



President Sir Richard Rodney Bennett

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# The Peter Warlock Society

## Newsletter N° 63 – Autumn 1998

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### EDITORIAL

#### Warlock on the telly

Within this issue Rhian Davies describes some of her experiences of putting together what will be the first significant visual documentary about Peter Warlock. I can't stress too strongly how important this is to promote the name and achievements of our composer. A first reaction may be that a film that concentrates on minority languages and which will be broadcast on a minority channel will be very limited in terms of its audience and appeal; but a projected half-hour programme has already doubled in length prior to transmission and has been given a more prestigious view-date. On this basis the possibility of sales to other networks that would command a wider appeal becomes tantalising. Rhian is an assiduous and indefatigable researcher whose discoveries in this production alone are fascinating and revelatory; if you live in the S4C region keep your eyes on the TV schedules around Christmas and the New Year but, unfortunately, a precise transmission date will be decided only after the distribution of this Newsletter. Let me conclude by saying that I have been fortunate to be able to see a rough cut of the programme; even to a non-Celt with none of the languages of the programme the appeal is obvious.

News of this year's AGM is also inside. It was, as ever, good to have the meeting so comparatively well attended; a special pleasure was the small but select contingent from the USA. And now for the bit you didn't want to hear. The meeting unanimously voted to increase subscriptions with effect from 1st January 1999. Looking back through my records I discover that there has been no increase in subs for six years and so I hope that you will consider the increases acceptable, especially as rates have been so low – much less than other comparable societies – for so long. The new figures will be as follows:

Full membership (individual) £15 or \$30

Full membership (joint) £20 or \$40

Student membership £5 or \$10 (no change!)

**Brian Collins**

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## AGM '98

### 23rd May – Kent

Eynsford is the name of a place not unfamiliar to Warlockians and so it was that we gathered here to hold our AGM where Warlock spent what are likely to have been the happiest years of his life. At that time Warlock, having worked hard in the BM Reading Room, would copiously imbibe in his favourite London pubs, wend his way home on the train and, on arrival at Eynsford Station, be collected by the station-master from the train whence his friends on the platform would reverently take him home in a wheelbarrow. Or so they say!

But we were hale and hearty when we arrived on that steely grey summer morning and Eynsford has long since lost its station-master. Malcolm Rudland awaited us, not with a wheelbarrow but his (Morris Traveller) estate-car. He bundled us in and we were whisked to Warlock's local, *The Five Bells*, where we slaked our thirst in the pub garden. This was the time that Malcolm was summoned to the pub's telephone: "This is Frederick Delius" said the husky voice, clearly delighted that we were honouring the work of his protégé. "I've just had a wonderful bowl of nettle soup in Sennen Cove and want to wish you well for your meeting." [Editor's note: no correspondence whatsoever will be entertained concerning this incident.] In order to restore sanity to the proceedings, a certain famous photograph was again re-enacted and, in an hour or two, it was time to make our way to Shoreham.

Warlock and E J Moeran had taken it in turns to write *Maltworms* and Shoreham, Kent, was where it was to have been performed by the Shoreham Village Players with brass band accompaniment until the bandmaster's wife forbade it because of her dislike for play-acting. In the end it had to be rendered with just a piano for support. This was to be the day when amends would be made.

And so we arrived at the pub opposite the Old Vicarage (of which more anon). The landlord of *Ye Olde George Inne*, John Fogarty, greeted us for a hearty (in some cases particularly hearty) lunch. We repaired to the Old Vicarage where Mrs Susan Hinks made us very welcome and opened her study for our meeting, providing afterwards a tasty and substantial tea in wonderful surroundings of old oak beams and appropriate furniture. After the AGM we adjourned to the adjacent 11th century church of St Peter and Paul for a recital of (mainly) Warlock's music. It opened with a haunting performance of *Bethlehem Down* given by the Sunday Singers conducted by Robin Mace, a talented chamber choir and director who have performed in Westminster Abbey and St Paul's Cathedral. The same forces also gave the world première of PW's transcription of *When Phoebus first did Daphne love* (John Dowland) from a manuscript Fred Tomlinson rescued from a Brighton office in 1976. Local soloists (and former Sunday Singers) Sarah Walker and Paul Mead, accompanied by Janet Sharp, provided a stimulating selection of solo songs. We were also able to enjoy a

rousing performance of *Capriol* given by the Guildhall Brass Ensemble under Eric Crees.

And then a piece of history was made. The song which, in 1926, was refused permission by the bandmaster's wife was, in 1998, sung in Shoreham with a brass band – and in church too! The soloist was Danny Kingshill (complete with appropriate prop) whose eccentric – but not inappropriate – rendition left us wondering how much of it had been consumed beforehand. "Village goes Warlock wild," read the banner headline in the *Sevenoaks Chronicle*; the publicity was justified. Nor are the Shoreham Village Players of the 1920s entirely extinct, as one might expect since, by an enchanting circumstance, Vera Draffin (aged well over 90) was with us; she could remember Warlock and Moeran's *Maltworms*, formerly entitled *Jolly good ale and old*, at its first performance! She says that she remembers seeing him and EJM about the village and at Friar's Cottage, home of H R Barbor, founder of the Shoreham Village Players. She recalls Warlock as always wearing a distinctive cloak and a very large hat but she, aged 24, felt him, aged 32, quite elderly! The village hall has now been rebuilt and enlarged. Ken Wilson, the local archivist, has found a programme from the performance of the review *Hops*.

After the concert some very tasty refreshments were provided by Mrs Hinks whose generosity and organisation made much of the day both possible and successful. They concluded a pleasant and memorable occasion. On the way home I perused a valuable memento viz. a booklet entitled *Peter Warlock, 1894-1930* by Gwen McIntyre which describes Warlock's life in Eynsford and contains details not to be found elsewhere. It is available from the Farningham and Eynsford Local History Society and makes a very good read. Additional copies are still available from Mr R Nightingale, 6 Tilman's Mead, Farmington, Dartford, Kent DA4 0BY (01322 862864). Please make cheques payable to Farningham and Eynsford Local History Society. Copies are 75p including p/p.

Pat Mills

### Chairman's report

(delivered at The Old Vicarage, Shoreham)

This report, as always, has two functions to fulfil: firstly it summarises, for the sake of the AGM, the year's achievements. It waves the flag a bit, it emphasises what jolly good eggs we are and justifies our existence. I don't have a problem with this aspect. We have had another good year; the Society has progressed, begun new initiatives and maintained others; I shall detail them shortly. But, because the Peter Warlock Society is a Registered Charity, this report is also a more public record of our doings that is sent to the Charity Commissioners. In these contexts it would be easy to be prosaic, purely factual. But because this is the Chairman's report, and the Chairman is me, it must reflect some of my own views and interpretations.

For some time now I have been endeavouring to put together an article that celebrates Warlock's Irish associations. What I really want to do has proved elusive, though. Several years ago an ex-colleague of mine asked me to write a piece for the periodical *Irish Studies Review* that (and the criteria were mine) recognised the importance of the Irish Year. I know that Barry Smith has documented its achievements in his biography and, in his own way, Cecil Gray did so too. But I want to show how the music written by the particular Warlock who emerged from Dublin and Achill was different from that written by the one who went to those places. There is no point in my merely replicating material already produced. Nonetheless, there is, I believe, some circumstantial evidence that links Warlock, his Irish experience and the events that preceded the Irish sojourn but I'm finding it difficult to draw them all together and make an artistic sense of them. That's my problem. All of this is a long-winded way of saying that the last Warlockian year began 12 months and many Guinneses ago in Lyall Street at the Irish Club, an acceptable if not entirely satisfactory substitute for the Irish jaunt that, if Malcolm Rudland gets his way, will inevitably form one of our future ventures. I look forward to seeking inspiration from such an event; it will, no doubt, clarify my outlook on what is, after all, the least well documented and, yet, most fundamentally formative period in Warlock's creative life.

We celebrated Peter Warlock's birthday, as has become the custom, by coaxing conservatoire students to investigate a composer that they might otherwise have missed. The result was, as I have reported in the Newsletter, pleasing in its revelations and moving in its results. The Birthday Concerts are the means whereby the converted (that's you and me) are gratified and the initiates (the students and the inexperienced audience – dare I say it, their fellow students, tutors and administrators) are educated. Through these concerts, another generation of performers will come to realise the potential of Peter Warlock the composer. In the past, though, we have tended to leave it up to individuals to make decisions about what they would like to perform; in future we are intending to give more direction about particular pieces that have been over-performed and could do with a rest; similarly we wish to point out those neglected examples that require attention. I don't want this to imply that the programme we were given last October was in any way deficient; as I have written in the Newsletter, the performances were excellent but when will we next hear *Sorrow's lullaby* or *The water lily*?

In my last two reports I have tended to leave my thanks for the work of the committee to the end. This time I'd like to spend a little more time on it. The Society moves forward because of the decisions made by the committee. We have no specific pattern for meetings, preferring to arrange them as and when the need arises. Nevertheless we do get together half a dozen times or so a year. As we discovered last week, though, certain times of the year prove difficult and we are not able to arrange another gathering until September. On that occasion we shall be

discussing particularly arrangements for next year's AGM which we are trying to make a bit more unusual, drawing on the experiences of Truro a couple of years ago and the Gregynog weekend that we had in the Centenary Year. There are venues to be arranged, artists to be approached, events to be planned and individuals within the committee have offered to pursue specific lines of enquiry. I don't intend to say much more than that now partly because nothing is finalised, partly because I'd like to retain some element of surprise (although I'll have to say a bit more when we get around to deciding the date of next year's AGM) and it's all going to be in the Newsletter anyway.

Something else that the committee does, of course, is to decide how to spend the Society's money. We have invested in scores and now have a comprehensive hire library which Robin Crofton administers. This facility means that we can assist organisations – choirs and instrumental groups in particular – to perform Warlock's music by reducing the cost of acquiring copies of printed material. I have long thought this an important part of our work in promoting Warlock's music and making it as physically accessible as possible. Amateurs and professionals benefit equally; We were able to assist in this way over the excellent CD that John Mark Ainsley and the Nash Ensemble made recently. We have also made sums of money available to assist with the publication of Warlock's prodigious output. Virtually all of his compositions are now in print and, through our friends at Thames Publishing, we are seeing the completion of what I hope is only the first phase in getting the writings fully available. The first two volumes of these texts are already available and the remaining two will be out later in 1998. For we must remember that Warlock was not just a composer but one of the keenest observers of his contemporary musical scene. His work in this area provides a valuable record of that time, its performers and personalities, its repertoire and institutions.

Another aspect of the PWS that we mustn't forget is what I'd like to call our geographical diversity. Here we are in south-east England, only a short distance from the romantic M25 and within easy access of London. But our membership extends throughout Britain, we have members too in Europe, in North America and Australia who find it difficult to get to our events (although that makes it the more pleasurable when they can). One way that our widespread membership can keep in touch, though, is through the Internet. This is still a facility only personally available to a few although more and more public libraries, the larger ones anyway, are on line and, dare I say it, so are more businesses. Thanks to Richard Valentine, a Warlock nutter (I don't think he'll mind my saying that) in the USA, the PWS now has its own website which anybody, member or not, can access. It provides information about PW and the PWS, details of who to contact for more information, that sort of thing. When I spoke to Richard Valentine during a brief visit he made to England a few months ago, he surprised me by telling me just how many visits had been made to the site. We have actually

gained a handful of new members from the venture but, more importantly, Warlock and his music have become more widely known. If all this techno-talk baffles you we hope, thanks to Mrs Hinks, that a demonstration of the facility will be available later this afternoon. This is an important new means of making ourselves known and we are very grateful to Richard for setting it up for us. I was pushed for space in the last Newsletter and I wasn't able to thank him as fully as I would have liked.

And, yes, finally I refer to the Newsletter. I don't think that I have ever had such a response to an edition as I had to the most recent one (No 62). The revelations contained in Robert Nichols's letters have excited many and the whole correspondence - which is not exclusively about Warlock by any means - was unknown to us a year ago. I had a letter from Barry Smith this last week who now tells me (and I'm sure he exaggerates) that sections of his book now need to be rewritten. Be that as it may. In the past I have expressed my continual surprise at the way that contributions to the Newsletters simply keep turning up. On this occasion let me add to that by expressing the view that, even as we approach the 70th anniversary of Warlock's death, material is still coming to hand that casts a new light on aspects of his life. Perhaps I shouldn't be too surprised by that fact for it was a rich and complex life however brief. Nevertheless, I look forward to the possibility of even more surprises in the year to come.

**Brian Collins**

## AGM '99

### A Warlock Great Warley Weekend

The committee is considering holding the 1999 AGM as part of a weekend of Warlock and Warlock-related activities over the weekend 28-30th May, prior to the Spring Bank-holiday. The venue would be Great Warley, a village two miles from Brentwood, Essex, north-west of and easily reached from London. Great Warley was where Warlock's wealthy uncle, Evelyn Heseltine, was an important figure in the early part of the century. PW dedicated "a couple of silly carols" to him (*Where riches is everlastingly* and *What cheer, good cheer*) in the hope that he might cough up some money. He didn't! In addition to the Warlockian charms, the surrounding area is very attractive.

The outline plan is to make a wide-ranging weekend of it with a concert in the local church (built by Evelyn in memory of Arnold, Warlock's father and described by Nicholas Pevsner as "a riot of Art Nouveau"); there would also be lectures, a vocal workshop, the AGM itself and, perhaps, a late-night party. Accommodation could be had in the extensive 39-bedroom *New World Hotel*, formerly Evelyn Heseltine's home, *Goldings*. Alternatively, other nearby hotels and B & B accommodation could be used.

Before a detailed plan is put together, the committee must have some idea of how many members and their friends would, in principle support such a weekend. It is impossible to give detailed costs at this stage for some sort of "show of hands" is needed. Please fill in the form below or a photocopy, and send it (or a letter covering the responses required) to John Bishop, 14 Barlby Road London, W10 6AR (0181 969 3579).

**The committee**

Title _____	Address _____
Name _____	_____
	_____
	_____
Telephone _____	
I am interested in the Great Warley weekend. I should like to attend	
<input type="checkbox"/>	all of it
<input type="checkbox"/>	some of it (state what, if possible)
<input type="checkbox"/>	the AGM only
<input type="checkbox"/>	I shall need overnight accommodation, please send details
<input type="checkbox"/>	I shall not require accommodation
Please send details to John Bishop at the address above.	

# ARTICLES

## Dildos and Fadings

[Editor's note – BL Add. Ms. 57796 is a miscellaneous collection of type- and manuscripts by or relating to Peter Warlock. *Dildos and Fadings* was to have been a collection of early 17th century songs, the words of which Warlock recognised as being unsuitable for contemporary consumption. Of course, PW was usually liberal in such matters; his own scatological verse is second to none. The collection was never published but the preface, reproduced here, survives. (For further details of the saga see Tomlinson: A Peter Warlock handbook vol. 2 p. 78.) The whole is type-written with occasional additions or amendments in PW's hand; I have altered the text hardly at all, even though punctuation, for example, is excessive by modern standards, but a very few inconsistencies have been ironed out. Underlining is reproduced here as italicised text. The title-page, originally containing two lines of text (title and sub-title) has numerous handwritten notes some of which relate to the title itself. These are appended.]

### DILDOS and FADINGS

A book of Jacobean light-o'-love songs 1601-1618

#### Preface

These excellent good songs have been excluded from the editor's miscellaneous volumes of *English Ayres* in deference to the prudish prejudices of present-day publishers. They are here collected together and reprinted for the delectation of those who recognise the fact that healthy bawdry (the most effective antidote to the unhealthy prurience which has usurped its place in the respectable circles of today) is an integral factor in the comic literature of all ages, and that the spirit that would banish it from our song-books would also, if it could, deprive us of our Catullus, our Martial, our Rabelais and many other good Pill[s] to purge Melancholy. It is hoped that this selection will be but the first of a series of volumes, under various editorships, which will contain unbowlerized and authentic versions of English folk-songs, sea-shanties, songs of the Restoration and Georgian periods and finally, of the songs current in the British army and navy during the Great War.

(1) *Fain would I wed*. The last song from *The Fourth Booke of Ayres: Composed by THOMAS CAMPION. So as they may be expressed by one Voyce, with a Violl, Lute or Orpharion*. Probably published in or after 1617 (see Vivian's edition of Campion's Works) but the songs may have been composed at an earlier date. A setting of this tune, in two part harmony, by Richard (son of Giles) Farnaby appears in the Fitzwilliam Virginal Book. The construction of the song is of peculiar interest; the harmonies of the accompaniment form a recurring ground above which the voice sings what may be termed melodic variations.

(2) *I pray thee, sweet John, away*. From THOMAS GREAVES' *Songes of sundrie kindes: First, Aires to be sung to the lute . . .* (1604). Nothing is known of

Greaves save that he was lutenist to Sir Henry Pierrepont of Holm, Nottinghamshire, to whom his book is dedicated. Sir Henry married Frances Cavendish, sister of Sir Charles Cavendish and cousin of Michael Cavendish the composer. Greaves was probably a Derbyshire men (*Dict. Nat. Biog.*) and we learn from some commendatory Latin Verses prefixed to this book that he had already reached middle age by the time the book was published.

(3) *Will said to his Mummy*. From *A Musicall Dreame. Or The Fourth Booke of Ayres, the First part is for the Lute, two Voyces, and the Viole de Gambo; the Second part is for Lute, the Viole and foure Voices to Sing: the Third part is for one Voyce alone, or to the Lute, the Basse Viole, or to both if you please, Whereof, two are Italian Ayres*. by ROBERT JONES. 1609.

*Will* is a common Elizabethan synonym for lust and obstinacy. Great play is made with the word in Shakespeare's *Sonnets*. 'Chill is a dialect form for I will.

(4) *A secret love or two*. From *The Second Booke of Ayres. Containing Light Conceits of Lovers. To be sung to the Lute and Viols, in two and three Parts: or by one Voyce to an instrument*. By THOMAS CAMPION.

The book is undated but was probably published in or after 1612. The alto voice part is included in the accompaniment in the present edition.

(5) *Dido was the Carthage Queen*. From *The Ayres That Were Sung and Played, at Brougham Castle in Westmerland, in the King's Entertainment: Given by the Right Honourable the Earle of Cumberland, and his Right Noble Sonne the Lord Clifford*. 1618. By GEORGE MASON and JOHN EARSDEN.

The words of this Masque, though anonymous, were attributed to Thomas Campion by Mr A H Bullen.

(6) *Away, away, away*. From *The Second Booke of Ayres, Some, to Sing and Play to the Base-Violl alone: Others to be sung to the Lute and Base Violl. With new Corandoes, Pavins, Almains; as also divers new Descants upon old Grounds, set to the Lyra-Violl*. By WILLIAM CORKINE. 1612.

Nothing is known about this composer's life.

*Apes in Hell*: It was a common superstition in the reign of Elizabethan [*sic*] (the Virgin Queen!)

That she that dies a maid must lead an ape in hell  
(JOHN MAYNARD. *The XII Wonders of the World* 1611).

The first reference to it in English literature occurs in Lyly's *Euphues* (1580) and in Shakespeare's *Taming of the Shrew* (II.i.34) (1594) we find Katharina saying to her father:

I must dance barefoot on her wedding-day,  
And, for your love to her, lead apes in hell.

Shakespeare also alludes to it in *Much ado about nothing* (II.i.42).

In the *Booke of Ayres* (1601) in which Campion and Rosseter collaborated we find the following stanza:

All you that love or loved before  
The fairy queen Proserpina  
Bids you increase that loving humour more  
They that yet have not fed  
On delight amorous  
She vows that they shall lead  
Apes in Avernus.

And in Robert Jones' *A Musicall Dreame* (1609):

Hark, wot ye what? nay, faith, and shall I tell?  
I am afraid  
To die a maid  
And then lead apes in Hell.  
O, it makes me sigh and sob with inward grief.  
But if I can  
But get a man,  
He'll yield me some relief.

[in PW's handwriting] "finish the poem"

The origin of this quaint belief does not seem to have been discovered.

(7) *On a time in summer's season.* From *A Musicall Dreame* by ROBERT JONES (1601)

(8) *Methought this other night.* From *The Second Booke of Songs and Ayres, Set out to the Lute, the base Violl the playne way, or the Base by tablature after the leero fashion.* By ROBERT JONES (1601)[.]

In bars 5 and 6 and again in bars 13 and 14 occurs an interesting example of a triple rhythm framed in a duple metre. Bars, in this edition, indicate the metrical structure alone; the rhythmic scheme of the songs is determined by the natural accents of the music which in their turn are conditioned by the sense of the words. On this point and on the question of regular metrical barring, see the excellent observations in the Preface and third chapter of R O Morris' *Contrapuntal Technique in the Sixteenth Century* (Oxford University Press), a book which should be read by everyone interested in the music of this period.

(9) *As I lay lately in a dream.* From *The Muses Gardin for Delights, On the fift Booke of Ayres, onely for the Lute, the Base-vyoll, and the Voyce.* By ROBERT JONES. 1610.

**Diapason:** the octave. Generally used in literary comparisons as indicating the lowest note or bars of the harmony.

So I at each sad strain will strain a tear  
And with deep groans the diapason bear.  
(SHAKESPEARE. *The Rape of Lucrece.* 1594)

**Prick:** a pun is made on the two meanings of the word.  
(a) a synonym for the penis, as in:

The pissing Boye lift up his pricke.  
(R D Hynerotomachis 1592)

(b) *prick-song*, meaning the discant or the counterpoint (contrapunctus) to a given plain song: a tune noted or pricked down on paper. Hence florid melody as contrasted with the unadorned plain chant, as in

I'll sing my Plain Song with the turtle dove  
And Prick Song with the nightingale rehearse.  
(BARNABE BARNES. *Parthenophil and Parthenope* 1593)

**Long:** the note next in value above the breve.

**Mood:** "expressed the relation of the Long and the Breve: in Mood Perfect, a Long was equal to three Breves" (R O Morris). hence the expression "Three to one".

**Gamut:** the Ut of the lowest hexachord in the Guidonian system, signified by the Greek letter gamma. The G on the lowest line of our bass clef. Also used to denote the Great Scale consisting of all the notes used in music.

(10) *Beauty since you so much desire.* From *The Fourth Booke of Ayres* by THOMAS CAMPION.

The words appear to be a parody on an earlier poem of Campion's which appeared, set to music by himself, in the earlier song-book in which Campion and Rosseter collaborated. The original poem runs thus: [handwritten] (v. Eastward Ho)

Mistress, since you so much desire  
To know the place of Cupid's fire  
In your fair shrine that flame doth rest,  
Yet never harbour'd in your breast.  
It bides not in your lips so sweet,  
Nor where the rose and lilies meet,  
But a little higher.  
There, O there, lies Cupid's fire.

Even in those starry piercing eyes  
There Cupid's sacred fire lies.  
Those eyes I strive not to enjoy  
For they have power to destroy.  
Not woo I for a smile or kiss,  
So meanly triumphs not my bliss  
But a little higher  
I climb to crown my chaste desire.

(11) *Dainty darling.* From *The Second Booke of Songs and Ayres.* By ROBERT JONES. (1601).

**Dildo:** It seems that this word, from being first a substitute for an improper word, came to be used as a proper noun denoting a substitute for the thing it has formerly hinted at. Intrinsically, the word has no more meaning than Fa-la or Hey trolly loly. In Shakespeare's *Winter's Tale* (1611) we read of Autolycus that "he has the prettiest love-songs for maids, so without bawdry - which is strange - with such delicate burdens of dildos and fadings". But it is clear that the word *dildo* generally indicated either (as in the present instance) the male organ of generation itself, or else an artificial substitute for the same. Ben Jonson, at the end of *The Alchemist* refers to "Madam with a dildo writ o' the walls", and in the third *Satire* of John Marsóns' *Scourge of Villanie* (1599) we read:

Shall Luca scorn her husband's lukeward bed  
Because her pleasure being hurried  
In jolting coach with glassy instrument  
Doth far exceed the Paphian blandishment?

But the most detailed reference in Elizabethan literature to the dildo (in the sense of what Sir Richard Burton, in the Terminal Essay of his *Arabian Nights*, calls "the *penis succedaneus*, that imitation of the *Arbor Vitae* which the Latins called *fascinum*, the French *godemiché* and the Italians *passatempo* and *diletto*, whence our 'dildo' [?]) occurs in that curious poem written by Thomas Nashe for the delectation of Lord Strange (or, as some have thought, the Earl of Southampton) entitled *The Choice of Valentines* or *Nashe his Dildo* in which the instrument is described as:

A knave that moves as light as leaves by wind,  
That bendeth not, nor foldeth any deal,  
But stands as stiff as he were made of steel  
And plays at peacock twixt my legs right blithe,  
And doth my tickling swage with many a sigh;  
For by Saint Runnion he'll refresh me well  
And never make my tender belly swell.

If any wight a cruel mistress serves  
Or in despair, unhappy, pines and starves,  
Curse eunuch dildo, senseless, counterfeit,  
Who wooth may fill, but never can beget.

But if revenge enraged with despair  
 That such a dwarf his welfare should impair  
 Would fain this womans secretary know  
 Let him attend the marks that I shall show.  
 He is a youth almost two handfuls high,  
 Straight, round and plump, yet having but one eye  
 Wherein the rheum so fervently doth reign  
 That Stygian gulf may scarce his tears contain.  
 Attired in white velvet or in silk,  
 And nourished with hot water or with milk,  
 Arm'd oterwhile in thick congealed glass  
 When he more glib to hell below would pass,  
 Upon a chariot of fire wheels he rides,  
 The which an arm-strong driver steadfast guides . . . etc.

(12) *Think'st thou, Kate, to put me down? From Ultimium Vale, or The Third Booke of Ayres of 1. 2. and 4. Voyces.* By ROBERT JONES. (1608).

The sole surviving copy of this book is in the library of the Royal College of Music, to the directors of which the thanks of the editors are due for permission to copy the songs contained in it. [*This last sentence crossed out by hand.*] This is a four voice song with lute accompaniment in the original edition. In the present edition notes occurring in the alto and tenor voice parts which are not doubled in the lute accompaniment are indicated by the use of small type. This is perhaps the earliest example in English song of the special humour occasioned by the repetition of an uncompleted fragment of a line of verse.

(13) *Sweet, exclude me not.* From *The Second Booke of Ayres.* By THOMAS CAMPION.

(14) *So quick, so hot, so mad is they [sic] fond suit.* From *The Third Booke of Ayres.* By THOMAS CAMPION.

(15) *If any hath the heart to kill.* From *The Fourth Booke of Ayres.* By THOMAS CAMPION.

The predicament referred to in this song is described in detail in the last poem in Ovid's *Amores* and in the *Satyricon* of Petronius. A round for four voices, in Thomas Ravenscroft's *Melismata* (1611) also refers to the matter:

I lay with an old man all the night;  
 I turned to him and he to me.  
 He could not do so well as he might,  
 But he would fain, but it would not be.

[*handwritten*] Many other instances may be quoted.

Peter Warlock

## Notes

The following material is written in Warlock's own hand on the title page. The numbering is my own and there for convenience only, to divide up the separate pieces of information.

1 Fading/Irish *feadán* pipe. whistle has been suggested

2 Knight B. Pestle. iii v.

Fading is a fine I'd [?]

3 Dance tune "The Fading" Pills 1710

4 See Giffard's Jonson, vii p.240

5 Ballads to the tune

6 Roxburghe Collection ii.16

7 Pepys Collection i 224

8 refrain fadding/(rhymes with gadding)

9 Songs in *Sportive Wit* 1656/and *Pills* i. 90 1710

10 Dildo Middleton *Chaste Maid* i. ii 1672

What, has he got a singing in his head now?  
 Now's out of work he falls to making dildoes.

11 1647 Parl. Ladies. 12

The very sight of this Madam with a Dildo

12 1638 *Fond Fancies* iv. 1.

This page a milk-livered dildo

13 1698 Fryer. Acc. E. India 179

Under the Banyan Tree, an Altar with a Dildo in the middle being erected,/they offer Rice

The property of/Peter Warlock/EYNSFORD/Kent

Brian Collins

## THE SHOREHAM VILLAGE PLAYERS

PRESENT THEIR THIRD PRODUCTION,  
 ENTITLED

# " HOPS "

A RUSTIC REVUE,

In the Village Hall, Shoreham, Kent,  
 On Thursday, Saturday and Wednesday,  
 June 3rd, 5th and 9th, at 7.45 p.m.,  
 And on Saturday, June 5th, at 3 p.m.

1926

SEATS: Price 5/9, 2/4 (tax included). Reserved and Numbered, are obtainable from the Business Manager, c/o Bell's Central Mart, Shoreham, Sevenoaks. Phone: Shoreham (Kent) 33. Or from E. J. Johnson, Music Store, Dorset St., Sevenoaks. Phone: Sevenoaks 106.

UNRESERVED SEATS: Price 1/2, at the Door.

Convenient trains run to and from London. Book to Shoreham (Kent) Station, Southern Rly., S.E. Section.

N.B.—The Players welcome invitation to tour this production (and or their last presentation, "Thomas Dekker's "The Shoemaker's Holiday"). Applications for terms should be made to the Hon. Secretary, A. C. Wood, The Ark, Shoreham, Sevenoaks.

Hops — see page 2

## What I did in my summer holidays

The PWS Newsletter used to carry a column called *How I came across the music of Peter Warlock*. It's high time I, too, came clean. Peter Warlock is the composer who has mattered longest in my life. Born in Newtown, five miles west of Cefn-Bryntalch, my childhood in remote mid-Wales differed little, I feel, from his sixty years previously. Indeed, this and every Tuesday, farmers will still trade sheep at the Smithfield, cluster on The Cross where Walter Buckley-Jones's forebears made the family fortune from selling flannel, and discuss in their soft, Montgomeryshire burr who's dead and who's dying. Local oaks are just colouring toward autumnal brilliance; Pryce Jones's Royal Welsh Warehouse remains the best place to buy vests; and time in these admirable and tranquil surroundings continues to pass more slowly – and allow for quieter, steadier work – than anywhere else.

All right – so there was at least one salient difference: my mother, like Fred Tomlinson's father, was a choral conductor and accompanist and it was commonplace for us to sing Warlock around the piano at home. Like Fred (and to borrow his phrase) this also marked me out as a "Warlock nutter" from primary school; I distinctly remember performing *Tyrley*, *tyrlow* aged six and *Away to Twiwer* at ten. (Did Llangurig Women's Institute ever understand, or recover from, the latter?) MA coursework with Ian Parrott at Aberystwyth included a detailed study of *The curlew*. I traumatised successive pianists with *Rutterkin*. And so I have edged towards this summer's documentary about the composer's Celtic connections for Sianel Pedwar Cymru (Channel 4 Wales).

I have tried to make this film for five years. It nearly happened in 1994 until HTV's *Primetime* changed tack to focus on the Centenary. That was great publicity for the Society but nearly scuppered the wider project. Fortunately a change of channel and the current vogue for Celtic subjects secured a fresh commission. Forgive me that I can say little beyond these basics until the programme has actually gone out. It is a joint venture between two independent Cardiff companies, Alan Torjussen Productions and Teliesyn. It has filmed in Wales (Cefn-Bryntalch, Dylife and Bugeilyn), Cornwall (Porthcothan and Zennor) and Ireland (Dublin and County Mayo). It includes the three languages Warlock learned: Welsh, Cornish and Irish. And its specially commissioned performances reflect these same cultures: *Tros y garreg* (*Folk-song prelude IV*), the shorter Cornish carol *Benneth Nadelik ha'n Bledhan Nowedh*, and an example of the bagpipes Warlock tackled in the west of Ireland.

The most satisfying moment of my three months on the road was solving the mystery of where Warlock actually lived in Mayo. And the most memorable? Simulating ritual magic with Aleister Crowley's chalice and two genuine warlocks! Notebook jottings reveal that Warlock's occult fascination ran parallel with his Celtic studies and this dimension also pervades the film.

My warmest thanks for materials and moral support go out to the London, Welsh and Cornish chapters of the PWS plus our Cape Town, Manhattan, San Francisco, New York State and Winnipeg satellites. This is the first TV documentary ever devoted to PW and the extraordinary generosity and fellowship of Warlockians worldwide has eased my burden of responsibility considerably. *Diolch o galon* – and I hope you'll all find something to enjoy.

Rhian Davies

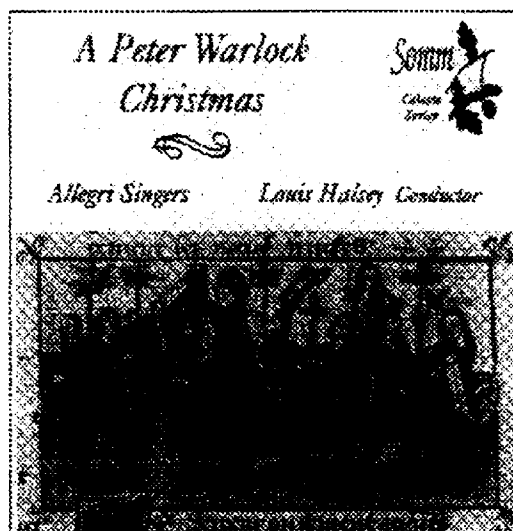
## Publications

John Bishop (Thames Publishing) writes

Readers may recall that six years ago a CD was issued, on the Continuum label, entitled *A frost-bound wood*. This brought together performances of all Warlock's Christmas music – 24 items in all – with the Allegri Singers conducted by Louis Halsey, and a number of soloists including mezzo-soprano Margaret Cable; Fred Tomlinson was producer and John Bishop the executive producer.

The CD disappeared from view fairly quickly because the Continuum company ceased to be active in the UK but the recording has now been reissued by the SOMM label, which specialises in vocal music, and is building a reputation for interesting repertoire. It has been retitled *A Peter Warlock Christmas*.

The CD, which includes old favourites like *Benedicamus Domino*, *The first mercy* and *Bethlehem Down* as well as many less familiar items, is available at mid-price, but Society members can have copies at the special price of £8, including postage and packing. Orders to John Bishop (to whom cheques should be made) at 14 Barlby Road, London, W10 6AR.





## NEWSBRIEFS

The wonders of the Internet have brought to light a new recording of *Capriol*, this time for grand organ. Helena Mortlock of Hastings faxed Malcolm Rudland shortly before we went to press to let us know of Julian Rhodes's own arrangement on his CD (Colossus Classics 101). The recording was made at Great Torrington Church, Devon and we hope to have a review copy for the next Newsletter.

Warlock and Roussel never actually met (writes Malcolm Rudland) but, at that great melting-pot of the musical intelligentsia, Felix Aprahamian's *House of Usher* in Muswell Hill, a Roussellian evening revealed a snippet of Warlockian interest.

Those who felt the centenary celebrations for Peter Warlock succumbed to sublime eccentricity could not have envisaged the colourful antics of a Damien Top, artistique directeur of Festival Albert Roussel – 17 events this year around Europe in September and October in cathedrals, museums, colleges, tourist offices, churches. For Event Number Seven on 30th September with *réserve indispensable – nombre de places limité*, I was invited to a *Rencontre avec Félix Aprahamian suivie d'un récital de piano par Ray Howat* at 8 Methuen Park, Muswell Hill, London. A map on the back of the brochure had red dots for all the venues from St-Omer in the west to Lille in the east, and Aire-sur-le-Lys in the south to . . . but [*Zut alors!* –Ed.] only an arrow indicating London as a suburb of Dunkerque in the north. Those PWS members who attended our joint meeting with the Delius Society at the BMIC in 1989 will remember that Roy Howat accompanied Carole Rosen in some Delius songs. From Felix's Steinway he extracted a wealth of exquisite French sounds in music by Roussel, Chabrier and de Castéra; he was later joined by Wendy Hiscocks for Fauré's *Masques et Bergamasques*. Somehow some music by Eugène Goossens infiltrated the proceedings; it was played by Antony Gray (who has recorded the entire Goossens oeuvre) prior to the *à l'issue du concert buffet en compagnie des artistes*, at which a well-known French philatelist and chorus director, Paul de Ligérie, held court. He produced some French envelopes portraying a first day cover to celebrate this unique event at *le maison de l'Aprahamian*. Several patrons thought it a good idea. Warlockians beware! A similar fate may befall you at future events. The wonders of the airbrush may soon befall us too. The cover of the Roussel Festival Brochure showed a painting by Roussel's cousin on to which was superimposed a cyclist riding down the country lane; on to the cyclist was grafted the face of Albert Roussel . . . Look carefully at future Warlock publicity. [*I can hardly wait* – Ed.]

And so to the Warlock connection. One of the select audience was a publisher, Jonathan Hunt, who is contemplating writing a biography of the novelist Jocelyn Brooke. He asked me if I knew of Brooke's *The Scapegoat* (Bodley Head, 1949). Before the title page is a quotation from one of PW's *Folk-song preludes*. Has any member read the novel and worked out why it is there?

The Chelsea Crawl was reinstated this year, a fact recognised by the weatherman who, it has to be said, did us proud. The itinerary for 6th June was as before and so repetition is unnecessary. All the usual pieces were played and, although Malcolm Rudland, publicised as the guide and courier, found himself pressed into conducting and performance duties for the day and therefore unable to fulfil these roles, his substitute did the best he could. Modesty forbids, etc., etc. Non-attenders may have read Humphrey Burton's account of part of the day's proceedings in *BBC Music* magazine for August. Under the headline *Megaphone diplomacy* HB relates how, among other things

. . . song sheets were dished out to the motley crew of bystanders and we marched through the rose garden of St Luke's Church, lustily singing the suicidal Warlock's supremely cheerful setting of 'The Cricketers of Hambledon' . . . An American friend was convinced that the good burghers of Chelsea regularly pass their sunny Saturday afternoons thus.

Dovehouse Green once again witnessed a splendid recital by the Guildhall Brass Ensemble under Eric Crees. The ritual of auctioning the baton was particularly successful both financially and in terms of the degree of embarrassment engendered. Thence to Tite Street and a delightful little concert to bring the day to an end. Vocal soloists were Danny Gillingwater (accompanied by Malcolm Rudland who also played a transcription of *La Calinda* from Delius's *Koanga*) and Paul Martyn-West (accompanied by Jonathan Carne). Morag Aitchinson repeated her wonderful *Lillygay*, previously heard at last year's Birthday Concert (MR again the accompanist) and other items included *Capriol* (piano duet) and *The embankment* from Keith Glennie-Smith's cycle *From High Savoy to Chelsea Down*. Several impromptu performances and much discussion of repertoire and interpretation brought what was already an informal session to a relaxed and natural conclusion. As usual the hospitality of the Sisters of the Cross at St Wilfrid's Convent was generous and warm; we are again grateful to them.

As you'll have realised from the item before last above, other composer societies seek to outdo the PWS in terms of their extravagance and, sometimes, plain daftness. In a more sober vein, the Delius brigade were represented in a visit (not a jaunt) to Palsgaard, Denmark for a British Danish Music Festival *Frederick Delius and friends*, a short series of concerts conducted by Bo Holten which took place from 18-20th June. The composers whose music was heard included Percy Grainger, Frederic Austin and Paul von Klenau as well as Delius himself but those of you looking forward to another round of "Spot-the-Warlock-content" will be disappointed. On the Saturday afternoon of the Festival, Bo Holten recklessly passed the baton to Malcolm Rudland for a performance of "The brass cuckoo", Warlock's arrangement for brass band of Delius's *On hearing the first cuckoo in spring*. Apparently the instrumental parts only arrived the day before so that only a little time was available for rehearsal but, from all accounts, the band acquitted itself well. Dr Carley was unavailable for comment.

# Peter Warlock his Birth-day

**Friday 30 October 1998**

at 6.30pm in Hinde Street Methodist Church, London W1

**Trinity College of Music present the 104th Birthday Concert**

**Admission free**

On 30 October 1985, the Royal Academy of Music established the first Peter Warlock Birthday Concert. Since then, students from all British colleges of music have contributed to this now annual event, which this year returns to Trinity College of Music for the second time.

The programme will feature a choir, a brass group, a selection of unusual Warlock songs with piano and string quartet, and an arrangement of *Capriol* for guitar quartet by Chris Susans written for the English Guitar Quartet and first performed by them at the Wigmore Hall in 1985

**On the eve of Warlock's birthday**

**Thursday 29 October 1998**

at 10am from Hudson's Place behind Victoria Railway Station SW1  
returning by 5.30pm, a coach will leave for Abingdon in Oxfordshire for

**A Morland Brewery Jaunt with the Guildhall Brass Ensemble**  
including the world première of two *more* Cod-pieces, and, our founder will recreate his legendary performance of *The Countryman*, both in brass arrangements by Eric Crees

**Cost £20. To come, please phone Malcolm Rudland on 0171-589 9595 by 20 October**

These brewery jaunts started at Ruddles in 1988, after which Tony Ruddle sponsored Thames to publish two volumes of Warlock's Sociable Songs. Ruddles has now been taken over by Morland and we are delighted to be able to keep our connections. A tour of the brewery, with lunch and a chance to sing some Warlock songs about beer with a brass band, should offer a convivial day.

**On the morning after (!)**

**Saturday 31 October 1998**

from 12.30pm, we meet for another Social Lunch at the nerve centre of the Warlock Society, by kind permission of the landlord, Kenneth Pitchfork

*Warlock at The Antelope*

**a chance to meet the committee after one of their meetings  
at the Antelope Tavern, Eaton Terrace, London, SW1**

Take the Underground to Sloane Square. Turn right, past the Royal Court Theatre, then right into Cliveden Place. Eaton Terrace is then first left, and the tavern is on the left.  
If you can come, please phone Malcolm Rudland on 0171-589 9595 by 20 October.