



# The Peter Warlock Society

## Newsletter N° 69 – Autumn 2001

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## EDITORIAL

This edition of the Newsletter appears slightly earlier than would usually be the case, principally to communicate details of the Memorial Concert for John Bishop to take place at 7.30pm on Thursday, 4th October. The venue will be St James Norlands church, W11, and further details are on the back page.

Consequently it will not be possible for the second part of Silvester Mazzarella's research into Barbara Peache to appear in this issue and you'll have to wait until next time to read of his discoveries. However as I have been putting this one together I continue to be surprised by how much has turned up; my hopes for this one to be the short, easy-to-put-together issue I have been waiting for were quickly dashed.

There have been a couple of occasions recently when it would have been useful to contact members quickly. If you have an e-mail address we don't know about and you don't mind divulging it please send it to me (by e-mail!); we shall use it purely for Society business. I have been able to answer a couple of queries by this method in the past month; one of these was from the USA and the speed and low cost of my reply was a distinct advantage.

We have a new Treasurer. John Mitchell was elected at the AGM in May and he has now taken over the position that Robin Crofton fulfilled so admirably and for so long. Please make sure, if you need to contact the Society Treasurer, that you write to or phone John (details below) and not Robin.

I have been souping up my computer. All that remain of the machine I bought in 1992 are the monitor, the metal case and the floppy-disk drives; I've even replaced the keyboard and the mouse. But the new, more efficient version runs the latest edition of the publishing software I've been using since I took over the Newsletter. There may be a few cosmetic differences in appearance between this and previous issues but I hope that these will be minimal.

**Brian Collins**

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## AGM '01

### Chairman's Report, 5th May 2001,

#### *The College Arms, Gloucester*

You will probably expect me to spend some of this report in reflection and, indeed, it would be wrong to do otherwise. I couldn't write an account of the last twelve months without mentioning John Bishop – and Carol Crofton too, of course – but I want to look forward rather than back.

All of Peter Warlock's compositional output is now in print and readily available. All of the output of Philip Heseltine and Peter Warlock the journalist is similarly accessible. And the reason, to a lesser or, more frequently, greater extent was down to John Bishop. I'm not going to repeat or summarise what has already appeared as a tribute to John; the most significant gesture we can make is to bring to fruition the projects he wanted to see through himself and, particularly, the book that is referred to either as the *Pictorial biography* or the *Life in pictures* – it amounts to the same thing.

I have referred to this volume frequently in the Newsletter and, while the committee is fully aware of how things are moving, the regular membership may not be; so let me take this opportunity of filling in some of the details. It is some time since members had a letter from John asking for a commitment to purchase it on launch and, since then, I am sure that some of them may have come to the impression that, as a project, it has disappeared. I have actually had one letter to that effect. But I was able to respond positively and in this sort of way:

When the plan to produce a pictorial biography of Peter Warlock was revived a couple of years ago we envisaged a collection of pictures that would include the familiar and the unfamiliar, those images that may already be known from the books by Cecil Gray, Fred Tomlinson, Ian Copley and others in addition to others that had come to light since and were continuing to do so. To begin with we thought that the ratio of known to unknown would be about 1:2. We wanted to include photographs of those with whom Warlock was associated, not just composers like Delius and Bernard van Dieren but figures such as D H Lawrence, Nina Hammet and Augustus John as well as his circle of personal friends and his extended family in several parts of the globe. Last year I related a little story that had a bearing on the limericks book; let me tell another concerning the pictorial biography. Rhian Davies and I had spent a few hours at Barlby Road with John going through pictures in John's collection and listing them as well as examining some of Rhian's recent finds. At one point she produced a postcard reproduction, a painted portrait of Nina Hammet. It was only a kind of bookmark, Rhian explained, a reminder to her that she needed to find something better. The two of us left John about 4pm and took a very slow bus into South Kensington. As neither of us had any other commitments in the day we decided on the spur of the

moment to do some sightseeing and headed off to the *Fitzroy Tavern*, haunt of the arty set in the 20s and 30s. The pub was quickly found, being just around the corner from Goodge Street station; we went in, bought drinks and, after a few minutes' hovering, found seats. On the walls were pictures of people and events linked to the pub such as the great excursions the landlord organised for underprivileged children and the personalities who helped raise the money. One picture though caught my attention; it was right on the edge of my field of vision and if I turned around and stared at it too hard I could have offended the folk sitting by it. But it was as though the picture was inviting me to look more closely and I could resist no longer. So I walked over to discover that it was a copy of a photograph of – yes, you've guessed – Nina Hammet, signed and with a short message to the landlady's daughter. It was dated 1931, just one year after Warlock's death and so exactly right for the book. Needless to say, Rhian has now contacted the family and tracked down the original.

I tell this tale not to fill up time and space but to demonstrate the sort of material that is turning up regularly. I have to congratulate Rhian on her determination and ingenuity in bringing these things to light and, while we know that her current work in Australia has no direct Warlockian context, should she find some more material during her stay, none of us would be in the least surprised any more. The problem that she has now, as editor and compiler of the biography, is not what to put in but what to leave out. And, while we still feel that some of that material that could have been encountered elsewhere will have to go in, the ratio that I mentioned earlier has lengthened considerably.

So the pictorial biography is very much an ongoing venture. That said, it is temporarily on ice during Rhian's stay in Australia, but you can be sure that it will be up and running again on her return.

Circumstances prevented my attending the Birthday Concert at the Royal Northern College of Music in Manchester. But Richard Valentine and Malcolm Rudland have done an excellent job of making me wish that I could have been there. In fact, speaking generally, I think that the standard of performance at these events is very high and the pleasure of the students who give them in discovering a new composer is clear. If you've not managed to get to one yourself yet I can heartily recommend them. They constitute one of our most important events, not just for the enjoyment they generate but because they regularly introduce our composer to a new generation of performers.

Since I became Chairman of the PWS I have been somewhat wary of referring to the Newsletter beyond thanking the contributors. Even though I hear many nice things said about it, I'm not here to blow my own trumpet. This year, while still wishing to declare my gratitude to those who write in, I'd like to go into more detail. This is the Chairman's report, after all, and the Chairman would now like to speak rather more personally than he usually does on the matter. I have been uneasy for some time about being both

the Chairman of the Society and the Editor of the Newsletter. And I'm making an assumption here because, by the time I read this out, I may be neither. I'm not saying that I don't enjoy fulfilling both roles but I've been wondering more and more if, in a Society such as ours, it's the right thing to do. I don't regard either position as anyone's job for life and think it right that others are encouraged to take them over from time to time. Newsletter no 68, the most recent, was my eighteenth. My predecessor, David Cox, felt it right to stop after 20 and I think that his was a sensible decision. I'm not going to drop it like a hot brick and say, "No more, no more!" but I think we are approaching the time when the Society, not the individual incumbent, has to say, "Right, it's somebody else's turn now!" The time will come when the same statement will apply to the Chairmanship. These comments do not come entirely out of the blue. I first broached them to Rhian several months ago. She made very soothing noises and I assured her that nobody would left in the lurch. Nevertheless I think that the principle is correct even if the timing is open to question.

We move into the first year of a New Millennium that also marks, for the second time, all of Peter Warlock's music coming out of copyright. The last time this happened it prompted the new FWS edition that, as I said at the outset, is complete as far as the compositional side of things is concerned. Now the committee is considering which of the transcriptions and other material it would be valuable to reprint and I may be able to tell you more about that next year. But having mentioned the committee let me express my thanks to someone who is no longer a part of it. If you are like me and your brain goes into self-scramble mode when you see a balance sheet, you know how grateful you are to have someone like Robin Crofton around who can calmly and efficiently put everything into the right place. Robin is, as you know, a self-effacing sort of chap who won't want me to make any kind of fuss, but I'd like to put on record just how much The Peter Warlock Society has appreciated his efforts on our behalf for the last 20 years. Although you are not able to be here today, thank you, Robin, very much for everything you have done and good luck to you and Ralph in the future.

**Brian Collins**

*[Editor's note for new readers: those unfamiliar with our little ways must be aware that our Secretary likes to set up a wheeze or two to contrast with the more formal side of our proceedings. This year Malcolm (despite his attempt at dragging my good name through the mire) thought it would be a good idea to stage a re-enactment of Warlock's nude motor cycle ride down Crickley Hill. I had thought prior to this that the venue was some harmless track in secluded woodland; imagine the sense of horror I experienced when I realised that it is actually now a major road, one of the principal thoroughfares into Gloucester. Malcolm approached the local Constabulary to make sure all was well. Now read on . . .]*

Letter dated 29th April 2001 from Malcolm Rudland, Secretary of the Peter Warlock Society to Chief

Inspector Mike Barton, Cheltenham Central Police Station, Talbot House, Lansdown Road, Cheltenham, Glos, GL51 6QT

Dear Mr Barton.

As Hon. Secretary to this Society promoting the English composer, Peter Warlock, I was asked to plan this year's Annual General Meeting in Gloucester next Saturday, 5 May, to be shared with the Ivor Gurney Society, who promote another English composer.

However, whereas Ivor Gurney's roots are in Gloucestershire, Peter Warlock's only Gloucestershire roots are an incident in 1915 when it is documented he once rode naked at midnight down Crickley Hill, which I believe lies within your jurisdiction.

Not thinking anyone would volunteer, our rather ambitious Newsletter Editor billed an event next Saturday midnight to see if anyone dare re-enact the event 86 years later (see enclosed cutting of page 19 from our Newsletter 68).

Unexpectedly, two people have volunteered, and I am just enquiring whether Warlock would have been risking the law in 1915, and whether a re-enactment may now cause offence, and actually be breaking the law now?

Should this event be possible with police protection, you may care to know we have had police protection for several previous events (see enclosed flyer for last year's Chelsea ChronotograPHical Crawl). I would be pleased to have your advice on this matter.

In view of the imminence of the event, perhaps I may suggest you offer me a quick phone call as soon as you receive this (hopefully on Tuesday 1 May, when I should be in all day) before committing a reply in writing, as then it would help me know whether to cancel or promote the event further.

Yours sincerely,

Malcolm Rudland

Approved edited version of a letter from Chief Inspector Mike Barton, Gloucestershire Constabulary, Cheltenham and Tewkesbury Division, Talbot House, Lansdown Road, Cheltenham, Glos, GL51 6QT, dated 2nd May 2001 and as performed by Richard Packer in Gloucestershire accent at the Peter Warlock Society AGM in *The College Arms*, Gloucester on Saturday, 5th May 2001

Dear Mr Rudland

Re: The Peter Warlock Society

Thank you for your letter of 29 April, and in response to your questions, I will attempt to respond appropriately.

When Peter Warlock rode nude at midnight down Crickley Hill in 1915, he may, indeed, have

committed an offence under the following Section 4 of the Vagrancy Act 1824, which remains relevant today:

Persons committing certain offences to be deemed rogues and vagabonds:-

If any person ... in a barn or outhouse, or in any deserted or unoccupied building, or in the open air, or under a tent, or in any cart or waggon [*sic*] and not giving a good account of himself, and who wilfully, openly, lewdly, and obscenely exposes his person with intent to insult any female ..., it shall be lawful for any justice of the peace to commit such offender (subject to confession or evidence on oath of one or more credible witness or witnesses) to imprisonment for any time not exceeding three calendar months.

In relation to your intended venture this Saturday, whereas we, the Police, would like to maintain our sense of humour and offer assistance to you on the night, I am not confident that our citizens would support our actions, particularly for your request for police protection, even if one of your volunteers is an attractive young lady. I can imagine the local press coverage were we to escort you with one of our police cars, lights blazing! The rest I will leave to your imagination! Furthermore, I have to say that your participants might not only be breaking the law within the meaning of the Vagrancy Act, they may also be conducting themselves in a manner likely to provoke a Breach of the Peace which could attract arrest. I would imagine that if your 'volunteers' are to attempt it in true original style, they would have to ride totally naked, i.e. without a crash helmet, which since 1915, now breaks the law. From this you can see that were we to support the action we would be condoning a breach of our own laws and I could certainly not sanction that!

Overall, on a serious note and not wishing to seem a killjoy, my advice to you is that for legal and health and safety reasons you do not go ahead with the venture. If you do so and we receive complaints from members of the public, we would have no choice but to take appropriate action.

Mr Rudland, we thank you for your letter which was, I hasten to add, slightly different to those that we normally receive, and we thank you for helping to raise a smile with the management team of Cheltenham and Tewkesbury Division.

I wish you and the Peter Warlock Society all the very best, and I hope the daytime events for Saturday go smoothly.

Once again, thank you for your letter.

Yours sincerely,

Mike Barton

Chief Inspector Operations

*[The Ivor Gurney Society held its AGM at the same time as ours but at a different venue. After our respective gatherings we joined up for the remainder of the day which, after lunch, meant a recital by Ian and Jennifer Partridge and, thereafter, two talks by Dr Trevor Hold and Dr Lynn Parker. The Partridges' performance prompted a very personal response from*

*Betty Roe but it may be worth pointing out beforehand (for the benefit of non-British readers) that The Two Ronnies refers to a very popular comedy duo whose television shows have entertained millions for years.]*

When I was nine I had my first hearing of Stainer's *Crucifixion*. Up until then I had only tasted simple dominant-tonic piano compositions by Ezra Read and the like. So Stainer was my first taste of anything BIG, Dramatic and Luscious – and I loved it! By the time I was 14 and a Junior Exhibitioner at the RAM I was familiar with Mozart, Haydn, Bach, Beethoven, Schumann and Mendelssohn. During this time I played the cello in the orchestra and there, one day, I was introduced to Warlock's *Capriol* – my second big musical experience and, with it, a real recognition that there must have been somebody else with ears like mine and that music was to be my own future.

When I found out that Warlock had lived for five months in this world during my lifetime I fancied there must be an affinity and liked to think myself a sort of reincarnation of him, for my early writings certainly turned similar harmonic corners that were undoubtedly acceptable but that I didn't understand. I thought that, maybe, I could carry on from where he left off. I remember telling Fred Tomlinson this 30 years ago but he insisted that I couldn't be because he, Fred, was the true reincarnation . . .

As a budding accompanist I loved playing for singers and the chance to play more and more of Warlock's songs as the years passed on. I did, of course, sing-along myself (as Trevor Hold did during his talk) but I little thought that I would ever sing them properly myself and even make my living as a singer. But I did both after meeting and marrying John Bishop, a pretty keen and nifty player in those days, and an ardent enthusiast of you-know-who. Through John and my work as a singer I met Ian Partridge and became familiar with his thoughtful treatment of Warlock's songs not to mention the generous accompaniment of Jennifer, his sister, and I was privileged to find myself working alongside them during my 25 years as a London session-singer, albeit in the professional ranks. (I wonder if Jenny recalls our appearance with *The Two Ronnies*, she as the accompanist and I the conductor for one of their group numbers in the form of a choral society called the Plumstead Ladies' Male-Voice Choir. Needless to say the Two Rons were dressed in pink frocks singing side-by-side in the ranks!)

I became very familiar with Ian's voice and technique, its development and particularly his treatment of English songs. The recital they gave today was, for me, a very high spot indeed. I do believe Ian is singing better than ever: his opening song, *O mistress mine*, was so crystal-clear in every way. What a pure joy to sit back with eyes closed and be able to hear every word. *Sleep* was sublime. His willingness to allow the natural rhythm of the words to influence the musical phrase made for a very effective and moving performance and Jennifer's sensitive balancing of the parts was a bonus. I must confess that I cannot begin to compare Gurney's setting of the the same words with PW's.

The Warlock section of their programme excited me most of all; *Passing by* really showed off Ian's vocal strength and together they discreetly played around with the *tempi*, adding to the powerful character of Warlock's setting. The soft singing in *Rest sweet nymphs* was beautifully centred, absolutely appropriate.

I am not over familiar with the songs of John Jeffreys but have heard strains wafting down from John (Bishop)'s workroom gently to the rest of the house. *Black Stichel* showed Ian's skilful control of *legato* and this suited the careful setting of the song as Jeffreys wrote the accompaniment in such a way that this *legato* melody line could shine through at all times.

The final group began with Ivor Gurney's setting of *Down by the Salley Gardens*; here Ian's easy vocal

fluency really shaped the music to make the most of the words, and his ability to hold the tone still – no *vibrato* at all – so that the long phrases could really project during the running accompaniment, and this really spun the magic.

Gurney's music does not move me in the way that Warlock's does but it is lovely music nevertheless and the choice of items gave us an interesting and varied programme, most beautifully interpreted by this very talented partnership, presented in the Partridges' easy and natural way. This event was clearly much enjoyed by all of us.

Betty Roe



Photo: Courtesy Gloucestershire Echo

## What really happened on Crickley Hill at midnight?

Those of you who saw these midnight plans on page 19 of the last Newsletter (see *The Music of Peter Warlock* by Dr Ian Copley, p.23, for the background) may care to know they were written on 1st April. On 14th April, I received an e-mail asking what was the cost of the bike hire, and what was planned between the end of the AGM talk at 5.30pm and the midnight re-enactment. Was someone really going to rise to the occasion? Yes.

Rudland Enterprises Unlimited got into motion with a reservation for 16 suppers at *The Air Balloon* at

7pm, and as we had had police protection last year for a brass band parading around Chelsea, I wrote to Gloucestershire Police asking if they might offer the same facility for a band of motorbikes parading up and down Crickley Hill. The correspondence appears on pp3-4.

As I was a music critic for the *Gloucestershire Echo* whilst a student, I innocently sent them a Newsletter, thinking my successor may care to review the AGM concert. The Tuesday before the AGM, one of their reporters phoned: "Sorry we can't cover the concert, but we'd like to cover the midnight event on Crickley Hill".

As my Morris Traveller drove into Gloucester with Felix Aprahamian that AGM morning, we stopped for

petrol and bought a local paper. Felix was aghast to find a front-page banner headline: "Naked caper brought to life", together with a full column based on my telephone interview. By the time I had switched my mobile phone back on, there were three messages from reporters and photographers. "Where and when can we meet?"

Although nothing was formally discussed at the AGM, I was getting a little uneasy about the "lack" of police protection, and it was not until the interval of the Partridges' concert that private deliberations led to a phone call to the *Echo* to call the event off. I duly announced this to much uproar after the last lecture, and told the *Echo* we'd be delighted to discuss why we'd cancelled, if they'd care to meet us at *The Air Balloon* at 7pm.

The result was the photo on p.xx which appeared in the following Tuesday's *Echo*, when I was back in London. That day, Andy Vivian of Radio Gloucestershire saw it and phoned: would I like to do an interview on Warlock on Vernon Harwood's breakfast show?. At 8am next morning, the President of our Gloucestershire Chapter, John Merrick, arrived at the offices of Radio Gloucestershire armed with some recordings of Warlock, and I was ready by the phone in London. By 8.45am I had made my first appearance in the nude with Ian Partridge on Radio Gloucestershire! If you do not believe me, go to [www.peterwarlock.org](http://www.peterwarlock.org), click on AGM 2001 in

Gloucester, and find the links to the Radio Gloucestershire interview, or, send a donation of £2 or more to the Hon. Secretary of the Peter Warlock Society, and he will send you a cassette of it.

By 9.30am that morning BBC TV Bristol had phoned to ask if they could use the photo of Peter Warlock on our website for their lunchtime news. The result was a two-minute plug for Warlock, with the story, maps of Crickley Hill, and a lady newsreader gave a punch line to say we'd be back in Gloucester for a Warlock lunch at the Three Choirs Festival, "presumably with all our clothes on!"

By 3pm that afternoon, a reporter from the *Western Daily Press* had seen it and phoned, "Can we come and photograph you in the nude on a motorbike? We'd make sure nobody would see what you didn't want them to." I flatly refused and nothing appeared in that paper. However, the *Gloucester Citizen* had picked up the story from the *Echo*, and on 9th May billed it as "Police squash plans for a naked bike stunt", and on 11th May, they even reported my Radio Gloucestershire interview as "Nude interview is music to Malcolm".

When are we going to Stalham? (see the account of Augustus John's visitation with Warlock in Cecil Gray's *Peter Warlock* pp.12-14)

**Malcolm Rudland**

## A statue of Béla Bartók (1881-1945) by Imre Varga in South Kensington



In 1997, English Heritage, supported by the Peter Warlock Society, erected a blue plaque for Bartók at 7 Sydney Place, South Kensington, London SW7 (the home of Sir Duncan and Lady Wilson, who hosted all Bartók's visits to Britain until 1937). It was unveiled on 22nd March by David Mellor, along with Felix Aprahamian who had interviewed Bartók there in 1938. In 1988, he accompanied

British Cabinet Minister David Mellor to Southampton for the arrival of the QE2 which contained the remains of Bartók, on their way back to Hungary from the USA. Bartók's two sons were also there for a concert at Southampton University with György Pauk, Peter Frankl and the Lindsay String Quartet. Alongside the plaque's unveiling were concerts and lectures, and a 64-page souvenir brochure was produced. Peter Warlock, who visited Bartók in Budapest in 1921, helped plan Bartók's London debut in 1922.

On 25th March 1998, the Royal Society of British Sculptors and the British Hungarian Fellowship invited the distinguished Hungarian sculptor, Imre Varga to talk about his own life and work. His seven-foot statues of Bartók already enhance public places

in Budapest and Paris, and this invitation came with a proposal for a Bartók statue in London. Varga visited several sites proposed by the Kensington and Chelsea Planning and Conservation Department, and he chose the southwest corner of the traffic island between South Kensington Station and Ruck & Ruck Estate Agents at 13 Old Brompton Road, London SW7. Without either contract or planning permission he returned to Budapest but completed a third statue of Bartók within months.

On 18th December 2000, the Royal Borough of Kensington and Chelsea Planning Department gave permission for Varga's statue of Bartók to be erected on this site outside South Kensington Station, if completed within five years. Local MP, Michael Portillo, supports this idea and has said, "I do hope that funds can be found for Bartók's links with my constituency to be immortalised in this permanent reminder of such a great figure in international music." At a total of £25 000, including transport and erection, this is a remarkably low figure compared with the cost of some other sculptures in the borough. We are appealing for funds, and for publicity to search the possible sources of these funds, so that the statue can be erected by 2005.

The Peter Warlock Society is a registered charity (No. 226800); cheques made payable to the Peter Warlock Society, and marked Bartók, will be gratefully received. Please contact either the Hon. Treasurer or the Hon. Secretary (addresses on the front page). Contributions will be acknowledged and saved for the sculptor, who has so far funded this project himself.

## ARTICLES

### Warlock Down Under

I know. I'm sorry. It must seem as if I'm never at home. And it was pretty surreal, I can tell you, to learn, when I was starting to track down Peter Warlock's Covernton forebears on the west coast of Canada last summer, that I would be spending an even greater part of this year at the National Library of Australia in Canberra. For my Internet application to become a Harold White Fellow of the Library had just proved successful, winning me a three-month, all-expenses-paid trip to the Antipodes to revive my Masters research on the Anglo-Australian musician Frederick Septimus Kelly (1881-1916).

You've probably never heard of Kelly, and you're comfortably in the majority, both in the UK as well as in his native Australia. The concert programme *Hidden Talents: The Words and Music of Henry Handel Richardson<sup>1</sup> and Frederick Septimus Kelly*, the Kelly half of which I scripted and narrated at the Library on 17 June 2001, included seven songs and piano pieces: the most significant programming of the composer's music in his homeland since 1943! Yet Kelly's was a household name during the first two decades of the twentieth century: not just a professional musician but an Edwardian sporting legend whose death on the Somme was greeted with banner press headlines from New York to Delhi as well as from London to Sydney.

Kelly was a member of the British Eight which took gold at the 1908 Olympics. He was also three times amateur sculling champion of the world as winner of the Diamonds, the blue riband event at Henley Royal Regatta. When he retired on completing his hat trick in 1905, Kelly set a record which stood for a further 33 years and which was, at that time, faster than two men could scull in the Pairs event. His prowess and fame made him the Steve Redgrave of his day, and he is still regarded as one of the greatest oarsmen the world has ever seen:

His sculling was beautiful to see: unspoilt by professional coaching, he sculled as he rowed, and his natural sense of poise and rhythm made his boat a live thing under him, perfectly controlled ... Few scullers have ever equalled the precision of his blade work and the perfect counterpoise of the two sides of his body. His style was so easy that when going his fastest at the hardest moment of a race it looked as if he were paddling.<sup>2</sup>

Now, if I told you Steve Redgrave was a concert pianist and composer, you'd think I was having you on, and rightly so. But substitute Sep Kelly's name again and I would be telling you the absolute truth. For unusually – surely exceptionally – alongside his high-profile life as a celebrity sportsman, Kelly developed a parallel career in music. After studying at Eton from 1893 and taking a dodgy Fourth in Modern History at Balliol College, Oxford, in 1903, he spent five years at the Hoch Konservatorium in Frankfurt, working diligently, almost obsessively, to consolidate his piano technique with Ernst Engesser and to inch forward in confidence as a composer with Iwan Knorr. Finally, on 4 December 1907, aged 26,

Kelly confided in his diary the ambition which should really have crystallised a decade previously:

If you only care enough for a result you will almost certainly attain it: only you must really wish those things, and not wish at the same time a hundred other, incompatible things just as strongly. I thereupon resolved to become a great pianist and a great composer.<sup>3</sup>

Kelly left Frankfurt in 1908, settled in England, and served a conscientious apprenticeship of provincial appearances before sailing to make his professional debut at Sydney in 1911. Seven concerts included some of the first performances of Scriabin and Debussy in Australia; he also introduced his "String trio" and a *Serenade* for flute and orchestra, dedicated to John Lemmoné, Nellie Melba's flautist and manager. Although the season made a loss of £82, press reaction was uniformly effusive. The *Sydney Morning Herald* hailed:

An Artist of the First Rank;<sup>4</sup>

while the *Daily Telegraph* commended Kelly's:

silvery touch ... wonderful brilliancy, and at the same time ... that absence of ostentation which is this pianist's most notable distinction. There was no banging or smashing of the piano; but, on the contrary, the notes fell like the scattering of delicate gems in captivating beauty.<sup>5</sup>

Kelly repeated these programmes with artists including the London Symphony Orchestra and Henry Wood at the Queen's and Aeolian Halls in 1912. *The Times* complimented "the completeness of his technical equipment"<sup>6</sup> and his "intellectual grasp of the music [which] was thoroughly sound";<sup>7</sup> but there was now concern about a "hampering nervousness" and a touch which "frequently became hard".<sup>8</sup>

Reading these review columns in his usual voracious manner was Peter Warlock, then a pupil at Reverend Clarence Rolt's pre-Oxford crammer in Chadlington. He wrote to Frederick Delius:

It always seems to me that sport (especially blood-sport, one of the curses of this country) is the complete antithesis of all art! And yet lately a man, by name Kelly, who was of great renown as an "oar" at Eton and elsewhere, and won some big race at Henley: (champion of England, or something of that kind) has appeared in London as a pianist with immense success. He was formerly a pupil of Colin Taylor's, I believe.<sup>9</sup>

Whether influenced by *The Times's* comments or no, it is striking how Kelly now began to steer his career away from the pressure of solo performance toward the increased security of chamber music-making. Jelly d'Arányi and Pablo Casals were among his favourite collaborators. Kelly also served as Chairman of the Classical Concerts Society from 1912 until he enlisted for active service with the British forces in September 1914.<sup>10</sup> Perhaps his greatest promotional coup was to bring Maurice Ravel to London to perform some of his works as conductor and accompanist at the Bechstein (now the Wigmore) Hall on 17th December 1913. The programme included Ravel's *String quartet*, *Introduction and Allegro* and *Mémoires populaires Grecques*; and guess who attended in person this time around? Warlock wrote again to Delius:

I was in London for ten days at the beginning of the month, and went to some interesting concerts: one

consisted of the works of Ravel (chamber music and songs): the composer was present and was received with immense enthusiasm by an audience collected by the so-called "Classical Concert [sic] Society"! His music interested me greatly, but did not move me in the least.<sup>11</sup>

Someone else present was Kaikhosru Sorabji, and his recollection of Kelly's playing echoed one of the reservations expressed in *The Times*:

Yes, I was at the Ravel concert. I enjoyed it hugely. But not Kelly's playing or rather "smashing".<sup>12</sup>

Sorabji was still moaning about Kelly two years later when, *à propos* of a performance given by William Murdoch in the Aeolian Hall, he reiterated to Warlock:

I am certain too that I never sensed from the concert platform a more utterly repellent [sic] and repulsive personality. It has a marked family resemblance with that of F. S. Kelly who is just such another beast and whom I believe we both heard murder Sonata V of Scriabin at the Bechstein in December 1913, at the Ravel Concert was it not?<sup>13</sup>

The rest of my discoveries about this intriguing oarsman-musician-warrior fall beyond the remit of the PWS Newsletter and are intended for a biography within the next few years. But, Kelly aside, my study-tour offered an invaluable opportunity to examine other links between British and Australian culture. I travelled with a hitlist of Warlock's Antipodean contacts, for instance – Jack Lindsay and P R Stephensen of the Fanfrolico and Mandrake Presses, the composer Fritz Hart, and the tenor Philip Wilson, with whom Warlock transcribed and co-edited the six volumes of *English Ayres: Elizabethan and Jacobean* – and was delighted to make progress on all fronts. A full report must wait until the next issue, I'm afraid, not least because five boxes of books and papers amassed during my visit are still somewhere on the high seas between Canberra and Cardiff (I should confess that a principal perk of the Harold White Fellowship scheme is free photocopying!) But, because the Editor urges me to hint at major discoveries, I would mention the first-known example of a Warlockian business card, deep in the bottom of a box of uncatalogued Stephensen manuscripts at the Mitchell Library, Sydney; serial Warlock references right across the Lindsay papers which are housed at the Department of Manuscripts in the National Library of Australia at Canberra; six autograph letters from Warlock to Hart, held in the same Department; and a whole *tranche* of materials relevant to Wilson's career as a teacher of singing at the Sydney Conservatorium of Music. Curiously, Kelly and Warlock research overlapped in the case of Wilson when I discovered that the singer had taken part in many theatrical extravaganzas organised by Kelly's elder brother Bertie and his actress wife Ethel, including an Elizabethan Water Pageant on Sydney Harbour in 1918.

From Canberra, I made my way home via Melbourne, Perth and Cape Town. It was extremely pleasant to have a short telephone conversation with PWS member Sir Frank Callaway in Western Australia; and to enjoy Dr Barry Smith's wonderful hospitality for ten days in South Africa. We talked Warlock

incessantly, of course; visited Stellenbosch, where Colin Taylor had lived in retirement; and made two forays to view Taylor's papers at the University of Cape Town. But all this must wait for next time, too, for there is now a sixth box of papers somewhere in transit between the Cape and Wales ...

Rhian Davies

## Notes

- 1 Henry Handel Richardson (Mrs Ethel Florence Lindesay Robertson, 1870-1946) is famous in Australia as the author of novels such as *Maurice Guest*, *The Getting of Wisdom* and *The Fortunes of Richard Mahony*. Although music forms a strong theme in her work, it is not widely known that she studied as a pianist at the Leipzig Conservatorium, 1889-92, and composed songs to English, German, Italian and Danish texts for private performance. Like Kelly, she lived in exile for much of her life as the wife of John George Robertson, foundation Professor of German at London University.
- 2 H B Hartley, "Kelly, Frederick Septimus", in H W C Davis and J R H Weaver (eds), *The Dictionary of National Biography, 1912-1921*, London, 1927, p. 301.
- 3 National Library of Australia MS 6050.
- 4 *Sydney Morning Herald*, 10th July 1911, p. 2.
- 5 *Sydney Daily Telegraph*, 10th July 1911, p. 5.
- 6 *The Times*, 21st February 1912, p. 11.
- 7 *ibid.*, 20th March 1912, p. 11.
- 8 *ibid.*, 28th February 1912, p. 6.
- 9 PW to Frederick Delius, 25th March 1912 (BL Add. MS 71167). Contrary to Warlock's suggestion there is no proof that Kelly studied with Taylor but he did take part – with Hubert Parry, Roger Quilter, George Butterworth and others – in a concert of compositions written and performed exclusively by Old Etonians, and organised by Taylor at the College, on 26th June 1910.
- 10 Kelly's distinguished war record in the legendary Hood Battalion, Royal Naval Division, forms the third and final chapter in his remarkable life. He was a brother-officer of the poet Rupert Brooke and the composer William Denis Browne amongst others, and took part in Brooke's burial *en route* for Gallipoli.
- 11 PW to Frederick Delius, 28th December [1913] (BL Add. MS 71167).
- 12 Kaikhosru Sorabji to PW, 6th January 1914 (BL Add. MS 57963).
- 13 Kaikhosru Sorabji to PW, 21st April 1916 (BL Add. MS 57963). Kelly played two *Preludes* and a *Study* by Scriabin as well as the composer's *Sonata, no. 5, op. 53*, and wrote of his own performance, "The Sonata on the whole went as well as I could play it and it had a considerable success" (Diary entry of F S Kelly, 17th December 1913 (NLA MS 6050)).



## A Warlock archive

The library of Eton College, Warlock's *alma mater*, has agreed to take Felix Aprahamian's collection of Warlockiana. These items are now guaranteed a secure home and one which will allow scholars to access the material. But the list below is not finite and should any individual or organisation wish to add to it, especially to close any gaps, further contributions would be welcomed.

\* Indicates a first edition

### 1 Single solo songs

#### Composed 1911-17

Chester 1923 *Saudades*\*

Copy of manuscript *I asked a thief to steal me a peach*

#### Composed 1918-1919

Augener 1923 *To the memory of a great singer*\*

Winthrop Rogers 1919 *Take, o take those lips away*\*  
2 copies

Winthrop Rogers 1919 *As ever I saw*\* 4 copies

Winthrop Rogers 1919 *My gostly fader*\* 3 copies

Winthrop Rogers 1919 *The bayly berith the bell away*\*  
2 copies

Winthrop Rogers 1920 *There is a lady sweet and kind*\*  
2 copies

Winthrop Rogers 1919 *Whenas the rye reach to the chin*\*  
2 copies

Winthrop Rogers 1919 *Dedication*\* 2 copies

Winthrop Rogers 1920 *Love for love*\*

Winthrop Rogers 1920 *My sweet little darling*\* 2 copies

Winthrop Rogers 1920 *Mourn no moe*\*

Winthrop Rogers 1920 *Sweet content*\* 2 copies

Curwen 1921 *Romance*\*

OUP 1923 *Balulalow*

#### Composed 1920-1922

Augener 1922 *Captain Stratton's Fancy* (in D)\* 2 copies

Augener 1922 *Captain Stratton's Fancy* (in F)\* 2 copies

Augener 1922 *Mr Belloc's Fancy* (in G)\* thick harmonies

Augener 1922 *Mr Belloc's Fancy* (in G)\* thin harmonies

Augener 1922 *Mr Belloc's Fancy* (in E flat)\* thick harmonies

Augener 1922 *Good ale* (in A flat) \*

Augener 1922 *Good ale* (in F)

Augener 1922 *Hey, trolly loly lo*\* 2 copies

Augener 1922 *The bachelor*

Augener 1922 *Piggesnie* (in E) 2 copies

Augener 1922 *Piggesnie* (in G)

Augener 1925 *Late summer*\*

Augener 1925 *The singer*\*

OUP 1923 *Rest, sweet nymphs*\*

OUP 1923 *Sleep*

#### Composed 1922-1923

Chester 1923 *Peterisms Set 1*\* 2 copies

Chester 1924 *Peterisms Set 2*\* 2 copies

Paterson 1925 *In an arbour green*\*

Enoch 1923 *Milkmaids* (in E) 2 copies

Enoch 1924 *Milkmaids* (in G)

OUP 1923 *Autumn twilight*\*

#### Composed 1923-1924

Boosey 1924 *Two short songs* (Herrick)\*

OUP 1924 *Consider*\* 2 copies

Winthrop Rogers 1926 *The toper's song*\* 2 copies

OUP 1924 *Sweet and twenty*\* Three copies

Paterson 1924 *Peter Warlock's Fancy*\*

OUP 1925 *Yarmouth Fair* (in G)\* 3 copies

OUP 1925 *Yarmouth Fair* (in E)\* 2 copies

OUP 1926 *I have a garden*

#### Composed 1925-1927

Winthrop Rogers 1926 *Chanson du jour de Noël*\*

Winthrop Rogers 1927 *One more river*\*

Hawkes 1926 *The countryman*\* 2 copies

OUP 1926 *Maltworms*\*

#### Composed 1927-1928

OUP 1927 *Ha'nacker Mill*\*

OUP 1927 *The night*\*

OUP 1927 *My own country*\* 2 copies

Hawkes 1927 *The first mercy*\* 2 copies

Winthrop Rogers 1927 *Walking the woods*\* 2 copies

OUP 1928 *Mockery*

Winthrop Rogers 1930 *The jolly shepherd*\* 2 copies

#### Composed 1928-1930

Elkin 1929 *The passionate shepherd*\*

Augener 1929 *The contented lover*\*

Elkin 1929 *The sweet of the year*\* 2 copies

Augener 1929 *Tom Tyler*\*

Augener 1929 *Elore lo*\*

Augener 1929 *The droll lover*\*

Augener 1929 *The cricketers of Hambledon*\*

*Radio Times* 1929 (OUP 1931) *The frostbound wood*

OUP 1931 *After two years*\* 2 copies

OUP 1931 *The fox*

*Daily Telegraph* 1927 (WR 1928) *Bethlehem Down*

### 2 Solo songs in volumes

1923 Chester *Lillygay*\* (A cycle of 5 songs) 4 copies

1924 OUP *A Book of Songs* (12 songs) 2 copies at 2/6  
ditto Two copies at 3/6

1967 OUP *A Second Book of Songs* (12 songs) 2 copies  
at 12/6

- 1924 Augener 1924 *Candlelight*\*  
 A cycle of 12 nursery jingles  
 1973 Thames *Candlelight* cycle of 12 nursery jingles  
 1970 Galliard 13 *Songs*  
 1972 Thames 8 *Songs*  
 1982-1993 Thames Collected Edition  
 Vols 1 - 4 Two copies of each  
 Vols 5 - 8 One copy of each

### 3 Choral music

- 1921 Curwen *Corpus Christi*\* A B solo, SATB 2 copies  
 1923 OUP 12 *Little trotty wagtail*\* Unison  
 1924 Boosey *Cornish Christmas Carol*\*  
 1925 OUP 42 *I have a garden*\* Unison  
 1925 OUP 702 *The spring of the year*\* SATB  
 1926 Winthrop Rogers *The lady's birthday*\*  
 B solo ATTB 2 copies  
 1927 Winthrop Rogers *The first mercy*\* Unison  
 1928 OUP 1000 *Where riches is everlastingly*\* Unison  
 1933 OUP *Three carols*\* SSAA arr. Harold Geer  
*Tyrley, Tyrlow*  
*Bahulalow*  
*The sycamore tree*  
 1973 Thames *Two carols* \*  
*A Cornish carol* SATB  
*The rich cavalcade* SATB  
 1975 Thames *The everlasting voices*\* Unison  
 1990 Thames Choral Music Vol. 1  
 1991 Thames Choral Music Vol. 3  
 1998 Thames Choral Music Vol. 9

### 4a Keyboard Instrumental music

- 1923 Augener *Folk song preludes* for piano solo\* 2 copies  
 c.1980 Thames *Folk song preludes* for piano solo  
 1928 Curwen *Capriol* for piano duet\* 2 copies  
 1971 Thames *Two Cod-pieces* for piano duet (arr.  
 Fred Tomlinson) \*  
 1976 Thames *Valses: Rêves d'Isolde* for piano solo \*  
 c.1977 Thames *Milkmaids* for solo piano 1993  
 Thames (arr. Malcolm Rudland) *Two Cod-pieces*  
 for organ or piano solo if you can whistle\* 2 copies  
 2000 Thames *A paean for Peter Warlock*: 10 pieces for  
 organ by Frank Bayford, Brian Collins, Timothy  
 Craig Harrison, Trevor Hold, Anthony Ingle, John  
 Mitchell, Ian Parrott, Betty Roe, Keith Glennie  
 Smith, Eric Wetherell

### 4b Orchestral Instrumental music

- 1925 OUP *Serenade* for the sixtieth birthday of  
 Frederick Delius (for strings)\*  
 1927 Curwen *Capriol* full score of the string version\*

- 1989 Thames (arr. David Cox) *Suite* for clarinet and  
 piano (same music as for violin below) \*  
 1989 Thames *Suite* for violin and piano (same music  
 as for clarinet above) \*

### 5 Elizabethan music

(All first editions; trans. PWs\* means transcribed by  
 Peter Warlock and Philip Wilson)

- 1922/7 OUP (trans. PWs\*) *English Ayres Vol 1/III*  
 1923 Chester (trans. PW) John Danyel Piano  
*Chromatic tunes*  
 1923 OUP 304 (trans. PWs\*) Campian Unison  
*Never weather-beaten sail*  
 1923 OUP 306 (trans. PWs\*) Cavendish (1598) Unison  
*Down in a valley*  
 1923 OUP 307 (trans. PWs\*) R Jones (1609) Unison  
*In Sherwood lived stout Robin Hood*  
 1923 OUP 309 (trans. PWs\*) Campian Unison  
*To music beat is my retired mind*  
 1925 OUP (trans. PW) *Four English Songs: Like to the*  
*damask rose (Anon); Phillis was a fair maid (Anon);*  
*My thread is spun (Anon); Sigh no more ladies (Ford)*  
 1925 OUP 338 (trans. PW) Martin Peerson (1620)  
*Unison Now Robin laugh and sing*  
 1925 OUP 339 (trans. PW) Martin Peerson (1620) SS  
*Cuckoo*  
 1925 OUP 340 (trans. PW) Martin Peerson (1620) SS  
*Pretty wantons sweetly sing*  
 1926 OUP 349 (trans. PW) d'Incerto STTB  
*Alas I faint with sighing*  
 1926 OUP (trans. PW) *Six English Tunes*  
 1926 OUP (trans. PW) John Dowland *Lachrimae*  
 1926 OUP 350 (trans. PW) Anon TTBB  
*The death of the Cardinal*  
 1926 OUP (trans. PW) *French Ayres*  
 1927 Curwen (trans. PW/Mangeot) Purcell *Fantasias*  
 Strings 3,4,5 part *Fantasias* for strings  
 1927 Curwen (trans. PW/Mangeot) Purcell *Fantasias*  
 Strings (as above but hardback limited edition)  
 1927 OUP 364 (trans. PW) Whythorne (1571) SSATB  
*Give not thy mind to heaviness*  
 1927 OUP (trans. PW) John Danyel *Stay, cruel, stay*  
 1927 OUP (trans. PW) Richard Edwards  
*When May is in his prime (2 copies)*  
 1927 OUP 354 (trans PW) Whythorne (1571) SATB  
*Though choler cleapt the heart about*  
 1927 OUP 356 (trans PW) Whythorne (1571) SATB  
*I have ere this time heard many one say*  
 1927 OUP 357 (trans PW) Whythorne (1571) SATB  
*Since I embrace the heavenly grace*  
 1927 OUP 359 (trans PW) Whythorne (1571) SATB  
*Grace after meat*  
 1927 OUP 360 (trans PW) Whythorne (1571) SATB  
*It doth me good when Zeph'rus reigns*

- 1927 OUP 361 (trans. PW) Whythorne (1571) SATB  
*The doubtful state that I possess*
- 1927 OUP 362 (trans. PW) Whythorne (1571) SATTB  
*As thy shadow itself applyth*
- 1927 OUP 363 (trans. PW) Whythorne (1571) SATTB  
*It doth belong more of good right*
- 1927 Curwen 9319 (trans. PW) Dowland Piano  
*Forlorne hope*
- 1928 OUP (trans. PW) Ravenscroft (1609/11) School Ed.  
*Pammelia* (rounds)
- 1928 OUP 1431 (trans. PW) Anon (c.1500) SSA  
*Ah, my dear song*
- 1929 OUP 1432 (trans. PW) Cornyshe SAB  
*Trolly lolly lo*
- 1928 OUP 1433 (trans. PW) Anon (c.1500) SAB  
*Where be ye, my love*
- 1929 OUP 1435 (trans. PW) Turges (1501) TBB  
*From stormy windes*
- 1929 Curwen 71684 (trans. PW) Campian Unison  
*Every dame affects good fare*
- 1929 Curwen 71686 (trans. PW) Morley (1597) Unison  
*Said I that Amaryllis*
- 1929 Curwen 71688 (trans. PW) Campian Unison  
*Have I vow'd it must not break it*
- 1929 Curwen 71689 (trans. PW) Campian Unison  
*Now winter nights*

#### 6 Books and editorial work by Peter Warlock

- 1920 May to Dec *The Sackbut* (monthly journal) ed. PH
- 1921 March & June ditto
- 1920 The Vine Press *Lillygay*
- 1925 Nonesuch *Songs of the Gardens* ed. PW
- 1925 Beaumont *Orchesography* preface by PW
- 1926 Curwen *Carlo Gesualdo* Cecil Gray/PH
- 1926 OUP *The English Ayre* Peter Warlock
- 1927 Fanfrolico *The Metamorphosis of Ajax* John Harrington (ed. PW)
- 1929 Nonesuch *The Weekend Book*  
 p.216 PW's *The Jung idea*
- 1932 Houghton *Giles Earle, His Booke* ed. PW
- 1952 The Bodley Head *Frederick Delius* Peter Warlock reprint of 1923 edition ed. Hubert Foss

- Four volumes of the occasional writings of Philip Heseltine ed. Barry Smith
- 1997 Thames Vol 1 Musical Criticism (1)
- 1998 Thames Vol 2 Early Music
- 1998 Thames Vol 3 Musical Criticism (2)
- 1999 Thames Vol 4 Miscellaneous Writings

#### 7 Books on Warlock and related subjects

- 1928 Fanfrolico *The Parlement of Prattlers* woodcuts by Hal Collins
- 1934 Jonathan Cape *Peter Warlock* Cecil Gray  
 First edition
- 1938 Jonathan Cape *Peter Warlock* Cecil Gray  
*Life & Letters* edition
- 1954 Penguin *The Intelligent Heart* Harry T Moore  
 Story of D H Lawrence (photo of PW on plate 10)
- 1958 (Winter) *Wheeler's Review: Fill the cup, Philip\**  
 Peter Warlock
- 1974 Triad *Peter Warlock Handbook* Vol 1  
 ed. Fred Tomlinson
- 1976 Triad *Peter Warlock Handbook* Vol 2  
 ed. Fred Tomlinson
- 1976 Thames *Warlock and van Dieren* Fred Tomlinson
- 1981 Thames *Warlock and Blunt* Fred Tomlinson 2 copies
- 1983 Thames *A Turbulent Friendship* Ian Copley  
 (D H Lawrence and Warlock)
- 1989 Duckworth guides to the repertoire: *English Solo Song* Michael Pilkington: Gurney, Ireland, Quilter & Warlock
- 1994 OUP *Peter Warlock the life of Philip Heseltine* Barry Smith. Hardback edition Author's inscription to FA
- 1994 Gomer *The Crying Curlew* Ian Parrott
- 1996 Scholar *Peter Warlock, the composer* Brian Collins  
 Author's inscription to FA
- 2000 Peter Warlock Society *Cursory Rhymes* ed. Brian Collins (FA suggests access to this should be controlled!)

#### 8 Peter Warlock Society Newsletters

- All editions since 1966 are in the Aprahamian Warlock archive
- Newsletter 68 is the Spring 2001 edition

#### A PWS Social Lunch

The next of these will take place at 1.00pm on Saturday, 3rd November following on directly from a meeting of the Committee. However on this occasion we are not convening at *The Antelope*, our usual watering-hole off Sloane Square, but – by courtesy of its owner – at *The House of Usher*. For those unfamiliar with this soubriquet it must be pointed out that it refers to the residence of one Felix Aprahamian, 8 Methuen Park, Muswell Hill, London N10. Please let Malcolm Rudland know by Wednesday 31st October at the latest if you would like to attend.

#### Stop Press Stop Press Stop Press Stop Press Stop Press Stop Press Stop Press Stop Press

As this Newsletter is on its way to the printer we have heard that Eton College is to put on a concert to celebrate Felix's Archive. It will be held on 22nd February 2002 at 8.45 pm and further details can be had nearer the time from 01753 671171, which is the Music Schools' Custodians' Office.

## Paul Ladmirault – Ami de Warlock

Paul Ladmirault was born in Nantes (Naoned), the historic capital of Brittany (Breizh), in 1877. He showed a precocious talent, and composed his first opera, *Gilles de Retz*, to a libretto written by his mother, when he was 15 years old. The opera, produced in Nantes, attracted attention as far away as Paris. In 1895, Ladmirault began studies at the Paris Conservatoire, where he won all the highest awards. In 1897 he enrolled in Fauré's composition class, and remained with him for 7 years altogether. He seems to have been the most outstanding student in a class that included at that time Charles Koechlin, Jean Roger-Ducasse, Florent Schmitt, Alfred Cortot, Georges Enescu and Maurice Ravel

Many of Ladmirault's works were performed in Paris, including a *Suite bretonne* for orchestra in 1903 and a *Gaelic Rhapsody* in 1909, and his music was praised by Debussy amongst many others. Florent Schmitt wrote, "of all the outstanding musicians of the rising generation, M. Ladmirault is perhaps the most gifted and the most original ..."

Ladmirault's Parisian career was rudely interrupted by the War and for four years he fought in the trenches. After this experience he desired only to return to his native Brittany, lead a quiet life and immerse himself in Celtic folklore. He is described by one French writer as "... avant tous, Celte. L'attachement à sa Bretagne natale l'entraîne vers les pays celtes, l'Ecosse, l'Irlande dont il aime les légendes, admire les mélodies populaires ..." He became a friend of Peter Warlock who championed his music, undoubtedly recognising in this profoundly anti-establishment man a true kindred spirit. Compositions by Ladmirault were included in Warlock's celebrated Dublin Lecture in 1918, and in his October 1920 *Sackbut* concert. All three versions of *Capriol* are dedicated to Ladmirault.

So, which of Ladmirault's works were played at Warlock's concerts? The totality of Ladmirault's music for piano is quite small. The *Quatre Esquisses* of 1898-1905 are the most substantial of his works for solo piano. They are impressionistic and quite virtuosic. The remainder of his piano music comes from the post-war period, and is written in a pared-down and much simpler style. The largest of these works is the semi-humorous *Mémoires d'un Ane* written sometime during the thirties.

The earlier *Quatre Pièces* are somewhat more transitional in style, then come the short *Hommage à Fauré* of 1922, and the *Carillon* of unknown date. 2 *Danses Bretonnes* were published posthumously, the date of their composition is not known either. And that is all.

His two works for piano duet comprise the *Rhapsodie Gaëlique à 4 mains* of 1909, subsequently orchestrated, and the *Variations sur des airs de Biniou Tregorois* of 1906, based on 5 traditional tunes collected by Narcisse Quélien (1848-1902) in the Tregor region of Côtes du Nord. This was probably the music played in Dublin, and is clearly Warlock's model for *Capriol*; indeed, some of the material is strikingly similar. There is also the splendidly

Warlockian direction at one point in the score "avec rudesse". *Capriol* is clearly Warlock's very sincere tribute to the idiom of his friend Ladmirault. The *Variations* were orchestrated in 1908.

Ladmirault's early orchestral music is all but forgotten; like most of his work it remains unpublished. His reputation now rests upon the chamber music that became his main focus after 1930, especially the mellifluous *Clarinet Sonata* composed in 1942. While he wrote numerous arrangements of Breton folk-songs, he deliberately eschews the use of "mélodies populaires bretons" in his own later compositions while admitting similar influences from Irish and Scottish folk-music, as in his *Fantasia on Scottish Reels* for piano trio. His use of traditional Breton material is more subtle. In the *Violin Sonata* of 1931 he uses the technique of "kan ha diskan", a unique Breton singing style in which a singer (*kaner*) improvises a phrase, often to a satiric verse, which then has to be exactly repeated by a second, or counter singer (*diskaner*), who begins before the first singer has completed his phrase. The improvisation of the *kaner* increases in complexity as the piece goes on, with the *diskaner* following every twist and turn, with increasing overlap of the phrases. The beautiful *Cello Sonata* of 1939 shows the further integration of this compositional element into what has become a very personal and private musical language. Ladmirault seems to me to have achieved a position as one of the most truly "Celtic" of all composers; his music is generally not understood in France, it is written for his fellow Celts and, for those of us who will take the time to discover its secrets, it will become a true treasure. In his work, one finds a calm and transparency, unusual amongst the twentieth century's more habitual complexity and stress.

Ladmirault taught harmony, counterpoint, fugue and composition at the conservatory in his native Nantes, and wrote musical criticism for the local newspapers. He compiled a Breton-French lexicon of musical terms which is in use today. In 1941, the Vichy government removed the département of Loire-Atlantique from Brittany, and incorporated it into the "planning region" of Pays de la Loire; and Nantes ceased officially to be part of Brittany. The capital was transferred to Rennes, and Bretons continue to protest this decision. Ladmirault died in 1944 at his home in Kermabili-en-Camoël in the Morbihan region of Brittany. His manuscripts are in the care of "Les amis de Paul Ladmirault" in Nantes.

Keith Davies Jones

### Published Works

*Variations sur des airs de Biniou Tregorois*: Eschig (Schott, GB)

*Quatre pièces* Éd. Gallet-Combre

*Mémoires d'un Ane* Éd. Heugel-Leduc

*Danses Bretonnes* Éd. Lemoine

*Quatre Esquisses* Éd. Eschig

*Sonate pour violoncelle et piano* Éd. Huegel-Leduc

*Sonate pour clarinette et piano* Éd. Leduc

Selected Discography

*Intégrale des Sonates*: Roland Daugareil (vn); Yvan Chiffolleau (vc); Jacques Lancelot (cl); Robert Plantard (p) Skarbo D SK 4952

*Quatuors, Trios, Fantaisie Quatuor Liger*; Louis-Claude Thirion (p) Skarbo D SK 4001

*L' Oeuvre pour Piano* Louis-Claude Thirion Skarbo D SK 1962

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## PETER WARLOCK BIRTHDAY CONCERT 2001

Weston Gallery, Welsh College of Music and Drama, Cathays park, Cardiff CF10 3ER

A concert of songs performed by

Sylvia Strand (sop), Katherine Squire (mezzo)

Craig Yates (baritone)

with piano students who will intersperse the songs with other items

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Monday, 29th October 2001 – Wigmore Hall: 7.30 pm

Sir Thomas Allen (baritone)

Malcolm Martineau (piano)

Warlock: *Sleep, The fox, Balulalow, Captain Stratton's fancy*  
plus songs by Ireland, Finzi, Bridge, Britten, Ives and Copland

Prices: £20, £17, £14, £10

Tel: 0207 935 2141; Fax: 0207 935 3344

[www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)

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## AN EVENING OF CHAMBER MUSIC FOR VOICE, PIANO AND INSTRUMENTALISTS

LEIGHTON HOUSE MELBURY ROAD HOLLAND PARK KENSINGTON LONDON  
(Near The Commonwealth Institute)

Monday 1st October 2001, 7.45 p.m. *The Rossignol Ensemble*

*Programme includes:* **WARLOCK** - *The Curlew* for Tenor, Flute, Cor Anglais and String Quartet  
**GERSHWIN** - *Rhapsody in Blue* for piano (4 hands) **HAHN** - Songs for tenor: *Venezia, A Chloris*  
**GROVLEZ** - *Sarabande and Allegro* **MESSIAEN** - *Le Merle Noir (The Blackbird)* **FAURE** - *Sicilienne*  
op 78 TICKETS £10 each from Dr Nick Rhodes at address below. For information please call Dr Rhodes  
on 020 8846 6046 or Dr Pepe Catalan on 020 8746 5640; or email Dr Catalan at [j.catalan@ic.ac.uk](mailto:j.catalan@ic.ac.uk)  
The concert is in aid of **The Nightingale Project**, South Kensington And Chelsea Mental Health Centre  
(alongside Chelsea and Westminster Hospital). The Nightingale Project aims to enhance and enliven  
the environment of the Mental Health Unit through music and the visual arts, so as to promote a  
healing, life-affirming atmosphere. A private sponsor has generously underwritten the costs of the  
concert, so the full price of your tickets can go towards the Project. Please make cheques out to **BKCW**  
and send to: Dr Nick Rhodes, South Kensington and Chelsea Mental Health Centre, 1 Nightingale Place,  
London SW10 9NG.

## REVIEWS

### **An evening with Warlock in Chester**

The ancient and beautiful church of St. Mary, for several years now decommissioned in order to provide a small concert venue for Chester, was the setting for *An Evening with Warlock* on Saturday 5th May. The nature of the venue is not unimportant, in that it furnished just that kind of intimate, convivial and musically aware atmosphere that one feels Warlock would have appreciated. The audience of around 70 souls included most of the 40-strong Chester Bach Singers and almost everyone knew many others there present as well as the performers. It made for some spirited renditions of the choruses of *Twelve oxen and The cricketers of Hambledon* which ended the first and second halves of the programme, with a lengthy interval for the sipping of wine between them.

Organiser, compere, performer and prime mover of the concert was Martin Bussey, Head of Academic Music and Director of Choirs at Chetham's School and well known in Chester circles as Director of the Chester Bach Singers. A Cambridge Choral Scholar, he originally came to the North-West to take the Opera Solo Course at the Royal Northern College. He has a particular and sustained interest in twentieth century music and this, combined with a need to raise funds for the CBS and the notion of putting on another of these occasional concerts, prompted a visit to the Warlock Website, with the excellent outcomes we enjoyed on Saturday. His interesting, entertaining and informative introductions added much to the pleasure of the evening, lightly tracing the course of Warlock's interest in mediaeval and Elizabethan texts, indicating some contemporary critical reactions to him and moving to comments on his settings of poems from his own time.

Martin (baritone and piano) was joined by three other performers with a strong connection to the Chester Bach Singers: Fanny Cooke, their accompanist, whose lovely, delicate and expressive performance of the *Cradle song* was particularly enjoyed; Brian Greensill (tenor) and Linda Curran (mezzo). All of them gave accomplished performances of the solo songs which formed the majority of the programme as well as combining into a quartet for *Bethlehem Down*. The audience greatly appreciated the performers' exemplary diction which, together with expressive phrasing and a good dynamic range enabled the nuances of Warlock's tenderness and wit to be well communicated. I sympathised with Martin's speculation in the interval as to whether Warlock had exceptionally big hands – but the piano playing of both Martin and Fanny was excellent. Their spirited piano duet version of *Capriol* was performed with panache.

I took with me a good supply of PWS leaflets, all of which went. It would be particularly pleasing if this concert could generate some more members here in the North-West. Be that as it may, the concert undoubtedly contributed to the knowledge and enjoyment of some of the Warlock repertoire, and thanks and congratulations are due to Martin Bussey

and the other performers and organisers for demonstrating once more the appeal and accessibility of this music.

Alice Wakefield

### **James T Boulton: *D H Lawrence, Philip Heseltine and Three Unpublished Letters***

University of Birmingham Institute for Advanced Research in Arts and Social Sciences

31pp (inc. notes)

It was not long after my mention of these letters in an earlier edition of the Newsletter that I had a telephone call from Professor Boulton. As a consequence he was able to contact Elisabeth Heseltine, Warlock's granddaughter, and now this valuable addition to Lawrence and Warlock scholarship has appeared. As General Editor for the Cambridge University Press Edition of *The letters and works of D H Lawrence* Professor Boulton is the ideal person to produce this small but significant volume. Many of the individuals in what is termed a *Dramatis personae* will already be familiar to Warlockians both from the pages of this Newsletter – Robert Nichols, Lady Ottoline Morrell, Boris de Croustchoff to name but a few – and from the biographical writings of Dr Ian Copley and, in particular, Dr Barry Smith.

The first two of the letters in question date from late November 1915, very soon after the correspondents met. The third was written over a year-and-a-half later, in June 1917, when their relationship was in decline; but all three letters deal with similar topics – relationships and especially that between Warlock and his girlfriend/mistress/wife "Puma".

The narrative that binds the letters together is lucidly told with frequent references to other, pertinent communications between Lawrence, Warlock and others. Neither of the protagonists come out of it very well, Lawrence because of his opinionated stance and PW who treated Puma so casually. It is, therefore, fascinating to read and copies can be readily had by sending £4 (which also includes postage) to The Facilities Coordinator, Arts Building, University of Birmingham, B15 2TT.

Brian Collins

### **Three Choirs Festival: Song recital**

Julie Kennard (soprano); Christopher Robinson (piano)

As cannot have escaped your notice, this year's Three Choirs Festival, in Gloucester, was "A Celebration of British Music" – well, it was nearly all British music. One or two non-natives crept in at the sides but, given their strong associations with our lovely land, perhaps they may be excused on this occasion ...

A celebration, however, it certainly was: a number of different composer-societies set up displays of their idols in the cloisters (we Warlockians included – our display prominently featuring that fortuitously police-prevented motorbike ride!); people gathered from far and wide to catch live these sought-after and often too-rarely played melodies: music that sounded rousing, deeply moving, tender, bitter, new and old; lunches, receptions, parties, talks, films, plays, concerts, recitals were held, and an atmosphere pervaded by excitement, passion, joy, almost an idiosyncratic obsession at times, as is the way with us eccentric English-music-lovers!

I was acting as a gopher, a rather odd appellation for a helper-outer-wherever-and-when-ever-needed. This meant a lot of time in the festival office sorting out problems (the usual kind of things – soloists losing their voices, harpsichords arriving a few hours before the concert completely out of tune, and chips being taken out of the concert grand. Also included in my duties were stewarding, ticket checking, ticket and programme selling, working in the various offices, calming down irate members of the audience, trying to find a compromise for the people who wanted Tewkesbury Abbey's doors open because they were too hot, and those who wanted the same doors closed, claiming that they were "freezing cold", doing the collection in Eucharist, walking Julie Kennard's dog, answering a million questions one didn't know the answers to, answering phones, sloping off to the pub with certain other members of the festival staff (OK, that one wasn't formally listed in my duties), and presenting the soloists with roses. I have now acquired the new nickname of Roses.) However, I was also able to get to most of the concerts, Julie Kennard's recital included.

This was unusual in that it included readings of poetry that were only rather obscurely related to the songs. These were read by the actress Cheryl Pay – a little too fast, however, and rather as if they were lines from a modern play or novel rather than actual poems. This was fine for the modern poems, but not particularly great for poets such as Keats! However, her voice was very expressive, and mimicked well the relevant accent or voice of the persona.

After the first reading – the title and author of which I did not catch – the music opened with Britten's wonderful song cycle *On this Island* (poems by Auden). It is fairly obviously an early work, with a lyric, slightly operatic opening song *Let the florid music praise*, followed by the swift-moving, rhythmic *Now the Leaves are falling fast* which turns more serious and dramatic towards its end. The colours and intervals in *Seascape* are more characteristically those of Britten although, again, still recognisably early yet tending towards his later style. *Nocturne* is also lovely, with constant shifts in colour from the changing piano chords, and the cycle finishes with *As it is plenty*, a far more jazzy, syncopated piece that is great fun. These were all very well-sung.

The second reading – *April Rise* by Laurie Lee – which "introduced" Bridge's *Violets Blue* (fantastic harmonies in the piano introduction) and *Mantle of*

*Blue*. Reading – *On the Twelfth Day of Christmas*, more obviously related by the common theme of acquisition to the next Bridge song, the powerful *All things that we clasp*, but not so much to his *Last Invocation*.

*The Daffodils* by Robert Herrick, and then on to *Three Spring Songs* by Geoffrey Bush. *Diaphenia* is joyful and very playful, *Lay a Garland* suitably chilling. Julie Kennard brought out the bitterness in this song very effectively. The third song, *Weep you no more* is very different indeed from the other settings of that particular poem, and contains some lovely touches.

Another reading, Keats's *Ode to a nightingale*, preceded the Warlock songs. *Late Summer* was slightly lacking, I felt, in feeling and poignancy. That beautiful quality where one just melts in the music was sadly absent. I found the same with the rest of the five Warlock songs. Kennard sang *Autumn Twilight* rather chillingly and with a certain degree of intensity; however it was not as rich or intense as I would have liked. This is such an atmospheric song, and, as with all English song – a genre that is not over-the-top and in-your-face with its dramatic emotion – the passion needs to be drawn out carefully by the singer's expression, own intensity, and attention to the song's subtle nuances. *My Own Country* they pushed on a bit too much: it wasn't allowed to breathe and none of the pauses, nor the holding of notes, that make it such an effective song were included.

The next reading, breaking the Warlock into two sections, was someone's *Temper in October*. (We did actually receive a number of complaints about the poor notification of what the readings were in the programmes; however we – speaking on behalf of the festival office, here – didn't get told what the readings were going to be as the artists hadn't made up their minds until just before the concert!)

*The Singer* evoked the same kind of criticisms. I would have liked to have heard more emphasis on the word "singer", and on the "air", "no more", and "only music", and the higher, dramatic notes were not held quite long enough. Keen Malcolm (Rudland) spotted that this song was not played in its original key of E major, but had in fact been transposed up one semitone to F major, and he commented to me that Fred Tomlinson has written in the *Warlock Collected Edition* of songs that PW disapproved of transpositions of his songs. Malcolm wondered, further, whether the pianist was transposing it as he played, or whether he'd written it out beforehand.

*The Bailey berith the bell away* was taken at too fast a pace, and was sung very "straight"; not enough of the intensity was brought out, nor that wrenching of one's heart that Warlock wrings out of us by his glorious chords and notes, and that are such a mark of his great mastery. Finally, *Ha'nacker Mill* was sung with more sensitivity, and Kennard allowed us to luxuriate in its power, strength and wonderful harmony a bit more.

A final reading, Siegfried Sassoon's *December Stillness*, set the scene rather dramatically for the

Walton songs: *Daphne* (gorgeous, dramatic and very well-sung, especially when the voice is occasionally deserted by the piano – this was done beautifully while the need for more pauses and greater changes in dynamic persisted). *Through gilded trellises* from *Façade*, brilliant and fairly challenging, inspired a good performance from Kennard. Could it have been more lush, though? They rounded off the programme wonderfully with the jazzy *Old Sir Faulk* which, again, was very well done. One encore, *Bridge's So perverse*, brought a few laughs at the end.

Certainly Julie Kennard's voice is lovely – very rich and powerful. It is a rather operatic voice, and at times was a little too overpowering. Sometimes the Warlock songs could have been a little quieter, as also could Walton's *Daphne*. On the other hand, Kennard has fairly good enunciation, which is always important. The pianist, Christopher Robinson (a well-known organist, as you're probably aware), was excellent, especially in the more difficult Warlock accompaniments. Perhaps one just becomes far too over-critical the more intimately one knows these songs, or perhaps I am too prejudged by my great preference for a male voice in English song, but I was slightly disappointed by the Warlock songs (in particular) in this recital. That said, it is always good to get them heard, and especially at such a prestigious, well-attended and fantastically fun Festival as this year's Three Choirs was.

### Emma Marshall



Malcolm Rudland (above) addresses the audience in the Festival Marquee during this year's Three Choirs Festival. The Chairman, meanwhile listens attentively (right) before taking the floor himself.

### Herbert Murrill: *Sleep*

(for medium voice and piano): Modus Music MM262

This setting came to light during Michael Barlow's research into Herbert Murrill (1909-1952) and, indeed, Barlow's admirable *Foreword* puts both the piece and its composer into context. Inevitably one is inclined to make comparisons with other settings of the same words, especially those of PW and Gurney and there are some similarities of texture and rhythm. But to concentrate on this aspect would be counter-productive. Murrill's vocabulary, undoubtedly related to that of the other two, is of a generation later and the fact is announced from the start. The adventurousness of the harmonies that form the introduction immediately asks questions about the true tonic. Could it be an A, precariously stated by a single note? What follows declares F sharp minor but the use of A sharp is not only obfuscatory, it anticipates the *tierce de Picardie* that closes the whole song. These delicious ambiguities pervade the piece in the way that we lovers of British music enjoy so much. Observe Murrill's treatment of "in delight awhile", for instance.

The song retails at £3.30 but members of the PWS can buy it at the special rate of £2.50. Both prices include postage in the UK. Contact Modus Music at 21 Canonbury Road, Enfield, Middlesex, EN1 3LW.

### Brian Collins



### A Memorial Concert for John Bishop

As briefly announced in Newsletter 68 the concert will take place on Thursday, 4th October at 7.30pm. The venue is St James Norlands Church, St James's Gardens, W11 (nearest tube - Holland Park).

The programme will include six pieces from the album of organ pieces *A paean for Peter Warlock* and the songs upon which they were based. There will be readings of some of John's poems and choral music by Warlock, Poulenc and Betty Roe.

The organ pieces are to be those by Brian Collins, Timothy Craig Harrison, Keith Glennie Smith, Trevor Hold, Betty Roe and Eric Wetherell; the performers will be Eamonn Dougan (baritone) Catherine Milledge (piano) Malcolm Rudland (organ) Sheila Graham (reader) and The NorthKen Chorale conducted by Betty Roe.