



Peter Warlock Society

NEWSLETTER 74

SPRING 2004

Memories of Warlock and his circle

My father Boris de Chroustchhoff was born in 1892 near Sumy in the Ukraine. He came of a landed family which spent considerable time in western Europe, especially Munich where his father Alexander had property and knew the abstract Expressionist painters Wassily Kandinsky and Alexei Jawlensky. Feodor Dostoevsky wrote something to the effect that 'nobody appreciates Europe more than we Russians'.

However, not so the family cook who, overcome with homesickness, drank too much and had to be sent back to Russia. Boris's mother also began to absent herself and when his father returned home he would often find his wife missing and his son half starved and in rags. Boris ran wild around the streets with a Japanese laminated bow and arrow, stopping only to improve his extensive knowledge of the famous Munich beers! Eventually Boris's mother disappeared altogether, never to be heard of again by the family, and help was sought in the form of a Scottish governess. Boris was disciplined by Miss Mackenzie, a strict, non-sense, Calvinist woman, and sent to be educated by the Moravian Brothers in Switzerland, then at Harrow and finally Oxford where he met Warlock and so many of their mutual acquaintances including Robert Nichols and Lionel Jellinek.

I have nothing important myself to reveal about Peter Warlock, being only a boy observer when he came to 1 Hampstead Square, the house of the Jellineks where I was then living. What I hope to convey is something of the musical scene of those times, which of course I heard

about at second hand. I do remember seeing Philip Heselstine in person, sitting in the famous guest armchair in which I now sit: a very distinguished individual, tall with a well-trimmed goatee beard and very well suited. He came every now and then to consult Jellinek, a lawyer, who later became a County Court Judge. There was always some dispute about copyrights and so on. Jellinek



Igor Chroustchhoff speaking in Hampstead Square during the Warlock in Hampstead 40th Anniversary weekend in May 2003

was also once approached by Norman Mudd, an acolyte of Aleister Crowley, who came to ask about a trial. Jellinek asked if he realised that things would come out in court which he wouldn't like—in fact, the 'Mudd' would fly!

Of course Philip (as Jellinek always called Warlock) and he talked about music as well. When I was asked what music I liked, my reply *Boléro* was received without any enthusiasm. But Jellinek was passionate about chamber music. He played the viola and many times Hampstead Square rang with the sound of the string players from all backgrounds whom he had invited. Composers and musicologists also used to come to dinner, including Arnold Bax with Harriet Cohen, E. J. Moeran with Peers Coetmore, Constant Lambert, Hubert Foss and A. L. Bacharach. I remember Foss once annoyed Jellinek by suggesting that Dvořák was a second-rate composer. 'What about the 'cello concerto?' asked Jellinek. 'Oh well, of course . . .,' replied Foss!

The Sunday roast beef was a great event. Jellinek was very proud of it and I well remember that it was delicious. He once said to Moeran, 'Jack, you must come and try our

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Editorial

It is with particular sorrow that this issue records the passing on 28 January of the composer, poet and scholar of British song, Trevor Hold. Trevor's article 'Peter Warlock: The art of the song-writer' was the first piece of writing on British music which I ever looked up in a library, and I can still remember the feeling of excitement as it switched me on to the possibility of researching the songs I loved as well as performing them. Years later, when Michael Pilkington introduced us in a Gloucestershire pub garden, I found him to be the most human and approachable of 'authorities on'. We shared Aberystwyth University connections - he had lectured in Ian Parrott's Music Department, 1963-65 - and a research interest in William Denis Browne, whose polished critical and transcription work predated Warlock's own by several years until it was ended by a Turkish bayonet at Gallipoli.

The last time we met, also in Gloucester, Trevor had just placed *Parry to Finzi* with Boydell & Brewer. The dedication of his masterwork 'To the memory of John Bishop ... *sine qua non*' will always remind me of their brilliant two-hander at *The Antelope* (Trevor speaking on *The curlew* and John playing vintage Warlock recordings); and the shock which British music has sustained in losing them both too soon. Our sincere sympathy is with Trevor's wife Sue and their daughters Becky and Sally.

Thanks to all who were kind enough to offer positive comments about my first issue and who have contributed such a wide variety of material to this one. The copy deadline for *Newsletter 75* will be **1 August 2004**.

Rhian Davies

Corrigendum

Technical gremlins affected *Newsletter 73* between the final proof and the print run, resulting in formatting problems which caused an occasional loss of text. Hardest hit was Nigel Jackson's lead article where eight footnotes disappeared down a black hole. Sincere apologies and thanks again to him for being so nice about it all; and here, for the record, are the missing sources:

- 13 William Lilly, *Christian Astrology*, London, 1647, p. 54.
14 Cecil Gray, *Peter Warlock: A Memoir of Philip Heseltine*, London, 1934, pp. 164-66.
15 *ibid.*, p. 165.
16 Rodney Bennett, 'Peter Warlock: The man and his songs', *The Bookman*, vol. 64, no. 384 (September 1923), p. 301.
17 *ibid.*, p. 302.
18 Gray, *op. cit.*, p. 166.
19 *ibid.*, p. 167.
20 Cited in Peter Ackroyd, *Blake*, London, 1996, p. 347.

(continued from page 1)

roast beef again', and Moeran agreed that that would be delightful. Halfway through the meal, Jellinek enquired, 'Well, Jack, what do you think of it?', and Moeran said, 'Lovely fish!' Jellinek also knew John Ireland when he was living in a converted windmill in Sussex. Ireland gave a house-party to celebrate its redecoration and all the guests, including the women, were asked to take off their shoes before entering.

After the First World War, the group went to Norfolk and Suffolk on song-hunting trips, memorising folk melodies that were fast dying out. They rode motor-cycles and Boris, who had a very fine voice, would ride pillion to E. J. Moeran, singing old traditional songs. My father once told me that he could never forget as a boy hearing the singing of the Russian peasants as they returned on their carts from the fields at sundown. Jellinek said that it was an extraordinary feeling to be roaring along with so little traffic and grass growing over the roads due to neglect during the War. Every now and again a bike would break down; they were not driven with chains then but with leather belts. Once mended, the stop then became an excuse to top up with 'Pig's ear', i.e. beer! They were a hard-drinking people who appreciated the real barrel beer of those days. On one occasion, when in a public bar on the Suffolk coast, the talk got on to the recent War and an old bearded fisherman was heard to say, 'They Germans was prawns in the 'ands of their generals!'

My father got to know Warlock very well; in fact, they shared a flat together in 1915. Warlock must have appre-

ciated my father's singing and his knowledge as a lover and dealer of rare old books, including those of an occult nature. Boris often took Puma to the cinema when her relationship with Philip was in one of its stormy stages. Why and when the break between the men came, I don't know, but it possibly started around the time when they were in Cornwall in 1917. D. H. Lawrence, Frieda and Cecil Gray were also part of that circle. Warlock fell in love with my Cornish mother, a young beauty called Phyllis Crocker, and wrote a poem about her, although he lost out to my father in the end. I heard also about the later Bohemian life at Eynsford where Boris took the famous picture of Philip squatting on top of the beer barrel. The song *Mr Belloc's fancy*, published in 1922, was dedicated to my father until the dedication was later revoked.

My mother was a friend of the poet William Empson who also wrote a poem about her. She became a devotee of *The Plough*, opposite the British Museum, unlike my father who went there less and less, not liking the English custom of standing up and drinking pints of liquor without food. Jellinek said you could hear the most wonderful conversation in *The Plough*, but added that the intellectuals and artists were often at odds with one another and expressed strong opinions. You could get knocked down if someone disagreed with you.

I was often taken into the corner of a pub and told to behave, otherwise a policeman would notice me. When everyone had answered to 'What's yours?', I would be given my ginger beer and sometimes a half-crown. My Cornish grandmother once protested, 'The boy's got more than a working man's wage!' Nowadays I realise that 'what was mine' was a fascinating insight into a talented and eccentric group of people, the memory of whom has sadly faded over my 82 years.

May I say how grateful I am to have been granted an honorary membership of the Peter Warlock Society. I have always loved music, luckily being introduced to it at a young age, but hasten to add that I have no knowledge of its technicalities. What an exciting experience it has been to help, in a small way, Dr Rhian Davies's researches, especially as she has kindly shared her 'finds' so fully with me.

Igor Chroustchhoff



The Warlock Faithful listen intently to Igor's reminiscences

Nora Peache: Girl with violin

As is well known, for the last five or so years of his life, Peter Warlock lived with a woman called Barbara Peache. I have written at length about Barbara's family background in *PWS Newsletters* 68 (Spring 2001) and 70 (Spring 2002). To the best of my knowledge, Barbara never had any particular interest in or understanding of music. But there was music in the Peache family before Barbara's time. Her great-grandfather James Courthope Peache, timber-merchant, boatbuilder and founder of the family fortune, left unspecified musical instruments in his will to his daughter Kezia, a church organist known to have composed some anthems. And Kezia's niece (Barbara's aunt) Frances Eleanor Peache - always known as Nora - writes passionately of her love for the violin in a surviving diary from 1875-78, started when she was seventeen. The following transcriptions are faithful to Nora's own spelling and punctuation. Particularly interesting is her description, written at the age of 20, of studying the violin privately in the great cultural centre of Weimar, with hopes (perhaps never realised) of going on to become a full-time professional student at the Conservatory at Leipzig or Dresden. Nora's other passion was religion, though she couldn't help feeling a little critical of the heavenly choice of instruments:



Nora Peache (1857-98), photographed not later than June 1885

July 15th 1877 (Sunday)

And there'll be music in heaven, such as we've never heard here, all harmony no discord, no longing then to be able to play as you feel it all in your soul, but it will be perfect. I can't help wishing that it said in the Bible that they played violins instead of harps, but it will be right.

By the end of that year she was in Weimar:

Dec 30th (Sunday)

So much has happened since I wrote. The life for the few weeks at east Sheen, the parting from poor old Downend & the people. Alice & I went up the last evening to wish the Graces "goodbye". I thought Fred seemed sorry.¹ And here I am at Weimar. Herr Walbrül[s]² style is different to Herr Rövers & at first I was in very low spirits about it, but it will all be well I believe. Father very kindly allows me to go to the theatre here, it is much more simple than at home. Weimar is a quaint, quiet little place, thoroughly German. I wish the church here were more hearty and earnest. It is very sad to see how little Sunday is observed out here. Here I am with my earthly longing full-filled partially studying the violin, & may it prosper. Oh! that I cd learn it as I wd and really become a great player. Of course one must expect much labour, & difficulty, & trials to be fought out & overcome, but if the end is gained what of that. Oh! it is a glorious instrument, worth all the labour, & what it becomes to you no one but a violinist & a patient loving one knows. Not that I consider myself all that yet, but ...

Jan 1st 1878 (Tuesday)

I have had a truly glorious New Year's treat for I have heard Sarasarti. One cannot describe it, such execution, such harmony, such exquisite sweetness. It seemed to come from heaven. The very highest notes all so clear and true, & such dreamy, heavenly tones.³ Someone said that Joachim⁴ played like a God & Sarasarti like an angel. All was so easy and flowing. One feels down in such depths in comparison. And yet what a glorious aim.

Jan 13th (Sunday)

There are to be two concerts next week, tomorrow the Quartett Soirée, & Thursday in the theatre the celebrated Florentine Quartett. How splendid it will be, & how the violins will shine. I wish I cd play in a trio or Quartett. I wonder if it wd be possible here. I think I will try & ask Herr Walbrül about it.

Jan 27th (Sunday)

They all seem to think so little of God here.

March 30th (Saturday)

I want to put what happened yesterday, for it was a red letter day in the music line. After breakfast I practised a bit, & then went to the Stadthaus with Gertrude⁵ to hear the probe⁶ for the concert in the evening, & I was to ask for Kömpel⁷ to let us in. When we got upstairs, another door was open, but I went into the garderobe,⁸ & then we came back to the other door & I saw Kömpel inside. I got rather frightened about speaking up then, but we went in, & he came up to me & shook hands, & I asked him. Then he took us to some chairs & we talked, & he said he still wanted to come & see me, & he wanted to hear me play etc. Then I told him how long I practised & he was surprised, & I told him I had harmony lessons. We heard Symphony "Eroica" (Beethoven) Prélude (Liszt) & Kömpel's solo Violinconcert of Spohr. He does play splendidly. Afterwards I went up & asked him who the maker of the violin was & it was a Strad, that Spohr had played on & also an Italian lady had played on it at Mozarts & he was entzückt von dir dame und die violine auch.⁹ It was so nice, taking it & looking at it. I believe the men were rather surprised & wondered who I was, but I thought of Kömpel & the violin! I was so pleased, for I longed to talk to him. I have an admiration for violinists. I hope Kömpel will come once, or me go there. Then I heard the concert in the evening, & Franz Milde sang very well, & looked so nice. I had about enough music yesterday, what with practice & all. I asked Frau Wagner¹⁰ what she advised about my violin studies, either to come back here after the summer or go to Leipzig. She thinks Herr Walbrül is good but rather slow. The little she did say about Leipzig made me want to go. One could play in the orchestra at the Conservatorium.

April 5th (Friday)

I have play[ed] in my first Quartett this afternoon. It was so delightful. I was 1st fiddle. To feel oneself really playing in one, & I had looked forward to it so. Only a fiddler can enter into the feeling. It is glorious. We got on very well, though I was a bit frightened, taking the lead. I was in such a state before I went, as I felt as if I should split with pleasure. We are to practise again at Herr Walbrül's on Tuesday, & on Thursday we are to play it here, for the others to hear.

April 15th (Monday)

Today I played the Quartett here, & Herr Walbrül brought the man we always think like Herr Stürka, to

play violincello. I think the 2nd violin was one of Walbrül's pupils, & then Herr W. played tenor.¹¹ I did enjoy it indeed. We played it twice, & the second time I enjoyed it most, because I was less frightened. The violincellist said I shd be a second Norman Neruda,¹² & I think Herr W. was pleased at my playing. From the others I got a lot of praise & some really worth having. Herr Toepffer said something about my having so much tone etc & I think they really were surprised & pleased. Tomorrow we go to Dresden.

May 2nd (Thursday)

I want to write about my visit to Dresden. On Monday 22nd [April] I went with Maggie¹³ to Rappoldi¹⁴ to inquire about lessons in case I came [for a longer stay] to Dresden. He was at home, & I played to him on a Stradivarius, he said my bowing was good & that I must have a very good master. I did enjoy that visit. Tuesday I think we went to the Conservatorium. I saw the director. One cannot be there less than a year, but I cd get orchestra practice for 60m¹⁵ or quartett for the same. On Friday evening [...] to the new opera house, & saw Tannhäuser. It was so splendid, the orchestra splended. Lauterbach 1st violin, his right arm & bowing about perfect!¹⁶

May 28th (Tuesday)

I know Beethoven's Romance in F dur by heart, & can play it respectably now. It is so lovely. Herr W. is going to lend me a viola to try once. Herr Sulza¹⁷ wanted me to know the tone & character.

June 19th (Wednesday)

This morning I got up early & practised before breakfast. After b. did harmony practice [...], dinner, practice before café,¹⁸ & afterwards a walk. Today I have had over 4 & a half hours violin! This evening I was playing over old things & I found such a difference in my power of playing them, wh: is so encouraging.

June 20th (Thursday)

I think Herr W. was very pleased with my practice. He says I can play Beethovens sonatas now, or at least some.

June 22nd (Saturday)

Yesterday I heard Rheingold. Of course to judge properly one must hear a thing many times. Kömpel was there, & he played a few little solos. As they say [?the] choruses fail, & in some parts the acting & story are langweilig,¹⁹ but I think a grt deal of my attention was concentrated on the orchestra & Kömpel. I am very glad I heard it. Today I have been to Erfurt to the Kirchenconcert. A Herr

Petri²⁰ played the violin beautifully, very pure tone & fine style. The organ of J. Bach was beautiful, simple but so grand. We had to come out a little before the Concert was ended, to get dinner before I returned. I saw Hans von Bülow, & Liszt & he did kiss so es var zu komisch.²¹ I did pray in my heart for my desire to be fulfilled. One gets weary sometimes, but nothing worth attaining is attained without hard work & difficulties overcome. Courage, Nora & heart. It must be so jolly for all the musickers to meet together & talk. How I shd like to be one of them.

June 23rd (Sunday)

Tomorrow I trust will be another red letter day for me in the music way. And I hope that I may be able to speak to Kömpel too, & that that will be settled all right.

June 27th (Thursday)

On Monday Fraulein Lena²² & I went to Erfurt, & enjoyed it very much. Kömpel did not go by our train though. I must say I was rather disappointed in Rappoldi's playing, he moves his arm so, still of course he plays splendidly, & he is said to be a very good master. Herr Petri played in the evening, he was a pupil of Rappoldi. Kömpel too played splendidly. He played in a trio with Hans von Bülow & Fritzmacher[?] (Weimar). In the evening concert the heat was dreadful. I longed to speak to Kömpel. Well after we had been at the station some time & had walked up & down, we went into the waiting room again, & there he was ... Kömpel. He did not recognize me. Presently he went to get a ticket & I went out after him & we talked. He promised to come on Thursday at four. We came back in the same carriage & he made such jokes. Lassen was also there. I did enjoy that part. I cd have screamed with laughter at him. He is so jolly. On Wednesday I went to the concert at the Orchestra Schule. Ludwig, the one who played 2nd fiddle in the Quartett here, played a solo, with orchestra begleitung,²³ very well, & Herr Petri congratulated him afterwards. The Grand Duke was there. There was Berlioz Faust in the evening in the theatre but I did not go. Afterwards Herr S.²⁴ played to us. This morning I had to play to him. He said I had decided talent, but he strongly advised not to change masters. Such doubts and fears about it all disturbed me the last few days and I longed to know what was best and right. I did long for Kömpel really to come today, to get his criticism & advice. Soon after my lesson (in wh: I read some of the G-dur Romance) & just when I came down to café, who shd come but really Kömpel. I was so glad, but partly from joy and excitement, & partly because he is funny, & had fits of laughter when I went to fetch my violin. He looked at & tried my violin first, & admired it very much. I was so glad. He said he had never seen a real Steiner as yet. He thought it was an old

Italian one. Then he wanted me to play & offered to accompany me, so I brought Bach Meditation & Beethoven Romance. He chose the Meditation. Well we began & though once or twice my hand shook from excitement & a little nervously (for I cd not help thinking that I really was playing to Kömpel), I got on very well. After I had done, he sat & clapped me & said bravissimo, bravissimo, & really seemed pleased. He said my strick²⁵ was very good & also position & left hand & right arm, & that I had what no master cd give, feeling, but that it needed cultivating. That was worth having! & from Kömpel. He strongly advised me to keep on here with Herr W. & not change wh: wd only put me back. He wd come & see me from time to time too. He said too about Rappoldi's irregularity. He said that Herr W. had from the first said that I was a "sehr talentiert Schulerin"!²⁶ I am to go & see him & his violin & also try it! He is so kind & nice. I wrote a long letter to Mother about it all, & I felt better after the visit, for I felt it was true genuine advice, & that was what I needed. So now this diary is ended,²⁷ & the last day in it was very delightful, the dear violin!

A few days later Nora added a little more, on the back of the last page:

July 1st (Monday) 1878

I must write something in here, for to me it is too sacred to be without lock.²⁸ Well I have felt if possible all about my work more strongly than ever, since my visit to Kömpel on Saturday. I seem to realize more what one may hope to be the result of it all. It is so glorious, it almost awes me, & I feel my work must be more serious & earned than ever, & may I keep humble. With the month it seems so good to begin all afresh, & I had such a message from God by His word to-day about it. I don't think it is wrong to take it so, for I opened on it, I seemed to feel it was the place to read. Here were 2 promises to go on. Dan: XI.32. "The people that do know their God shall be strong, & do exploits" & Dan: IX 22. "I am now come forth to give thee skill & understanding. At the beginning of thy supplications the commandment came forth." It seemed so wonderful & glorious. And with such a promise what may not I hope for!

Nora had now reached the middle of her twenty-first year, and we know very little of her subsequent life, or whether any further diaries followed the one we have. There is no record of any further violin studies whether in Germany or at home; in any case, perhaps a father who stopped his eldest daughter marrying the man she loved so long as he remained 'in trade' would not have allowed his second daughter to become a professional violinist. There exists an undated photographic portrait of Nora

with her violin²⁹ perhaps dating from about the time of the diary, and certainly not later than June 1885, when she inscribed a copy on the back for her future sister-in-law Mary Woodd. Alice eventually did marry Mary's brother Arthur while later, in 1891, Nora married Mary and Arthur's younger brother John or Jack. Nora and Jack seem to have been childless. In 1989 a collateral descendant in Bristol wrote a brief note on the family, the relevant parts of which I reproduce here:

Nora Peache committed suicide - date unknown. She was devoted to her husband Jack, who was an architect. Nora was at a country house [at New Hunstanton in Norfolk] and Jack was to join her. He missed the train. She was depressed and threw herself from a window into the stable yard.

Old Mr Peache³⁰ would not allow his daughter Alice to marry Arthur Bethune Woodd because he was 'in trade', i.e. a wine merchant. Arthur sold up (the firm's New Bond Street premises going to Sotheby) and he was then allowed to marry Alice.

Alan Peache, brother of Alice and Nora, was an architect and lived with Arthur and Alice.

Perhaps Jack Woodd, an architect like Nora's brother Alan, was more 'eligible' for the second of the Rev Alfred's daughters than Arthur had originally been for the first, but it is worth remembering that Alfred's own fortune had been inherited from his timber-merchant and boat-builder father.

Nora's death certificate and a brief paragraph in a local paper throw a little light on her death. However devoted to her husband, she would seem to have suffered from some form of mental distress or illness. She died at the age of 40 on 25 August 1898 of injuries 'caused by throwing herself out of a window but that at the time she was of unsound mind', and an inquest was held on the same day. A brief notice in the local paper a couple of days later adds a few details:

Suicide of a Lady Visitor at Hunstanton

On Thursday the Deputy-Coroner (Mr W. Marriott) held an inquest at the Glebe-house, Hunstanton, on the body of Mrs J. Woodd, wife of an architect, who lived at South Kensington, and who was killed by a fall from a window of a part of the house known as Bengavit. The deceased had been staying with her husband at the Glebe-house, but he had returned to town. Mrs Woodd had suffered from depression of mind consequent upon insomnia, and in the temporary absence of her nurse she by some means got out of her bed-room window, and sustained fatal injuries. The jury returned a verdict of suicide while in a fit of temporary insanity.³¹

We cannot know what became of her 'darling' violin, or even whether she played at all in her later years. But

among the few surviving relics of her life³² is an anonymous and undated character assessment, apparently written by a graphologist who did not know her, which agrees pretty well with the personality she locked away in her diary:

The writer is probably of a gentle, mild and amiable disposition; affectionate and yielding to those she loves. There is a certain amount of decision of character, but as a rule the writer is rather lacking in firmness and self-reliance. Strong religious tendency and veneration for the good and noble. Fondness for music and poetry - some degree of sentiment. Although naturally cheerful, the writer is occasionally quite the reverse. An amount of fun and humour. Strong in attachments. A little watchfulness over known weaknesses will ensure a valuable character.

In conversation with Barbara Peache a few days before he died in 1930, Warlock several times threatened to kill himself, according to the evidence she gave at his inquest. He may have been well aware that suicide could have been a particularly sensitive subject for Barbara, following the self-inflicted deaths not only of her young brother a few years before but also, in the previous generation, of her musical Aunt Nora.

Silvester Mazzarella

Acknowledgements

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Notes

- 1 Nora had been brought up one of seven children of the local Vicar, the Rev Alfred Peache, in the village of Downend, near Bristol. The family had close social links with that of the local GP, Dr Grace, whose sons included no less than three distinguished cricketers. Nora had an unreciprocated crush on the youngest and handsomest of these, the short-lived Fred (G. F. Grace, 1850-80), but did not like the more famous but somewhat uncouth W. G. Grace. The Rev Alfred retired from his living in 1878 to move to London, where he had founded an Anglican evangelical theological college at Highbury. Nora was close to her elder sister Alice (1855-1946).
- 2 Nora's violin teacher at Weimar. She also studied harmony and composition with a Herr Sulza.
- 3 The Spaniard Pablo Martín Melitón de Sarasate y Navascués (1844-1908) was once described as 'one of the first and most fascinating violinists of modern times, his playing being remarkable equally for purity and sweetness of tone, and for facility of execution' (*Encyclopaedia Britannica*, 14th ed., 1929, vol. 19, p. 989): words that almost echo Nora's own.

4 The Hungarian Joseph Joachim (1831-1907) was the acknowledged master violinist of his time, austere rather than effusive in temperament, and an unrivalled interpreter of Bach, Mozart, Beethoven and Brahms.

5 Apparently one of the other English girls staying in the same house; Nora didn't always get on with her.

6 'rehearsal' (German).

7 The top resident violinist in Weimar at the time; Nora was in awe of him. This was presumably the German August Kömpel (1831-91), a pupil of Spohr, David and Joachim.

8 'dressing room'?

9 'delighted with the lady and the violin also'.

10 Apparently Nora's hostess; clearly nothing to do with the famous composer.

11 Clearly viola. Nora doesn't mention what music they were playing.

12 A reference to the German-Czech violinist Isabelle Norman-Neruda (1839-1911), said to have been the first woman violinist to hold her own with the top male executants. In 1888 she married Sir Charles Hallé.

13 The other English girl staying at the same address in Weimar as Nora.

14 Presumably Edouard Rappoldi (1839-1903), Austrian violinist, pupil of Jansa, Hellmsberger and Böhm.

15 German marks?

16 It seems that, even at the opera, all Nora could take any real interest in was the violins.

17 Nora's harmony and composition teacher.

18 'coffee'.

19 'boring' or 'tedious'.

20 Presumably Nora's near contemporary Heinrich Wilhelm Petri (1856-1914), a Dutch pupil of Joachim.

21 'it was too comical'. Liszt's daughter Cosima had left von Bülow for Wagner in 1869. Liszt had long had a home in Weimar and been musically active there. In 1878 von Bülow was resident conductor at Hannover.

22 Presumably one of the daughters of the family with whom Nora was staying.

23 'accompaniment'.

24 Unknown.

25 'line'.

26 'very talented pupil'.

27 She had reached the end of the last proper page of her diary book.

28 The diary is a fat volume of good-quality lined paper, bound in thick cardboard covered with leather, and adorned with a formidable hinged brass lock. Nora left the book locked and the key has not survived, so more recent owners within the family have had to detach one side of the lock from the cover to be able to open and read the diary.

29 Taken by 'H. S. Mendelssohn of 27 Cathcart Road, South Kensington, High Art Photographer to Her Majesty the Queen and Royal Family'.

30 Nora's father the Rev Alfred Peache (1818-1900), a rich and strongly evangelical Anglican clergyman, was of course grandfather of Warlock's friend Barbara. For more on him, see *PWS Newsletter* 68 (Spring 2001).

31 Anonymous report in *The Norfolk Chronicle*, 27 August 1898.

32 Which remain in private hands in Bristol.

Trevor Hold (1939-2004): a personal memoir

I first met Trevor Hold in 1986. I'd just started my Ph.D. research and my supervisor, Anthony Pither, suggested I talk to Trevor about some of the approaches that I was considering *vis-à-vis* Peter Warlock. I was working for the degree through the Music Department of the University of Leicester with which, by that time, Trevor was associated. Our discussions were wide-ranging but many of the avenues we investigated would turn out to be blind alleys as the course of my work, ultimately, took a completely different direction. Nevertheless, a couple of features from that talk have remained with me. Trevor suggested that I be aware of gestures and other details in Warlock's songs as these have 'meanings' (but he didn't tell me what they were!); secondly, when I proposed that I rejoin the Peter Warlock Society, he pulled a face and informed me that it was no better than a 'drinking club'!

The first of these pieces of advice I think I have taken. Even though I moved towards an analytical investigation of Warlock's music, I tried to relate what happens logically and structurally to what the music could be conveying emotionally and sensuously. The second comment I ignored, as will have become apparent and, in later years,

when our paths had crossed again and again, and he himself had become more and more involved with the PWS as a guest speaker, I reminded him of it. He laughed and made some comment about off-guard comments coming back to haunt one.

It's little over a year since I reviewed his book on English song-composers for the *Newsletter*. I wonder if I did this remarkable achievement justice? I had to come to terms with the fact that Trevor had a style of writing that was so direct as to be almost matter-of-fact. There were no high-flown phrases, just a disarmingly straightforward method of presentation that can leave one wondering, 'And so . . . ?' I find the same lack of clutter in his music. I've written elsewhere that folk come to Warlock's music and are disturbed by its facility, a virtue that is mistaken for mere inconsequence. The same could be said of Trevor's music, I think. There is much more subtlety than extravagant drama, understatement rather than hyperbole. It's a very English characteristic.

Brian Collins

Merry-go-Down

According to the *OED*, this is a slang, obsolete term for strong ale, first used *circa* 1500 in *Songs and Carols* (Percy Society):

Where is the best wyn? Tell yow me ... I knowe a draught of merry-go-downe. The best it is in all this towne.

I've never found the rest of the verse, nor the music to go with it. Any volunteers?

I don't mean to suggest that our Society's main concern is beer, any more than Warlock's was, but good ale has been included in many of our jaunts. Rutland, Cornwall, Great Warley and Hambleton all spring to mind, and we must remember that a pint or two at *The Fox Inn* in Bramdean led to one of the most haunting songs there is.

To return to our main topic, four centuries after Percy, in 1929, the Mandrake Press published *Merry-go-Down: A gallery of gorgeous drunkards through the ages, collected for the interest, illumination and delectation of serious toppers*. Rab Noolas was the compiler (one of PH's less obscure pseudonyms), and the illustrations were splendid woodcuts by Hal Collins. Items ranged from Genesis to Joyce, via Plato, Petronius, Skelton, Rabelais, Pepys, Boswell, Dickens, etc. A splendid volume it is.

In 1968 I was a freelance musician working mostly as a chorus master for the BBC. In between, I was adding to my knowledge of Warlockiana in the British Museum, where a number of previously unknown MSS had appeared.

Kensington 1968

The first PW M-go-D occurred at 9 Bedford Gardens on 3 December. I was working on a TV production of *Iolanthe* at the time. During rehearsals I recruited some of the singers to take part. Being somewhat of a magpie, I still have a programme (12s. 6d. including wine and cheese) and even the notes I drafted for Gerald Cockshott (our first Chairman) to introduce the items.

What amazes me now, looking back, is how many firsts we achieved that evening. With the help of John Bishop, I concocted an interesting programme. John accompanied his wife Betty Roe in *The water lily* (then unpublished, originally one of the *Saudades*) and two *Nursery jingles*, also firsts. Malcolm and I played my piano-duet version of the two *Cod-pieces*.

I must mention some other names now. Neilson Taylor led us in some *Sociable songs*. He was Geoff to us then. Having spent some years since as a professor in Scotland,

he has returned to his roots in Huddersfield, where he once played professional football, and resumed his first name.

Sidetrack 1

I can't resist including a lovely story about Geoff. We were fellow choristers (Ambrosian Singers) in an opera recording. Pavarotti was appearing for the first time in this country. Geoff had played football with him in Italy, but was doubtful whether he would be remembered. Luciano entered and made his dutiful bows to the orchestra and chorus. Then his face lit up: 'Oh, Geoff!' he said, as he charged across to hug him.

Back to business 1

My other colleagues were Mark Brown (multi-purpose from alto to baritone) who sang the Blake poem, Michael Clarke, who sang the two Symons songs and (another first) the three versions of the one poem: *As ever I saw*, *The fairest may* and *My lady is a pretty one*. The last had turned up unexpectedly when someone borrowed a score from the OUP hire library and found this unknown song hidden inside. Written for string quartet, it is not pianistic, but Jenny Partridge and I managed a rendering between us. The other bass was Peter Dakin. He doesn't appear elsewhere in my M-go-D epic, but before he left the business to run a farm in Shropshire (there's some very good ale up there!) [*Not half! Ed.*], he had one lasting contribution to make to showbiz. He and Mike were two of my fellow morris-dancers in the famous (Brian would say infamous) *Bold Sir John*.

Betty and Jenny joined other ladies from my *Iolanthe* chorus, plus my wife Pamela, in a performance of *The first mercy*.

That was the original PW M-go-D. We did another in Ealing a couple of years later, but the main thing that year was the record.

August 1970: LP recording

John and I set it all up and it was recorded at a studio in Barnes run by Adam Skeiping (an early music nutter – viols, theorbos, etc.). I've been listening to it recently and I think it's one of my greatest achievements.

I suppose my overall aim was to anthologise the many facets of PH/PW – a sort of proleptic reply to Beecham's saying he should have stuck to one thing. If I may quote from 'the distinguished scholar FT' (as Barry Smith puts it):

It has been suggested that the friendship [with Frederick Delius] was harmful to Philip, and if Delius had never encouraged him his life might have gone differently. What would they want instead of Peter Warlock? A civil servant? If he had concentrated on one aspect to the exclusion of others, which would you choose? *The curlew* or *Peterisms*? *The Sackbut* or the lute transcriptions? *The English Ayre* or *Merry-go-Down*? *Capriol* or the Purcell *Fantasias*? The carols or the limericks? All were part of Warlock, and the Delius friendship was a vital component.

There was no simple photocopying then, so my chart (a large sheet of graph paper, 21" x 18") laid out who needed what, so I could dish out the requisite copies. Control, for instance, needed both OUP books, the Boosey album, the Galliard edition (which had just been issued) plus lots of singles and MSS of so-far unpublished items.

We recorded everything in four sessions. On the Monday afternoon, Ian and Jenny (a Pear of Partridges!) recorded four songs and two transcriptions. That evening we did the male and mixed quartet and quintet items. Jenny sang soprano and accompanied when necessary. Geoff couldn't make that session so his voice was added later. Mike, Mark, Bob and I sang as required. There was one oddity about that session. Mike had a bit of a cold and was having trouble with the last line of my TTBB version of *Piggèsnie*. So the top note is Mark, not Mike.

The next afternoon, Jenny played the Dowland pieces and I joined her for the two bits of *Capriol* and the *Cod-pieces*. On Tuesday evening, we rounded it off with the male voice items with piano and the Ravenscroft rounds. Peter Gray did the readings.

Then it was merely (!) a question of sorting out a running order for the 37 items. I think it comes out very well. I don't know what happened to the master tape, but I think it's well worth reissuing.

In 1971, another Mike (Goldthorpe) joined us for a lunch-time M-go-D at St Olave's in the city and an evening one in Eynsford. Later that year we went to Godalming – not a M-go-D but a concert not far from PW's burial ground.

Sidetrack 2 – Sussex

Another non-M-go-D occurred in 1973, worth mentioning here as it was in Belloc country, not far from where we look forward to our next AGM. I was the speaker and our Pear of Partridges were the performers. In the middle of the programme, we had a Sussex spot. Belloc was a great fan of the county and a rather dotty book, *The Four Men*, relates a walking tour starting from Robertsbridge, not far from where we were giving our performance, and pro-

ceeding westwards, almost to Hampshire. They passed fairly close to Coldwaltham. (Now there's a possible jaunt. Henfield, where Gerald Cockshott lived, saw the birth of the PWS; Steyning, where Victor Neuburg lived, *etcetera ...*)

Our concert in Northiam included *My own country*, the verse of which first appeared in *The Four Men* and also *Mr Belloc's fancy*. J. C. Squire was parodying the poet in the first issue of the *New Statesman*, entitled 'How they do it: Hilaire Belloc'. Squire was deliberately taking the mickey, as he hoped to do years later when he organised the famous cricket match at Hambledon, but that's yet another sidetrack.

Back to business 2

David Johnston gave our next M-go-D at Leighton House, notable for a splendid performance of *Candlelight*, so rarely performed.

80th Birthday Concert

For what was to be the last M-go-D, we hired the Purcell Room and had Antony Hopkins as speaker. I'd written notes for his guidance but, unfortunately, towards the

A PETER WARLOCK MERRY-GO-DOWN



**songs, catches, poems,
sociable, amorous, bibulous**
Wednesday October 30 at 7.30 pm

Tickets (available September 30) 80p, 60p, 45p.

The poster advertising *A Peter Warlock Merry-go-Down* to celebrate PW's 80th birthday at the Purcell Room on 30 October 1974. Look at those ticket prices!

WARLOCK IN PRINT.....currently available

Warlock's songs - there are over 100 of them - were published under several imprints. A number of them are now out of print. The three principal collections are listed below. Most of the songs listed are available separately; a number of others are also available from Galliard.

A BOOK OF SONGS (OUP). 12 songs, including some of the most famous, like Sleep, Pretty Ring Time, and Twelve Oxen.

A SECOND BOOK OF SONGS (OUP). 12 less well-known songs, including settings of Symons and Belloc.

WARLOCK SONGS (Boosey and Hawkes). 14 songs, including As ever I saw and The countryman.

This list of publications, taken from the programme of the first *Merry-go-Down* in December 1968, makes for pretty sober reading, but also reinforces how much the Society has achieved during its 40-year mission to restore all PW's music to print

end, when we were overrunning somewhat, instead of condensing, he padded out and the audience were getting fretful about train times.

However, Ian and Jenny were at their usual best. Mike, Mark and I were joined by Bob Hunter. He'd sung with us before, but this time contributed an unusual 'first'. *Play-acting* had turned up. The poem is anonymous, but obviously not of the Percy era, and evidently in some dialect or other. Bob is a Geordie and did full justice to 'I will wark the lang rrooud', with gutturally rolled r's.

For another first, I had managed to dig up a copy of *The magpie* in Francis, Day and Hunter's archives. This, fellow Warlock nutters will remember, was the song that John Drinkwater found, liked the words, but couldn't read the music, so a tune 'just came to him'. PW wrote an accompaniment but the publishers would not allow their words to be used. Hal Collins concocted *Yarmouth Fair* to fit the song.

In our concert, Ian sang some of the original, a verse of PW's printed song, then a reconstruction of the song with its original words.

Ian also sang our final (as yet!) first: *The everlasting voices*. This was the only survivor of the many Yeats verses set by PW that the poet's amanuensis/censor vetoed.

The BBC booked some of us for a shortened version the following year. It went out on 27 December at 11.10pm!

1976 - Wotcher, Warlock!

This is my somewhat irreverent title for the final item in this particular archive. In December, David, Jennifer and I were back in the Purcell Room with the London Concord Singers. We called it *What cheer? Good cheer!* as most of the carols were included. There was a song sheet in the programme. It had been noted in the press after our previous Purcell Room concert, that the audience participation was the best they had yet experienced.

There was yet another first. The *Three carols* are rarely heard *in toto*, so I arranged the accompaniment for piano duet.

Envoi (as Belloc would say)

Our first M-go-D programme listed PW music and records then available - not a lot. By 1976 we had achieved much, and I like to think of those years as a launching pad for what has been achieved since. Nearly all of PH/PW is now available. One or two firsts remain to be achieved, but it is very gratifying that we have the impetus of new members prepared to be PHellow nutters.

Final sidetrack

I live in Walnut Way. Malcolm once sent me a letter addressed to WARLOCKNUTTERS Way. I rest my case.

Fred Tomlinson

In an arbour green: a natural burial site near Cefn-Bryntalch



Green Lane Burial Field looking west toward Cefn-Bryntalch

Ifor and Eira Humphreys of Upper Bryntalch, Abermule, have opened a natural or green burial site on land which they own adjacent to Cefn-Bryntalch. It is likely that Peter Warlock walked this 11-acre field, for the farm formed part of the Cefn-Bryntalch estate during the time of the Buckley Joneses. Indeed, Ifor's paperwork confirms that Walter Buckley Jones, his two brothers and four sisters inherited Upper Bryntalch on the death of their father, Richard Edward Jones, in April 1916, and that their grandfather, Richard Jones senior, had acquired it as early as October 1859 (that is, ten years before Cefn-Bryntalch was built).

The burial site is located on a small plateau within the field which sweeps down toward the Hall's western side and also affords magnificent views across the Severn valley to the north and the Kerry hills to the south. The field is designated as being part of Cefn-Bryntalch's essential setting, which precludes against building development but lends itself perfectly to the concept of green burials. Such sites are growing in popularity now that people are looking for an alternative, and especially an environmentally-friendly alternative, to the traditional funeral ceremony. From a single designated natural burial ground in the whole of Britain in 1993, 180 sites have opened within the past decade. Green Lane Burial Field will be the first green burial site in the county of Powys and the first which is privately owned and managed in the whole of Wales. Ifor was Montgomeryshire County Chairman of the National Farmers' Union during the foot and mouth crisis of 2001, so knows from experience the importance of diversification to ensure his family's future on the small upland farm of 200 acres which he has run single-handedly since 1983.

The field is currently farmed – Ifor keeps a herd of 30 beef cattle and 450 sheep and lambs – but seven and a

half acres of ancient woodland were partly regenerated this winter by planting 3,000 trees to provide a screen on the steep outer margins. The site is already ringed with native deciduous woodland including ash, hazel, cherry and Montgomeryshire's famous oak, and the additional trees will help to create a more private arbour while retaining the stunning vistas down the valley. The remaining three and a half acres will be managed to recreate a traditional hay meadow with a rich diversity of grasses and wild flowers. Ifor is working closely with the Montgomeryshire Wildlife Trust and a preliminary survey of the field identified over 70 native plant species, a figure set to more than double during the project.

Burials will take place beneath the meadow with a crop of hay cut annually in mid July to allow seeds to set and birds to fledge. The siting of memorials must be kept to a minimum because of this - bulbs and wild flowers may be planted on the graves, but other commemorations will be confined to a memorial area (bedstones, trees, wood sculptures, benches and birdboxes are among the possibilities). The site will effectively be farmed as a nature reserve - most farmers would like to do more for wildlife, Ifor says - and he is introducing mixed planting so there is something new to enjoy with the turn of each season. Work has recently finished to upgrade an existing farm track into a road and car park and visitors are welcome to use the nature trails and picnic area at any time. A website, www.greenlaneburialfield.co.uk, has also been launched, including a portrait and information about PW and his family as well as a link to the PWS home page.

I spent a relaxed morning on site with Ifor, Eira and Martha, the youngest of their three children, before Christmas and learned a great deal about a subject which is often considered taboo. If you, too, are interested in further information, please contact the family at Upper Bryntalch, Abermule, Montgomery, Powys, SY15 6LA; telephone: 01686 630331; e-mail: info@greenlaneburialfield.co.uk. The couple also extend a warm welcome to PWS members to call whenever they visit mid Wales and take a walk around the farm. Ifor told me about a right of way across his land which offers a more direct route to Llandyssil village than by road from Cefn-Bryntalch. It is not very user-friendly, but may have been used by PW on his way to *The Upper House Inn*. Oh, and curlews still nest at Llwynmadoc, by the way: the neighbouring farm where Ifor grew up and which his father still runs ...

Rhian Davies

Mrs Dyer, the baby farmer

The Week-end Book (London: Nonesuch Press), edited by Vera Mendel and Francis Meynell, with John Goss as music editor, appeared in 1924. Three years and eighteen reprints later, it had sold 50,000 copies. An enlarged, illustrated edition sold 37,000 more copies in 1928 and '29. The song, *Mrs Dyer, the baby farmer* (melody and six verses), appears in both editions (pp. 208-9 and 280-1 respectively), with acknowledgment to E. J. Moeran.

In fact the song, as I now know thanks to Rhian Davies, was taken down by Peter Warlock, and merely provided with a piano accompaniment by Moeran in the latter's *Seven Sociable Songs from the Repertoire of John Goss and the Cathedral Male Voice Quartet* (London: Curwen, 1927: no. 5, pp. 16-19). According to the ascription on p. 16, Warlock had it from the singing of 'William Bushnell of Begbroke, Oxfordshire'.

In one of his notebooks, Warlock gives a different, and rather more precise address for 'Wm. Bushnell, Grove Farm, Yarnton' (BL Add. MS 57968G, fol. 18). In a postcard sent to Cecil Gray on 8 July 1923, Warlock also claims to have noted *The old baby farmer* that very day, 'with 5 other choicely descriptive verses, at the *Grapes*, Yarnton, Oxfordshire' (BL Add. MS 57794).

Begbroke and Yarnton are neighbouring villages between Oxford and Woodstock. As I explained when I reprinted the song from *The Week-end Book* in my *Everyman's Book of British Ballads* (London: Dent, 1980: no. 56, pp. 130-1):

Mrs Dyer and her son-in-law, Arthur Palmer, ran an establishment at Caversham which was later dubbed a baby farm. They took in and adopted unwanted infants at fees ranging from £10 to £100 a head. When numbers became a problem, they simply – and insanely – murdered their charges, over forty of them, and dropped their bodies in the Thames. Amidst universal execration, they were hanged in June 1896. The tune used here is more commonly associated with *The unfortunate lad*. The tune is perhaps better known as *The young soldier cut down in his prime*.

To my surprise, I have not seen a street ballad version of *Mrs Dyer*, but a pamphlet without imprint, entitled *Trial and sentence on Mrs Dyer for the wholesale murder of children at Reading* (Bodleian Library, Firth Collection, c. 17, fol. 284) gives five songs on the subject: *Reading murder* (tune, *Teddy O'Neale*), *Murder by contract* (tune, *Best friend of all*), *The Reading murders* (tune, *Log cabin*), *Reading* (beginning 'There's a charmer lived in Reading, don't you see?'), and *Reading* again (tune, *Blind Irish girl*). Conversely, none of this has ever been recovered from oral tradition.

Roy Palmer

Newsbriefs

Following his article in *Newsletter* 73, Nicholas Tyrrell-Evans writes that his *Capriol* cache has now been acquired by the British Library. It is catalogued as Deposit 2003/21 and may be seen in the Rare Books and Music Reading Room by appointment (telephone: 020 7142 7772; e-mail: music-collections@bl.uk).

From 26 April to 30 September 2004, Eton College is hosting an exhibition of art and music MSS by Old Etonians in its Brewhouse Gallery, 26 April–30 September 2004 (usually open 2-4.30pm, but please check with Rebecca Hunkin on 01753 671177). The music of the MSS featured in the exhibition will also be performed at a concert in the Music School on 25 April: further details from Malcolm Rudland.

There has been a rush of recent PW recordings. *Bethlehem Down* features on *King's Singers Christmas* (Signum Records SIG CD 502), the group's first release in three years. Philip Lane's arrangement for strings of the same carol is played by the City of Prague Philharmonic Orchestra under Gavin Sutherland (Naxos CD 8.557099,

although be warned that the disc is named for Victor Hely-Hutchinson's *A Carol Symphony*). Philip Lane has also scored four of the five *Folk-song preludes* on *British String Miniatures, Volume 3* (Royal Ballet Sinfonia/Gavin Sutherland, White Line CD WHL 2139). And pianists Kathryn Stott and Noriko Ogawa play PW's (or, rather, PH's) 4-hand Delius transcriptions on BIS CD 1347. Reviews next time.

2004 also looks set to be a landmark year for PW publications. The first three volumes of Michael Pilkington's new *Critical Edition* of PW's songs have now passed for press at William Elkin Music Services. And Barry Smith's magnum opus, *The Collected Letters of Peter Warlock (Philip Heseltine)*, will be published in December (see www.boydell.co.uk/4417.HTM for a sneak preview). The four-volume set (ISBN 1 84383 080 9; 1600pp) is set to retail at £200, although Barry's publisher, Boydell & Brewer, has just announced that it will be happy to make the collection available to PWS members at a special discount. Full details in a leaflet to accompany *Newsletter* 75.

Member news

The Society has a new area representative for Hungary. **Cliff Chadwick** has been a PWS member since 1973 and was a prime sponsor of the first Society Edition of Warlock songs. His contact details are Szent Istvan ut 60-62, 7815 Harkany, Hungary; mobile: +36 70 224 027; e-mail: chad@ktk.pte.hu. **Anthony Ingle** has moved to The Knowle, Bristol Road, Sherborne, Dorset, DT9 4HS; telephone: 01935 813317; e-mail: anthony.ingle@virgin.net. And our Gloucester representative **John Merrick** also has a new e-mail address: johnmerrick@onetel.com. If anyone else has opened an e-mail account recently, please let Malcolm know your address as it is such a quick and cost-effective way of keeping in touch.

Modus Music already publishes music by PWS members Frank Bayford and John Mitchell, and **Patrick Mills**, the Society's Founder, has just joined the catalogue. Pat has written many songs and his *Sea song*, a setting of W. H. Auden, will be issued by Modus shortly (MM307).

Tony Noakes and his wife Beverley are visiting the UK soon from their home in western Australia and plan to attend *Warlock in Sussex*. Tony is an architect by profession but a composer by avocation and the Lieder Society

of Perth will programme some of his songs to mark his 70th birthday on 1 May 2005. Two CDs of Tony's vocal music have also been released, one featuring Gordon Pullin (tenor) and the other Phillida Bannister (contralto). These are available for £10 each, or £17 the pair, from Alison Jones, The Leaveners, 1 The Lodge, 1046 Bristol Road, Birmingham, B29 6LJ; telephone: 0121 414 0099; e-mail: ajones@leaveners.org. The CDs include several settings of Quaker texts and the Leaveners, the Quaker Performing Arts Association which is involved in prison work and theatre for the deaf, will receive all profits from sales once postage costs have been deducted.

Two Warlockians became druids during the summer, a high honour indeed in the Celtic lands. **Jayne Davies** was admitted to the White Robe of *Gorsedd Beirdd Ynys Prydain* at the Meifod National Eisteddfod as *Jayne o Fynwy* [Jayne from Monmouthshire], in recognition of her service to Welsh music; and committee member **Brian Hammond** entered *Gorseth Kernow* at Launceston *der apposyans yn tavas Kernewek* [by examination in the Cornish language] as *Ystoryor Tylu* [family historian]. *Llongyfarchiadau calonnog oddi wrth aelodau'r Gymdeithas* [heartiest congratulations from Society members].

Warlock in Sussex

Saturday, 1 May 2004

Champs Hill, Coldwaltham, near Pulborough, West Sussex, RH20 1LY



Part of the 27-acre garden looking towards the South Downs



The Concert Hall and Art Gallery

The Society is most grateful and delighted that this year's AGM festivities are to be hosted at the home of David and Mary Bowerman and will be shared with the John Ireland Trust and the Elgar Society.

Coffee will be served from 10.30am and our AGM will be at 11am, followed by drinks and canapés from 12.30pm. The concert at 1pm will feature the Brodsky Quartet playing Elgar's *String Quartet* and *Three Idylls* by Frank Bridge. Graham Johnson will also accompany Nathan Vale (tenor) in songs by Warlock and Ireland. A buffet lunch will be served afterwards in the marquee circa 2pm.

Members will then be free to roam the garden, and/or visit Elgar's *Brinkwells* (10 minutes' drive), Ireland's *Rock Mill* (15 minutes) or *Vine Cottage* (20 minutes), where Warlock visited Victor Neuburg twice.

Those wishing to attend must let Malcolm Rudland know by 16 April (telephone: 020 7589 9595).

Mediawatch

There have been so many mentions of PW's life and work in all areas of the media recently that they have spawned a column of their own. **BBC Radio 3** has performed particularly strongly, broadcasting *Knight and Dame* live from Wigmore Hall (four PW songs, 20 October) and recording the Mark Padmore/Nash Ensemble programme for subsequent transmission (five more, 1 December) [see *Performances*, p. 21]. Excerpts from *My own country* and *Yarmouth Fair* were used to top and tail Radio 3's trail for *Knight and Dame*; while the Padmore/Nash concert featured again as the Radio 3 website's online concert of the week (15 December).

Morning on 3 (30 September) was a good example of how to make your own luck. John Merrick responded to presenter Penny Gore's request to ring in and suggest music with an autumnal theme by nominating *Autumn twilight*. The Beeb promptly played *Late summer* as well, both in the John Mark Ainsley recordings.

In Tune has also been good to Warlock. Jane Manning was interviewed by Sean Rafferty (17 October) in connection with her 65th birthday concert at Wigmore Hall two days later and gave several namechecks to the composer. She spoke at length of how she had always loved English repertoire and recalled that her first BBC engagement was an all-Warlock programme.

Noriko Ogawa also appeared on *In Tune* in early December. She played some solos live and a track from her new 2-piano CD with Kathryn Stott of PW's Delius transcriptions - *Dance from the North Country Sketches* - was also included to publicise the album's release [see *Newsbriefs*, p. 13]. Brian Collins reports that 'lots of complimentary things were said about PW's arrangements'.

Meantime, over on BBC2, in an episode of *University Challenge* featuring Reading University versus Gonville and Caius (24 November), Jeremy Paxman asked after the pseudonym by which composer Philip Heseltine was more usually known. His 'starter for ten' was answered correctly by the Cambridge College.

Classic FM came into its own either side of Christmas. PW is not so often heard on the station since *Capriol* slipped out of the *Hall of Fame* some years ago, but *Pieds-en-l'air* was included in John Brunning's *Smooth Classics at Seven* (24 November) and the English Sinfonietta/ Neville Dilkes recording of *Capriol* was played in its entirety when *If you liked that ... you'll like this* took the form of a centenary tribute to choreographer Sir Frederick Ashton (15 February). David Mellor spoke at some length about PW (including the rather unfortunate re-

mark that he 'stuck his head in the gas oven'), before encouraging listeners to go on to discover *The curlew*.

One is always hopeful of hearing **more Warlock than usual at Christmas**, of course. None of his music featured in *Carols from King's* for the first time in some years but then, much of the 2003 service (and 75th anniversary broadcast) paid tribute to former Directors of Music. *Bethlehem Down* was programmed during Nick Bailey's *Evening Concert*, though (Classic FM, Christmas Eve); in *King's Singers Christmas* (Radio 3, Christmas Day); and at least once as a listener's request, again on Classic FM (well done, that woman from Winchester).

A wide range of information about PW continues to proliferate on the Internet [see, in particular, *Other recent performances*, p. 22]. Elsewhere in cyberspace, Keith Davies Jones noticed that www.tutti.co.uk ('the web shop-window for contemporary classical music in the UK') had named PW among its *Top ten picks for Christmas*. The first two entries in the *Tutti* hit parade were items of sheet music (Caccini's *Ave Maria* and David Solomon's *A Christmas song*), but *A Peter Warlock Christmas* (SOMM CD 011) came in a respectable third. The site also offered a sound clip from the CD.

Also on the subject of CDs, the *Mail on Sunday* (18 January) gave away a free disc of recordings by the Royal Philharmonic Orchestra, *Let's get classical: 20 unforgettable tracks*, which included *Pieds-en-l'air*.

Last honours to Radio 3. The English Sinfonietta/Dilkes recording of *Capriol* was heard complete on *Morning on 3* (9 February); and Chris Sreeves spotted that *Charles Hazlewood Discovering Music* (28 February), the weekly workshop in which the conductor chats about his repertory before directing the BBC Scottish Symphony Orchestra in performance, was given over to two birthday tributes, Wagner's *Siegfried Idyll* and PW's *Serenade*.

As the *Newsletter* passes for press, listings are appearing for *Walton and Friends* (2 April), a concert to be given by the BBC Singers/Stephen Cleobury at St Giles Cripplegate, Barbican, from 6pm and broadcast simultaneously on Radio 3. The challenging programme comprises Walton's *A litany*, *Jubilate* and *The twelve* as well as choral music by Henry Ley, Walton's Oxford tutor (*God so loved the world*), and other composers whom he knew and admired: E. J. Moeran (*Sheep-shearing song* and *The jolly carter*), Alan Rawsthorne (*Four seasonal songs*), Bernard van Dieren (*Ave Maria à 4*, *Ave Maria à 5* and *Deus, Deus meus ad te luce vigilo*) and PW (*Corpus Christi* and *Benedicamus Domino*).

The Grand Warlock Auction: Part 2

In *Newsletter 73*, I described how Lyndall Holt had generously donated the collection of Warlock music belonging to her father (the late E. Arnold Dowbiggin) so that the PWS could auction it to members by way of a fundraiser. I'm pleased to record that the first 25 lots were all sold, benefiting the Society's finances by some £325.

The next instalment is detailed below and the same auction rules apply. (I won't repeat these here: anyone not having access to *Newsletter 73* should contact me and the relevant information will be provided.) Very few of the items are, at one end of the scale, in tip-top mint condition, but neither are they in poor or sorry state. I have categorised them roughly as:

VG = very good

G = good

F = fair

If you would like more specific information on the condition of any item(s), I am happy to discuss individual requests by post: John Mitchell, Woodstock, Pett Bottom, Canterbury, Kent CT4 5PB;

telephone: 01227 832871;

or e-mail: john.mitchell12@btinternet.com.

All bids should be sent to me, either by e-mail or letter, and must be received by midday on **31 May 2004**. Any questions about all aspects of the auction should also be directed to me (i.e., not to the *Newsletter* Editor).

Abbreviations

EAD = E. Arnold Dowbiggin

PW = Peter Warlock (there's a surprise!)

*** = an item bearing a note in EAD's hand, stating that it is from Warlock's own library

MB = minimum bid

A great number of the items have been rubber-stamped with EAD's name. Such items are indicated EADS.

Lot list

Lot 26

French Ayres (transcr. and with a preface by PW) for voice & piano, OUP [1926], 40pp. G EADS **MB £12**

Lot 27

Thirteen Songs by Peter Warlock: the purple-covered Galliard album introduced by Peter Pears, 1970, 47pp. Inscribed in pen: 'E Arnold Dowbiggin Lancaster 1970'. G **MB £5**

Choral music:

Lot 28

The five lesser joys of Mary, unison voices & organ. This is a *Musical Times* supplement published on 1 November 1930. F EADS **MB £1**

Lot 29

The lady's birthday, male voices & piano. EADS G **MB £1**

Lot 30

Adam lay ybounden, SATB & soprano solo. EADS G **MB £1**

Lot 31

Fine knacks for ladies/By a fountain where I lay (John Dowland, transcr. Philip Wilson & PW), unison voices & piano. EADS G **MB £1**

Lot 32

As thy shadow itself apply'th (Thomas Whythorne, transcr. PW), SATTB. EADS G **MB £1**

Lot 33

Now let her change and spare not (Robert Jones, transcr. PW), SS & piano. G **MB £1**

Lot 34

O grief, even on the bud (Thomas Morley, transcr. PW), unison voices & piano. G **MB £1**

Lot 35

Me, me, and none but me (John Dowland, transcr. PW), SATB. G **MB £1**

Lot 36

Out of the Orient crystal skies (anon., transcr. PW), SATBB. G **MB £1**

Solo songs:**Lot 37***Passing by.* EADS G **MB £3****Lot 38***The bachelor.* VG **MB £3****Lot 39***Tom Tyler*, with the following inscription by EAD:

Extemporisation on an original theme by Hal Collins. See Warlock correspondence Folio 2.

EADS G **MB £3****Lot 40***Piggèsnie* (high voice). EADS VG **MB £3****Lot 41***Robin Goodfellow*, with the following inscription by EAD:

This copy from Peter's Library, sent by van Dieren after his death.

*** EADS G **MB £8****Lot 42***The toper's song.* EADS G **MB £3****Lot 43***The contented lover.* *** EADS VG **MB £8****Lot 44**

Bethlehem Down, voice & organ. The original edition without the dedication to EAD (and inscribed by EAD to this effect). EADS G **MB £4**

Lot 45*Lillygay*, containing a note by EAD:

IV and V *Burd Ellen* and *Rantum-tantum* are 'phoney' poems. Warlock wrote them himself! EAD

EADS VG **MB £5****Lot 46**

The birds, MS copy of an arrangement for voice & strings in G flat major, seemingly in the hand of EAD (see Fred Tomlinson, *A Peter Warlock Handbook, Volume 1*, London, 1974, p. 9). VG **MB £10**

Lot 47*An old song*, full score. EADS F **MB £5****Transcriptions in single song format:****Lot 48***Every dame affects good fame* (Thomas Campion, transcr. PW). G **MB £2****Lot 49***Four English Songs of the Early Seventeenth Century* (transcr. PW), for voice & piano, OUP, 1925, 11pp. EADS G **MB £8****Lot 50**

Delius Centenary Festival at Bradford, brochure with many photographs of the performers, 1962, 102pp. The covers are a bit grubby, but the inner contents are VG. Various contemporary press cuttings also included. **MB £12**

As an aside, Lots 44 and 49 are embossed 'Tomlinson, New Street, Lancaster', and one wonders whether there's any connection with our Chairman Emeritus? [Well, Fred? Over to you ...]

John Mitchell

E. Arnold Dowbiggin (1898-1970) in a photograph taken circa 1960

Publications

Brian Busby, *Character Parts* (Alfred A. Knopf Canada, Toronto, 2003)

This is a *Who's Who* of Canadian literature, but with a difference. Busby has done some digging and lays bare for us who is really who among some of the characters, 478 of them altogether, that populate Canadian fiction or CanLit, as it is known in academia here. Some are obvious. Despite the usual disclaimer to the contrary, the cerebral, charismatic and fluently bilingual Prime Minister, Jean Jacques Charles, in Judy LaMarsh's *A Very Political Lady* could only be Pierre Elliott Trudeau. Some are more obscure: apparently Mordechai Richler based the dreaded warden of a children's prison in his fabulously-titled *Jacob Two-Two Meets the Hooded Fang* on a professional wrestler. And some characters, not surprisingly, turn out to have been created to settle some old score or literary spat, or to create fire from the embers of an old flame. Others have eluded detection altogether, such as the Caribbean politicians portrayed in Austin Clarke's novel *The Prime Minister*. This enjoys the distinction of a ban in Barbados, even though that country's press has never risked naming those who claim to be labelled within.

Of all Canada's men and women of letters, the late Robertson Davies (1913-95), whose ancestral roots were in Montgomeryshire, stands out as perhaps the most erudite and interesting. He is also one of the few Canadian authors to have drawn inspiration for the characters in his novels from musicians. As an example, the organist Dr Decourcy Parry in *The Cunning Man* (1994) is clearly based on the composer Healey Willan, who once famously described himself as 'English by birth, Irish by extraction, Canadian by adoption and Scotch by absorption'.

Robertson Davies's novel *A Mixture of Frailties* (1958), part of his *Salterton Trilogy* (1951-58), concerns the career of a young singer Monica Gall who becomes romantically involved with a composer, Giles Revelstoke. Davies based Revelstoke on the character of Peter Warlock, whose life and music he studied closely before writing his book and whose relatives he met. [*Davies's father, the Canadian newspaper magnate Rupert Davies, had purchased Fronfraith Hall, near Cefn-Bryntalch, in 1932. Ed.*]

In Davies's novel, Revelstoke writes an opera, *The Golden Ass*, based on the celebrated story by Apuleius which is the only surviving 'novel' in classical Latin. Set in second-century Carthage, the plot revolves around Lucius, who is turned into an ass because of his excessive interest in sex and magic. This provides the opportunity to satirise many aspects of contemporary life, for no-one is con-

cerned about what the ass may overhear. The story also contains the fullest account of the legend of Cupid and Psyche. The opera is produced in Venice, of all places, but because of increasing disagreements between the composer, and the conductor, Benedict Domdaniel (said to be modelled on Sir Adrian Boult, whom Davies once met), the final performance of the opera turns into a disaster (or what north American musicians would describe as a 'train wreck'), leading to the composer's suicide shortly afterwards. [*By chance, Davies's wife Brenda had lived in a Tite Street flat before they were married ... Ed.*]

Revelstoke gets one of the most thorough analyses of any of the fictional *Character Parts*, and there is a good summary of Warlock's other literary incarnations from D. H. Lawrence through Aldous Huxley, Frank Baker, Ralph Bates, Osbert Sitwell and Anthony Powell. There is a portrait too [*courtesy of the PWS Archive. Ed.*] and a separate entry for Warlock's mother, Edith Buckley Jones, who appears in *A Mixture of Frailties* as Mrs Griffith Hopkins-Griffiths.

As an aside, Revelstoke is a town in British Columbia, named after the first Lord Revelstoke, head of the British banking firm of Baring which financed the Canadian Pacific Railway. His younger son was the writer Maurice Baring who, like Warlock, was a gifted and prodigious linguist. Baring's portrait by Sir James Gunn, painted in the company of his friends Hilaire Belloc and G. K. Chesterton and entitled *Conversation Piece*, hangs in the National Portrait Gallery in London. This would undoubtedly have been known to the learned author of *The Salterton Trilogy*.

Forty years after *A Mixture of Frailties*, Robertson Davies returned to the theme of *The Golden Ass*, providing the libretto for the opera of that name by Winnipeg composer Randolph Peters which was produced in Toronto by the Canadian Opera Company in 1999. This then, at several removes, may be said to be the opera which Robertson Davies imagined that Warlock might have written, or in which the composer himself might conceivably have become a character.

Character Parts is an entertaining and light-hearted book, which should be enjoyable reading for anyone with the slightest interest in Canadian literature. Some of the real-life characters might wish they had not been exposed in this book, while others may bask in the reflected glory of their affectionate portrayals in some of the best English-language fiction of the last century.

Keith Davies Jones

Performances

Peter Warlock's 109th Birthday Concert

Whiteley Hall, Chetham's School, Manchester

I've discovered that it's a long way from south London to Manchester, even though I'd suspected as much beforehand. One can wake and rise at the Crack of Doom, catch a train from the railway station three minutes' walk away – and still not reach one's destination until nearly one o'clock in the afternoon. What were termed 'slippery conditions' *en route* didn't help, of course; as if a pair of wellies could be fitted on to your high-speed train! ('High-speed'? Wishful thinking on the part of Midland Mainline, don't y' know!)

I'm not familiar with Manchester although it does have specific PW associations for me. I wanted to consult an original volume of *Lillygay* (Neuburg's anthology, that is) and didn't have a copy of my own, a situation now remedied by Fred Tomlinson's generosity. The only location that held one for public view and which Inter-Library Loan could identify was Manchester's Central Library; but it wasn't available for loan and so I had to go and consult it on site. I was living in the Midlands then, the times and distances were not so great and I could claim back my travelling expenses. Imagine the conversation: 'I'm going to Manchester tomorrow.' 'Oh, yes – why?' 'To read a book.' Hmmm!

So there I was at Manchester's Piccadilly Station on 8 November 2003, half an hour later than advertised. I still had over three hours before the concert and, although I could have taken a tram, I decided that 20 minutes-or-so's walk to the venue would do me good and help me get my bearings. Chetham's School is just over the road from Manchester Victoria (trains to Hull, Bradford, York, Leeds, Liverpool, London . . . and Belgium!) I found the School without difficulty and then began the serious business of the day, the search for BEER! I make no apologies; I am Chairman of the Peter Warlock Society after all and I'm sure himself would have approved. I wanted to find a local pub serving a local brew but such is not easy for a stranger in an unfamiliar town especially, as I discovered, the middle of Manchester. I was ultimately successful but my investigations could spawn an article in their own right ...

I was back at Chetham's for 3.30pm and soon met Chris Sreeves and Fred Tomlinson, then Andrew Bax and Jack Buckley, quickly followed by Malcolm Rudland and Alice Wakefield. The faithful were gathering. We went into the Hall.

For those of you who don't know it, Chetham's School is one of the major specialist schools in the UK for young musicians. Many of its students go on to study music at a university or one of the conservatoires. I had prepared myself for a high standard of performance; I was not to be disappointed.

The majority of the pieces on the programme were for choir or solo voice, and a pair of works for unaccompanied choir began the proceedings. *Benedicamus Domino* demonstrated not only some sympathetic dynamics but a warmth of voice from the young singers of the Chamber Choir. There was a freshness to their delivery but it couldn't quite do justice to the lush, harmonic texture that constitutes much of the final stanza. Nevertheless the fragility of *Bethlehem Down* was real enough; this was a mature interpretation.

The three solo songs that followed were all given by first-study singers from the upper-sixth form and, as would be all of the afternoon's solo items, were performed from memory. Megan Houseley's interpretation of *The first mercy* was beautiful. She was completely involved in its presentation, not just in the note-by-note delivery but through subtle body-gesture which I took to be spontaneous. There was some lovely phrasing and one delicious *portamento*. Emily Gray (a good Warlockian surname!) made sense of *Fair and true* – not an easy task – before Catherine Noble sang *Youth*. She gave us the music, not just the notes and, although she has a little voice yet, it is a very expressive one.



Chetham's School, Manchester

As something of an instrumental interlude in all this vocal stuff, Bram Simmonds and James Batty played most of the piano-duet version of *Capriol*. *Bransles* was not there although everything else was. The *Basse-danse* had pace and there was some intelligent marking of inner lines. A few duff notes apart, it was credibly spirited. The *Pavane* needed more savouring; it is often played too quickly (in all its manifestations) and merits a measured approach, coming as it does between the uncompromising *Basse-danse* and the crisp *Tordion*. The latter was well delivered but, once more, there was an undue haste about the *Pieds-en-l'air*. Slow it down, chaps, then we can really enjoy those rich chords at the end. *Mattachins*, though, was robust and suitably Bartókian in character.

I had heard in advance that there was to be a performance of *All the flowers of the spring*. It's not quite the most formidable of Warlock's choral songs but it presents problems of pitching, phrasing and dynamic control, especially during the extended, melismatic conclusion, that would frighten many a choir, regardless of experience. It is difficult to praise adequately this performance. Forget the ages of the singers; ignore the fact that they are only at the starts of their careers, amateur or professional. Their confidence, their sense of identity as a unit and the quality of their tone and verbal clarity would be the envy of many an ensemble. And I must compliment Martin Bussey, their director, not just for the excellence of his work with them, but for having 'wind', the last word of Webster's text, rhyme with 'behind' in the previous line. A long 'i' is absolutely right and is, I'm sure, easier to maintain than a short one. There is so much in the setting of that monosyllable – word-painting, onomatopoeia, dramatic atmosphere, harmonic invention, crisis, inevitability, *angst*: justice was done to it all. (And Martin Bussey told me afterwards that *All the flowers* is now

firmly in the Chamber Choir's repertoire and will have further performances.)

In particular ways, the remainder of the programme sought to maintain the mood evoked by *All the flowers*. *Where riches is everlastingly*, though less intense, has - through its melodic twists and ironic harmonies - some darker moments. Here was proof that it should be given more outings. And if, in the last two solo songs we heard, Warlock doesn't match the extremes of his reaction to Webster's metaphysics, there are, nonetheless, suggestions of uncertainty or doubt. Emily Gray, once again, gave a sympathetic rendering of *Sleep*; some of Warlock's phrases here are very long and the consequent demands on breath control presented some problems. The last item on what we could term the programme proper took us back almost to the beginning. Megan Garrity, accompanied by Peter Stevens (organ), sang Warlock's last composition, his reworking of *Bethlehem Down* for solo voice. Despite a slight slip at the start, this was a convincing delivery of a song that has left the relative stability of the earlier version behind and now disturbingly proclaims a cynical insecurity.

Was this too bitter a sentiment upon which to finish? Or did the English love of bathos once again prevail? As is often the case at these events, the conclusion demanded some audience participation and we dutifully joined Martin Bussey to sing the chorus bits of *The cricketers of Hambledon* (marked *TUTTT!* on the printed programme) and *Twelve oxen* (excellent preparation for those of us who repaired to the alehouse a little later!)

Throughout, Martin Bussey not only conducted and accompanied (although he was relieved by Matthew Cook in *Where riches*) but provided good-natured commentaries and introductions. These were valuable and informative additions and established a positive working atmosphere which enhanced the relationship between audience and performers. I hope that we can visit Chetham's again and that these young performers will take their experience of Peter Warlock beyond their school careers and into their future music-making at whatever level.

Brian Collins




CHETHAM'S
 SCHOOL OF MUSIC

Warlock at the Wigmore: (1) *Knight and Dame*

Up until now, I'd always thought, rather ignorantly, that lunchtime recitals were the preserve of those people making their way in music. So you can imagine my surprise to find that no less than Dame Felicity Lott and Sir Thomas Allen were performing in Wigmore Hall at 1pm on 20 October 2003 (tickets £10, £8 concessions). The concert was sold out (not even Warlock's granddaughter could gain admission), but Dame Prudence (my wife) ensured we booked early.

The programme was certainly eclectic, all the way from Henry Purcell to Richard Rodgers and with a leaning towards light opera. But there was room for two Warlock songs, *My own country*, sung with tender nostalgic lyricism by Dame Felicity, and a jaunty rendering of *Yarmouth Fair* by Sir Thomas. Malcolm Martineau, one of Britain's finest accompanists, played the notorious accompaniment of the latter with great authority, actually making it sound easy!

Purcell was represented by a duet, *Lost is my quiet*; two solos, *What can we poor females do* (Dame Felicity) and

I'll sail upon the Dog-star (Sir Thomas); and another duet, *Sound the trumpet*, sung with accomplished panache. From Roger Quilter, *Music when soft voices die* and a rather unfamiliar arrangement of *Barbara Allen*. Then, a tribute to light opera, *Vilja* from *The Merry Widow*, and *Trot here and there*, a duet from Messager's *Véronique*, sung with great verve. The ever-helpful programme intimated that Messager was born in 1953 and died in 1929. What a wonderful way to go: not so much 'This way to the tomb' as 'This way to the womb!' The concert, which was well received, finished with selections from *Carousel* in which their operatic experience was deliciously purveyed.

A wonderful lunch!

Patrick Mills

[Other performances of this programme were given at De Vlaamse Opera, Antwerp (27 October); Bridgewater Hall, Manchester (6 February); Symphony Hall, Birmingham (9 February); and the Royal Concert Hall, Glasgow (11 February), all with Graham Johnson as accompanist.]

Warlock at the Wigmore: (2) *Nash Ensemble*

Those Blue Remembered Hills, the recent Nash Ensemble season at the Wigmore Hall, was the usual carefully thought-out programme expected of these players, but with the added bonus that it consisted mainly of early twentieth-century music. The repertoire centred on Ralph Vaughan Williams, combining his works with those of other British composers to provide some interesting contrasts. The concert on 15 November 2003 featured Delius, Bax and our own Peter Warlock alongside RVW. It began with an assured rendition of Delius's second *Violin sonata* (1923), which brought out well the contrasts of this piece. This was followed by a rare opportunity to hear PW songs with string quartet accompaniment and the first public performance of RVW's *String quartet* (1898), an interesting piece with a multitude of ideas. The *Quartet* is neither in the German Romantic tradition nor yet recognisable as 'English', although there are suggestions of courtly dances: certainly a different side of RVW. After the interval we also heard a different side of Bax with his *Concerto* for flute, oboe, harp and string quartet (1936): again a work of contrasts, making good use of the unusual instrumentation and with some of the Celtic elements often found in Bax's larger-scale works. The concert ended with a performance of RVW's *On Wenlock Edge* (1909).

Mark Padmore's high tenor voice and sparing use of vibrato suited both vocal works in this concert. It is a

shame that, in the PW songs especially, the balance between his appealing voice and quartet was not more equal. At times it was difficult to hear the singer due to the vigorous playing and also maybe due to the Wigmore Hall acoustic. This was particularly evident in the first song, *My lady is a pretty one*, the most difficult of the set, which sounded a little strained. Nevertheless it was nicely sung and contrasted well with *The fairest may*, written to the same words but sounding less earnest and more relaxed. In the third song, *My little sweet darling*, Mark Padmore's voice was more easily heard over the sweet, gentle string playing which brought out the individual lines of the harmony to make this sound quite different from the piano version. The fourth song, *Sleep*, was perhaps the weakest of the group: again the quartet was too loud for the voice. *A sad song* (a personal favourite) ended this set, beautifully performed by all with great sensitivity, and with an unexpected portamento at the end.

Although the piano added to the volume of the accompaniment in *On Wenlock Edge*, the work did not suffer the imbalance of the PW songs and sounded more polished. In the subsequent Radio 3 broadcast (1 December) the imbalance was also corrected so that Mark Padmore could be clearly heard throughout. Overall this was a most enjoyable concert, both in performance and programming; it would be good to hear more concerts of this type.

Claire Beach

Warlock in Mayfair

The London Concord Singers, conducted by Malcolm Cottle, presented a Christmas programme at the Grosvenor Chapel, South Audley Street, London, on 11 December 2004. This ranged from French and Spanish renaissance motets through carols by our own very dear English eccentric to music by John Tavener. The programme commenced with four of the earlier pieces: motets by Johann Gottfried Schicht (*Alles, was Odem hat, lobe den Herrn* and *Kommt herzu, lasset uns dem Herrn frohlocken*), Jean Mouton (*Ave Maria, gratia plena*) and Francisco Guerrero (*Canite tuba*). One felt that all these works were sung with slight trepidation, which resulted in weakness in places and a general lack of feeling and passion. The Concord Singers produced a good, firm sound, but greater sympathy to the composers' mood and intentions would have been appreciated.

On to the more modern pieces, beginning with Lennox Berkeley's *Three Latin Motets*. The church bells chimed perfectly on cue in the first, *Eripe me, Domine*, adding to the piece most effectively! The Concord Singers coped well with the challenge of the fiendish second motet, *Veni, sponsa Christi*, although a little more tenderness and joy could have been brought out in the last, *Regina coeli laetare*. But their handling of the extremely difficult harmonies was far more confident and able in the motets

and in Tavener's sublime *Suyati* which concluded the first half with Jonathan Cottle as solo 'cellist. This again was a proficient, pleasing and moving performance.

Martinu's *Variations on a Slovak theme* for 'cello and piano opened the second half, excellently played by Jonathan Cottle and Joanne Nichols. A rather strange diversion back to the sixteenth century ensued with a single piece by Heinrich Schütz (*Der Engel sprach*, a lovely arrangement of a concerto by his teacher Giovanni Gabrieli), before a return to twentieth-century England and Tavener's *The lamb*. Taken a fraction too fast, the sopranos in particular appeared uncertain in this piece and slightly nervous of the harmonic clashes.

Finally to Warlock and *I saw a fair maiden*. This was well sung, but without any variation in mood and rather lacking in tenderness. Again, it was perhaps a touch too fast and the piece was not allowed to breathe. *As dew in Aprylle* rather lacked guts and emotion, but *Bethlehem Down* was better with clear enunciation and more feeling. The concert concluded with Vaughan Williams's *Fantasia on Christmas Carols*, in which John Penty sang the baritone solo with whole-hearted commitment and excellent diction. This was a challenging programme, but one which was tackled with determination and enthusiasm.

Em Marshall

Other recent performances

May 2003 *Capriol* (choreographed), The Dance Theatre of Harlem School, United Palace Theatre, Broadway and 175th Street, New York City, USA

10 August 2003 *Capriol*, English Symphony Orchestra/William Boughton, Hereford Three Choirs Festival

5 October 2003 *Capriol*, Chamber Ensemble of Nova Scotia/Moshe Hammer, Lilian Piercey Concert Hall, Maritime Conservatory of the Performing Arts, Halifax, Nova Scotia, Canada

30 November 2003 *Adam lay y-bounden*, Choir of the Church of the Advent, Boston, Massachusetts, USA

7 December 2003 *Capriol*, The Mayo Strings/Philip Dunlop, Ballintubber Abbey, Castlebar, Ireland

7 December 2003 *Three carols*, Chorus and Orchestra of CUA Catholic University and the Choir of the Basilica of the National Shrine of the Immaculate Conception, Washington DC, USA. Also televised on EWTN, the Catholic cable network, on **23, 26 and 29 December**

13 December 2003 *Bethlehem Down*, De Amsterdamse Cantorij/Felix van den Hombergh, Waalse Kerk, Amsterdam, The Netherlands

13 and 14 December 2003 *Bethlehem Down*, I Cantori di Carmel/Sal Ferrantelli, Carmel Mission Basilica, Monterey, California, USA

15 December 2003 *Bethlehem Down* and *The first mercy*, OSJ Voices/John Lubbock, St John's, Smith Square, London

17 December 2003 *Capriol*, BBC Concert Orchestra/Robert Hollingworth, Queen Elizabeth Hall, London

17 December 2003 *Bethlehem Down*, arr. Philip Lane, Bournemouth Symphony Orchestra/Michael Lloyd, The Lighthouse, Poole; **18 December** Guildhall, Portsmouth; **20 December** University Great Hall, Exeter

15 February 2004 *Capriol*, Russian Chamber Orchestra/Alexander Vereshagin, St Stephen's Episcopal Church, Belvedere, California, USA

13 March 2004 *The curlew*, CAPUT Ensemble, Reykjavik City Theatre, Iceland

A Weekend of English Song

The second triennial *Weekend of English Song*, promoted by Finzi Friends, takes place in Ludlow, Shropshire, between 3 and 6 June. Tours of three famous local gardens open the festival and the garden theme is also reflected in six imaginative recitals. Warlock features in a programme which Dame Felicity Lott presents with the *Weekend's* Artistic Director Iain Burnside in Ludlow's fine Parish Church (4 June, 7.30pm). Music by PWS member Betty Roe will also be heard when Burnside accompanies Susan Bickley, James Gilchrist and Roderick Williams in a recital called *How does your garden grow?* at the Assembly Rooms (6 June, 11.15am). There are premières of commissioned song-cycles by Ian Venables and Julian Philips; an exhibition, walk and masterclass (Dame Felicity again); and an impressive line-up of lecturers including Stephen Banfield, Andrew Burn, Michael Kennedy, Diana McVeagh, Paul Spicer and Sir Roy Strong.

Ludlow is a beautiful market town with nearly 500 listed buildings and an excellent reputation for its restaurants and shopping. Familiar references in A. E. Housman's *A Shropshire Lad* ('The lads in their hundreds to Ludlow come in for the fair . . .') also mean that it is fast becoming a natural centre for British music events. An Elgar Study Day was held at Ludlow in February; and *Shropshire Lads*, another of the *Weekend's* recitals, is entirely given over to Housman settings with Ralph Vaughan Williams's *On Wenlock Edge* at its heart plus songs by three members of Warlock's circle, John Ireland, E. J. Moeran and C. W. Orr (5 June, 3.15pm).

The 2001 *Weekend* was a sell-out, so early booking is strongly advised via the Box Office, Ludlow Assembly Rooms, 1 Mill Street, Ludlow, Shropshire, SY8 1AZ; telephone: 01584 878141.

Art Song of the British Isles

The PWS Cornish Chapter is closely involved in this masterclass for advanced singers which will be led by soprano Alison Pearce at the Music Department, Truro School, on 8 and 9 May. Naomi Carne is the administrator, her husband Jonathan is the course accompanist and the guest speaker is Nathan Thompson. Applications closed in March for the 11 places available to performers, but listeners are most welcome to attend. Morning and afternoon sessions run daily from 9.15am and 2pm and tickets cost £10 for the whole weekend or £5 per individual session. Buffet lunch can also be pre-ordered at £5 per day. Please be in touch with Naomi on 01872 275507 (evenings); or e-mail jjn@carnage.go-plus.net.

Diary dates

2 April 2004 *Singers at Six: Walton and Friends*: music by Ley, Moeran, Rawsthorne, van Dieren, Walton and Warlock, BBC Singers/Stephen Cleobury, St Giles Cripplegate, Barbican, 6pm (0845 120 7596; www.barbican.org.uk). **This concert will also be broadcast live on Radio 3.**

23 and 25 April 2004 *Capriol*: Boston Classical Orchestra/Steven Lipsitt, Faneuil Hall, Congress Street, Boston, Massachusetts, 8pm (23rd) and 3pm (25th) (www.bostonclassicalorchestra.org)

25 April 2004 Concert of music by Old Etonians including Warlock: Music School, Eton College, programme and time tbc (020 7589 9595)

26 April - 30 September 2004 Exhibition of art and music MSS by Old Etonians: Brewhouse Gallery, Eton College, 2-4.30pm daily (01753 671177)

1 May 2004 *Warlock in Sussex*: PWS AGM and recital of music by Warlock, Elgar and Ireland, Brodsky Quartet, Nathan Vale (tenor), Graham Johnson (piano), Champs Hill, Coldwaltham, near Pulborough, West Sussex, from 10.30am (**reservations by 16 April**: 020 7589 9595)

6 May 2004 Delius, *Cynara*: Thomas Hampson (baritone), Hallé Orchestra/Mark Elder, Bridgewater Hall, Manchester, 7.30pm (0161 907 9000; www.bridgewater-hall.co.uk)

8 and 9 May 2004 *Art Song of the British Isles 1910-1960*: masterclass for advanced singers led by Alison Pearce (soprano) with Jonathan Carne (piano) and Nathan Thompson (speaker), Music Department, Truro School, 9.15am and 2pm daily (01872 275507)

22 and 23 May 2004 *Ivor Gurney Society Spring Event*: talk by Stephen Banfield on Gurney's approach to setting Housman (2pm, 22nd); recital of Housman songs by various composers by Nathan Vale (tenor) and Paul Plummer (piano), St Andrew's Church, Churchdown, Gloucester (3pm, 22nd); and literary trail in the Crickley Hill area of Warlockian fame, led by Graham Middleton (9.30am, 23rd) (01497 820541)

3, 4, 5 and 6 June 2004 *A Weekend of English Song*, including Britten, *On this island*, Walton, *Three Sitwell songs*, and music by Bridge, Dring, Ireland, Quilter, Vaughan Williams and Warlock: Dame Felicity Lott (soprano), Iain Burnside (piano), Ludlow Parish Church (8pm, 4th) (01584 878141)

President Sir Richard Rodney Bennett

Vice-Presidents Sir Malcolm Arnold Lord Harewood Dr Peter Heseltine Benjamin Luxon
Patrick Mills (*Founder*) Professor Ian Parrott Dr Barry Smith

Chairman Emeritus & Vice-President Fred Tomlinson

Registered Charity 257041



The Founder and Chairman pause to give the Society direction during the *Warlock in Hampstead* crawl

Newsletter Editor

Dr Rhian Davies

2 Castle Terrace, The Square,
Montgomery, Powys, SY15 6PB

Mobile: 0793 206 3563

e-mail: rhiandavies@zoom.co.uk

Hon. Treasurer

John Mitchell

Woodstock, Pett Bottom, Canterbury,
Kent, CT4 5PB

Telephone: 01227 832871

e-mail: john.mitchell12@btinternet.com

Chairman & Vice-President

Dr Brian Collins

10 Persia Court, 2a Oliver Grove,
London, SE25 6EJ

Telephone/fax: 020 8771 1280

e-mail: prosdocus@yahoo.co.uk

Hire Librarian

Robin Crofton

8 Wynbury Drive, Totteridge, High
Wycombe, Buckinghamshire, HP13 7QB

Telephone: 01494 533775

e-mail: rcro530712@hotmail.com

Hon. Secretary

Malcolm Rudland

32a Chipperfield House, Cale Street,
London, SW3 3SA

Telephone/fax: 020 7589 9595

e-mail: mrudland@talk21.com

Webmaster & American Representative

Richard Valentine

163 Malta Garden Apartments,
Mechanicville, NY 12118, USA

Telephone/fax: 001 518 858 9633

e-mail: rabnoolas@yahoo.com