB & KM2 (d'-g"); T3 (c'-f') [A 2 versions (as SB/KM2; b-e")]  
 Play-acting T3 (b-g") [T as T3]  
 Prayer to St Anthony of Padua, A (*Two songs of Arthur Symons*) O2 (e'-e"); T6 (d'-d") [O as O2]

Pretty ring time O1 & T6 (d'-f'/g") [O as O1/T6]  
 Queen Anne T7 (e'-e") [O as T7 (previously in *The Roundabout Song Book* (Nelson))]  
 Rantum tantum (*Lillygay*) T4 (c'-f') [Ch (set of 5 songs) (d'-f'")]  
 Rest sweet nymphs O1, SST & T3 (f'-f') [O as O1/SST/T3]  
 Robin and Richard (*Candlelight*) T5 (d'-e") [A (set of 12 songs) as T5]  
 Robin Goodfellow O1 & T6 (e'-f'") [O as O1/T6]  
 Roister Doister (*Peterisms* set II) KM1, O2 & T4 (c'-f') [O as KM1/O2/T4]  
 Romance T2 (b-f') [Cu as T2]  
 Rutterkin (*Peterisms* set I) T4 (c'-g") [Ch (set of 3 songs) (e'-a")]  
 Sad song, A (*Peterisms* set I) T4 (d'-e") [Ch (set of 3 songs) (e'-f'")]  
 Shoemaker, The (*Lillygay*) T4 (f'-f') [Ch (5 songs) as T4]  
 Sick heart, The (*Two songs of Arthur Symons*) O2 (c'-g"); T6 (b-f') [O as O2]  
 Sigh no more ladies O1 & T7 (e'-f') [O as O1/T7]  
 Singer, The T3 (c'-f') [A (d'-g")]  
 Sleep O1, SSB & T3 (d'-e") [O as O1/SSB/T3]  
 Spring (*Peterisms* set II) O2 (c'-g"); T4 (b-f') [O as O2]  
 Suky you shall be my wife (*Candlelight*) T5 (e'-f') [A (set of 12 songs) as T5]  
 Sweet-and-twenty O2 (e'-f'); T5 (d'-e") [O as O2]  
 Sweet content BH & BHH4 (d'-g"); T2 (c'-f') [W as BH/BHH4]  
 Sweet o' the year, The T8 (c'-f') [EI as T8]  
 Take o take those lips away (*Saudades*) T1 (c'-f') [Ch (set of 3 songs) as T1]  
 Take o take those lips away (1918) BH (c'-g"); T2 (b-f'") [W 2 versions as BH and T2]  
 There is a lady sweet and kind BH & T2 (b-f') [W 2 versions (d'-a" and as BH/T2)]  
 There was a man of Thessaly (*Candlelight*) T5 (b-d") [A (set of 12 songs) as T5]  
 There was an old man (*Candlelight*) T5 (f'-f') [A (set of 12 songs) as T5]  
 There was an old woman (*Candlelight*) T5 (c'-f') [A (set of 12 songs) as T5]  
 Thou gav'st me leave to kiss (*Two short songs*) BH & T5 (d'-f') [B as BH/T5]  
 To the memory of a great singer (see also *Bright is the ring of words*) SB (d'-g"); T2 (e'-f') [A as SB/T2]  
 Tom Tyler SB & T8 (d'-f'"/g") [A as SB/T8]  
 Toper's song, The T5 (b-e") [W as T5]  
 Twelve oxen O1 & T5 (solo voice b-e" + chorus) [O as O1/T5]  
 Tyrley tyrlow (*Three carols*) T3 (e'-f') [O as T2]  
 Walking the woods BH & T7 (c'-f') [W as BH/T7]  
 Water lily, The T1 (d'-g") [T (e'-a")]  
 What cheer? Good cheer T7 (b-e") [W as unison carol same pitch]  
 Whenas the rye reach to the chin BH/BHH4 (c'/d'-f'"); T2 (b/c'-e") [W as BH]  
 Where riches is everlastingly T7 (c'-f') [O as unison carol + opt. SATB same pitch]  
 Wind from the west, The T1 (d'-f') [T as T1]  
 Yarmouth fair (see also *The magpie*) T5 (c'-f') [O 3 versions (d'-g"; b-e"; a-d")]  
 Youth T8 (c'-f') [EI as T8]

Brian Collins



# Peter Warlock his Birthday

**Thursday 30th October 1997**

**at 6.30pm in the Duke's Hall of the  
Royal Academy of Music, Marylebone Road, London NW1**

## **The start of round two of The Peter Warlock Birthday Concerts**

**Admission free, followed by a reception  
sponsored by Ruddles Brewing, a division of Morland plc**

On 30th October 1985 Nigel Foster, a Royal Academy of Music student, established the first Peter Warlock Birthday concert there.

Since then students from most of the British colleges of music have contributed to this now annual event, which this year returns to the Royal Academy of Music in a joint venture with the London Royal Schools' Vocal Faculty.

The programme will contain a group of Warlock's arrangements of Elizabethan string music by Robert Parsons, John Dowland, and Henry Purcell. Warlock's works include *The curlew*, *Sorrow's lullaby*, *Lillygay*, a group of *Fancies*; and a ten-part brass group will accompany some Sociable Songs.

**On the eve of Warlock's birthday  
Wednesday 29th October 1997**

**at 8.30am from Hudson's Place behind Victoria Railway Station, SW1  
returning by 6pm, a coach will leave for Langham near Oakham in Rutland for**

## **The return of the Ruddles Brewery Jaunt**

**Cost: between £20 and £30 depending on numbers  
Please let Malcolm Rudland (0171 589 9595) know by 20th October**

These jaunts were started in 1988; in 1990 Tony Ruddle sponsored Thames to publish two volumes of Warlock's Sociable Songs.

The brewery has most recently been taken over by Morlands and we are delighted to be able to keep our connection through the various dynasties.

A brewery tour lunch of Ruddles beer with local pork pies and Stilton cheese, and a chance to sing some Warlock sociable songs should offer a convivial day.

See John Amis's review of the 1991 jaunt of page 7 of Newsletter 48.

## ARTICLES

### Away to Twiver

[This article should, perhaps, be read in conjunction with Ian Parrott's article about His Honour Lionel Jellinek on pp. 11-15 of Newsletter 59. It constitutes a neat supplement – Ed.]

This song, from *The famous History of Fryer Bacon* and set to music by Peter Warlock, is clearly intended to be sung at a wedding feast. Its title may be taken to indicate Twiver to be a place but I take "twiver" to be a verb. "Twiver" seemed so like "swive" that a connection between them would show this song to be what I suspected it was, a song or poem to be indulged in near the end of a wedding feast when everyone was merry enough to appreciate its double meanings concerning the forthcoming preoccupations of the newly-weds and, perhaps, the hoped-for liaisons after the celebrations of the young men and women present as guests.

"Twive" turned out to be a rare, obsolete, nautical verb meaning (of a ship riding at anchor) "to swing up or down with the running of the tide". The only use recorded in the OED is in an Admiralty Court examination of 30th August 1576: "The Salamon twyved to the Southwarde upp with the flud and when the water turned she twivid downe againe with the ebb. She twived upwards againe and therewith twyved uppon an anchor."

Now for "swive", which turns out to have a thread of connection through most Germanic languages and, in English, derives from the Old English "swifan" meaning "to move in a course or to sweep". According to the OED this corresponds to the Old Frisian "swiva" (to be uncertain); the Old Norwegian "svifa" (to rove, ramble or drift); the Middle High German "schweiben", (to sway or hover); the Old Frisian noun "swif" (a sudden movement) and – here was the more direct connection I was looking for – the Old Norwegian "svif", (to turn, or the veering of a ship).

Well, you know what sailors are! Bereft of women on long voyages, we might expect they could hardly fail to make a connection between the movements of a ship and their well-known pastimes with women when they finally reach port. They wouldn't be sailors otherwise, would they?

Swive, meaning "to have a sexual connection, or copulate with a female", has its first recorded use c.1386 in Chaucer's *Miller's tale*, written in Middle English; so we are dealing with a robust and adventurous family of words capable of long journeys, even by sea: "Thus swyued was this Carpenteris wyf/For al his kepyng and his lalousye".

What of the rest of this poem/song – does it bear out these connections? Back to the OED.

A quintain was a target on a post to be tilted at with a lance in military, equestrian contests [see John Mitchell's article on p. 11 of Newsletter 56 – Ed.] but it was also a favourite nuptial contest – certainly extant in sixteenth century England – among country folk in which young men would contest their

skill, tilting at the quintain to win garlands made by the young women. The song seems to suggest that their potential prize might come to more than a garland and, perhaps, warns against the result of winning an inferior "prize". A jade is a poor horse which might spoil one's aim but is also a term of reprobation used of a woman. Double meanings abound.

The rest of the song is more or less self-explanatory regarding the effects of liquor, the presence of the maidens and the consequences. The performers of such a song at an engagement party might be seen as what those Londoners living to the east of the City, in the vicinity of the docks, would call "a bit previous" but, no doubt, are in the best tradition of a maritime people!

Jim Kinnibrugh

### Delius's *Air and dance* arranged for violin and piano

Some years ago my attention was drawn to Percy Grainger's then unpublished piano solo arrangement of Delius's *Air and dance* (which was originally written for string orchestra). A summary of my findings was published in *The Delius Society Journal* no. 109, Summer/Autumn 1992, pp. 8-9. It will be remembered that Delius's original MS score had been prised from the initially reluctant composer in 1927 by Philip Heseltine who immediately made the copy which was used by Beecham at the Festival of 1929. Heseltine's interest in the piece did not stop there ("I could not) understand his enthusiasm for a comparatively poor piece like the *Air and dance* for strings" once wrote Eric Fenby (in *Delius* as I knew him p. 60 – Ed.); during the same year (1929) he made a version of the work for violin and piano which was later played to the composer by Mrs Howard Jones. Delius considered this arrangement well done and that it made "quite a pretty little piece". In Heseltine's own opinion the *Air and dance* was "not suitable for a piano arrangement". (He also remarked that the piano copy he had – presumably Grainger's arrangement – was "very inaccurate" in writing to Jelka Delius on 4th July 1929.)

Examination of the MS of what purports to be Grainger's arrangement revealed that, in its present form, it is now a palimpsest. Considerable overworking in pencil – amendments to chords, added bass octaves, redistribution between the hands, even bowing instructions in some places – almost certainly records Heseltine's use of Grainger's MS for preliminary work on his own violin and piano version. (Jelka Delius wrote to Heseltine on 30th August 1929: "Fred says the opening . . . is to be played . . . with 2 movements of the bow in the same direction" and this is, indeed, one of the bowing indications added to the MS.) In preparing Grainger's MS for publication, then, all these layers were ruthlessly stripped away since they had no place in his original piano arrangement.

The missing link in the chain was and, unfortunately, still is the MS of Heseltine's violin and piano version, whose survival and whereabouts appear to remain unknown both to Warlock scholars and other interested parties. More recently, therefore, I returned to my copiously annotated Xerox copies of the "Grainger Ms" and inspected them to see how much of Heseltine's violin and piano version could be extracted therefrom. At the same time, remembering Dr Fenby's published arrangement of the same work for flute and piano, I placed a copy of this version beside my other papers. The interesting result of such parallel study revealed that, in about 75% of the piece, Dr Fenby's piano part was identical, both in notes and layout, with the consequences of Heseltine's pencilling on to Grainger's MS – a finding which pointed strongly to a common source. By restoring Delius's original violin part where Dr Fenby's flute part differed, and basically accepting his piano part where Heseltine's indications were indecisive, reconstruction of a violin and piano version which may, on the whole, be not too far from Heseltine's version was not difficult and was soon completed.

Past experience is that work of restoration on lines such as this often has the result of causing long-lost originals to resurface. Heseltine's rare and fine calligraphy should ensure the survival of any of his musical MSS still untraced; if the version of Delius's *Air and dance* as arranged by him for violin and piano ultimately comes to light I shall be only too pleased to withdraw my own – after a careful comparison first of the two versions as a check on the validity of my deductions! Meanwhile it has been interesting to add another, if small, violin solo by Delius to the repertoire.

**Robert Threlfall**

*[The reconstruction of PW's arrangement by Robert Threlfall (of the Delius Trust) is now published by Thames. Trade distribution is by William Elkin Music Services – Ed.]*

## Robin's brew

*And can the physician make sick men well?  
And can the magician a fortune divine –  
Without lily, germander and sops-in-wine,  
With sweet-briar and bonfire  
And strawberry wire and columbine?*

(from "Robin Goodfellow: commonly called Hob-goblin, with his mad pranks and merry jests".)

Although many of the texts set by Warlock are straightforward, there are the odd few that are particularly interesting as regards their meaning. *The Bayley berith the bell away* immediately comes to mind and there are two articles in *Peter Warlock: a centenary celebration* concerning what the poem might be about. Warlock apparently did not know! As pharmacists we have been long intrigued by the short list of herbs that appears in *Robin Goodfellow*. In the first place are they, indeed, all herbs; secondly, what

prompted the anonymous poet in his choice? Was it simply a case of the herbs being chosen for the poetic value of their names or were they actually the ingredients in some sort of ancient panacea? It seemed worth looking at what they might actually be and what medicinal properties pertained to them.

This is not quite as easy as it sounds and the first item, "lily", presents a problem in that the text could be referring to one of at least two plants. According to Culpeper<sup>1</sup> on lily of the valley, "the spirit of the flowers distilled in wine restores speech" and it was traditionally used for palsy and other nervous disorders. Its modern use is as a diuretic and cardiac glycoside. The Madonna lily, although not indigenous to Britain, was certainly cultivated by monks in the middle ages. "The roasted root mixed with hog's grease makes a good poultice to ripen and break plague sores" (Culpeper again). Other contenders include the water lily and the Crown Imperial (really a fritillary but once called a lily). Very much a case of "take your pick" we think!

"Germander" is probably wall germander. This was used for opening obstructions of the liver, spleen and kidneys, and was more specifically a treatment for gout and rheumatism. Another possibility here is germander speedwell. This also had some medicinal uses as a blood purifier and remedy for skin diseases; at one time an infusion of the leaves was also famous as a cough cure. Often growing by the wayside, it is the plant that "speeds you well" and, in Ireland, it was sewn on clothes to keep the wearer from accident. "Sops-in-wine" is a reference to the clove carnation. It was brought over here by the Romans who used the very fragrant flower heads as an additive to wine to give it a spicy flavour.

Culpeper tells us that "sweet-briar" was "excellent for alopecia or falling of the hair"; the hips, pounded to a paste with honey and wood ash, were used as a treatment for just this.

The most difficult in the recipe to be certain about is "bonfire". Seemingly obvious, in the context it would make more sense to think of "bonfire" as a plant rather than a means of burning. (Having said that, it is worth remembering that the word is a corruption of "bone-fire", i.e. a fire on which bones were burned to make charcoal; the latter was once used in pharmacy to decolourise solutions.) We have not been able to track down any reference to bonfire as a herb but the common daisy has been known in the north of England as "bone-flower". Said quickly it could sound like "bonfire" and, perhaps, the poet wanted it to rhyme with "briar" and "wire". And the daisy does have a medicinal use in that it helps wounds to heal by dissolving congealed blood.

Strawberry is not difficult to account for but what of "strawberry wire"? We wonder whether this could possibly relate to the wire-like runners that the plants throw out to distribute new plantlets? As to its usage (apart from the obvious) Culpeper tells us that "the juice or water is singularly good for hot or inflamed eyes, if dropped into them, or bathed therewith". An infusion of the leaves is still used by herbalists to treat diarrhoea.

Columbine is commonly seen in our gardens and is not employed nowadays as it is considered too poisonous for internal use. Despite this Culpeper tells us that "the seed taken in wine causeth a speedy delivery of women in childbirth"! Lotions from the leaves were used to alleviate sore mouths and throats. What can we make of all this? Apart from the uncertainty about "bonfire" the plants referred to all had a traditional herbal use although, clearly they did not produce a miraculous cure-all if used collectively. Ian Copley<sup>2</sup> has referred to the inconsequential character of the words and we think, on balance, he was right in the sense that the writer chose the plant-names purely because they produced good verse. Whoever it was, however, seemed to have had more than a cursory knowledge of which plants were being used in herbal remedies of the time. In this article we have concentrated on the medicinal

aspects of Master Robin's list. Although we touched on it briefly in the case of germander speedwell, we have not considered the folkloric and superstitious elements involved or whether any of the plants were once used in sorcery. The second line of the poem suggests it might be interesting to investigate – perhaps there lies scope for another article.

John Mitchell and Frank Bayford

#### Notes:

1 Nicholas Culpeper (1616-54) was one of the foremost herbalists of his time and, interestingly, the text of *Robin Goodfellow* first appeared in print (1628) during his lifetime.

2 Ian Copley: *The music of Peter Warlock* (1979) p. 118.

## NEWSBRIEFS

Dr Lionel Carley is well known in both Delian and Warlockian, archival and, indeed, urtico-culinary circles (see, if you dare, Newsletter 48 p.9, etc. and lot nos 40-2 in our AGM auction list). More recently he has used his influence in both camps to introduce us to fellow-Delian Layton Ring who is also, a Warlockian connection here, an early-music specialist. Mr Ring has informed us, via Dr Carley, of a letter from Robert Nichols dated 27th December 1930 (that is, shortly after Warlock's death with which it is concerned) wondering if it would interest anyone! This monumental epistle which runs to nearly 6 000 words is but one of a number of Nichols's communications that have only come to light over the last few weeks. I had wondered whether to include it in this edition but, following discussion with several PWS colleagues, I recognise that it demands further research, comment and contextualisation. I am grateful, for example, for Dr Barry Smith's immediate response and suggestions; it is possible that he will have more to say in due course. At the moment, however, it looks as though its content and considerable insights will be the centrepiece of issue 62. I shall be inviting others to add their own knowledge and observations to what it states. It may well be that passages of other, relevant letters will be included too; Mrs Ann Charlton, Nichols's niece and literary executor, has graciously allowed us to include transcripts of her uncle's material in our Newsletter.

Overheard at the Wigmore Hall Memorial Concert for Eric Fenby: John Amis hailing the Hon. Sec. with "Ah! Brother Warlock!"

South German radio station S2 Kultur planned a programme on Warlock presented by Xaver Frühbeis in early October. Did anybody hear it?

Cambridge University Opera Society will give Fritz Hart's *Riders to the sea* on 16-18th October at 8pm in the Mumford Theatre, Cambridge. Warlock called it "the best modern one-act opera I know" in a letter to Hart of 30th September 1920. The letter is now MS 2809-3-34 in the National Library of Australia, Canberra. PW reviewed the opera in the June 1920 edition of *The Sackbut*. On the same bill is Janacek's *The diary of one who disappeared*. Contact MD Peter Tregear on 01223 315439.

Bridget Duckenfield's illustration of Cefn-Bryntalch is still available as a greetings card at 50p; larger quantities work out at 45p each. If you'd like to use them as Christmas cards they can be had unfolded for overprinting at £4.80 a dozen. Contact Bridget on 0181 393 5854 (Tel/Fax).

Another "Weekend of Warlock", perhaps similar to the successful event at Gregynog that Professor Ian Parrott set up in Centenary Year, is being considered by the PWS committee. The proposed venue is the New World Hotel, formerly The Goldings, the Essex residence of a branch of the Heseltine family. We are aiming for for spring 1999, possibly incorporating it with the AGM. Planning is at an early stage but ideas are already coming forward. More news will follow in due course.



## Warlock at The Antelope



The next Social Lunch will be on Saturday, 22nd November 1997 from 1.00pm at The Antelope Tavern, Eaton Terrace, London SW1. Take the underground to Sloane Square, turn right out of the station and right into Clivedon Place. Eaton Terrace is the first left and the tavern is on the left. If you intend to come, please phone Malcolm Rudland (0171 589 9595) by Wednesday, 19th November.