



President Sir Richard Rodney Bennett

# The Peter Warlock Society

## Newsletter N° 77 – Autumn 2005

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### EDITORIAL

The editorial pendulum swings once more and here I am again! Your Committee has asked me – very nicely – to edit this and the next two Newsletters so how could I refuse?

The second half of 2005 is proving to be an exciting time for PW and his music. In fact so much has happened, or is about to happen, that it's been difficult to fit everything into this issue. The Southampton Weekend will be another milestone on the long road of recognition for our composer; for the first time a University is organising the Birthday Event, usually the preserve of the conservatoires. And the equally varied Montgomery Festival in December will, by marking the 75th anniversary of Warlock's death, provide yet another focus. Details of both of these important *symposia* are to be found in this issue.

There have been changes in personnel following the AGM. Some of them have resulted from the adoption of a new constitution. A gallery of (gorgeous) Officers and Committee members is displayed inside.

Finally, please refer regularly to our website. There is only so much that can get into a Newsletter which appears twice a year; it is quite possible for events to be announced and take place between issues. Similarly, details of recitals *etc.* mentioned here can change. The Society will try to keep relevant events publicised on the site (URL above). Also, if something with a Warlockian element is happening in your locality, please let us know and we shall include it in our listing. In particular please look for more details on items referred to only briefly in this Newsletter. It hasn't always been possible, in the space available, to give comprehensive information about everything that is going on. The website is an important, additional source of information in these circumstances.

Allied to all of this is the possibility of disseminating material by e-mail. If you have this facility, or have access to it, please let Chris Sreeves know your details (if you've not done so already) and enable us to keep you informed of events and news on a regular basis.

**Brian Collins**

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## AGM 2005

### Chairman's report

I can't pretend that this has been other than a difficult year for me and for the Peter Warlock Society. The fall-out from last year's AGM, which you will know about if you were there, or will have learned about from the minutes or another source, has cast a long shadow over Committee proceedings and, I am sure, has had repercussions through the rest of the Society at large.

It hasn't all been gloom. Barry Smith's four volumes of Warlock correspondence and Michael Pilkington's authoritative new edition of the songs – each of which I referred to in my Chairman's report last year – are now available. Both of these projects were financially supported by the Peter Warlock Society. Sales of the books of songs, indeed, have already begun to return our investment. The Society is also committed to supporting the forthcoming pictorial biography. It is a matter of considerable regret that interest from other, potential funding-sources has been disappointing given the scope of the enterprise and the remarkable discoveries that have been made by Rhian Davies in the course of compiling it. In the latter context I think of the extraordinary photograph of the young Peter Warlock, complete with piercing eyes and an early beard, that turned up recently; it belonged to – and might even have been taken by – that enigmatic young woman Winifred Baker. I hope that, when the subscription appeal is fully under way, the whole membership will be generous in helping to bring it to fruition for the content is, to all intents and purposes, complete.

But I'd like to return to the matter of the Committee. One of the issues that has exercised our discussion this year has been the matter of a new Constitution for the Society. As a topic, this has cropped up sporadically over many years now. Our existing Constitution was drawn up, so the older lags tell me, to satisfy the conditions of our becoming a Registered Charity. But, while effective in that context, it was slight and could have fitted onto one side of a small piece of paper with room to spare. So the Committee and I are particularly grateful to Frank Bayford for drafting and amending several versions of the document which you will shortly consider. If you accept it, one effect will be to reduce the size of the Committee and so some individuals who have been of great assistance to the Society over many years will no longer serve on it. Therefore, while it is customary in Chairman's Reports to acknowledge the efforts of people who consistently and willingly give up their time and not a little of their pocket-money in order to attend, on this occasion I should like to pay tribute not only to those members who have attended regularly this year but to all those who have kept your Society going throughout its existence.

I wish, though, to put on record my particular gratitude for the support I have been given in the day-to-day organisation of the Society since last May. I'm not going to name individuals because I think that is potentially divisive but I should like to make clear my thanks for the

way that people have willingly assumed different roles at a time none of us has found easy. I have been impressed by the way that folk have pulled together. There have been some inadvertent errors and misunderstandings; such are forgivable, I hope, when a process of regeneration is undertaken. For my own part I have been especially thankful for those verbal expressions of support that have been extended towards myself in the aftermath of last year's AGM.

So I hope that I betray nobody's trust when I say that I do not intend to seek re-election this year. I have considered giving in to pressures and standing down from the Chairmanship several times in the course of the last 12 months; there is half of a resignation document on my computer dated 7<sup>th</sup> December 2004. And had it not been for the kind and persuasive words of one Committee member to whom I had written on the subject, I was again ready to go early in the New Year. Circumstances have brought it about that my heart is not in it any more but that's not because of any disillusionment with the cause. I have been in post for 10 years and I have had enough in several senses. Had the situation been otherwise, I should have stood down anyway in a year or two. I shall always do what I can for Peter Warlock and his music but I shall feel more comfortable for the foreseeable future in doing that from my own standpoint.

Brian Collins

### Peter Warlock Invitation Showcase

The innovation of having a concert before the AGM, organised in this case by David Owen Norris and Em Marshall, is a welcome one. On this occasion the standard of performance was high, and the programme well varied. The singers came from the four main London colleges and from Trinity College, Cambridge, and their brief was to perform two songs by British composers, at least one of them by Peter Warlock.

George van Bergen (RAM), accompanied by Michael Higgins performed *Captain Stratton's Fancy* (Belloc) with suitable panache, though the last verse slowed rather more than is really appropriate. Speaking with the performers afterwards I gathered that this was not really intended, and will be corrected another time. *Youth and Love*, from the Vaughan Williams *Songs of Travel* (Stevenson) was also a little on the slow side to start with, but the confusing changes of *tempo* and metre in the last two pages were well handled.

Mary Bevan, from Cambridge, was accompanied by David Owen Norris, who managed to make the fiendishly tricky accompaniment to *Robin Goodfellow* (Anon) sound easy. (This is the song about which Norman Peterkin told Fred Tomlinson the following tale. Warlock took the song to Peterkin's office at OUP, and it had a suggested metronome mark. After Peterkin had looked through the song he put it on the piano and asked Warlock to play it. When the song was published there was no longer a metronome mark, and it had the dedication: "To Norman

Peterkin". *All night under the moon*, Gurney's setting of the poem by Wilfrid Gibson, had a real atmosphere of peace and quiet.

Philip Canner, (Trinity College, London) was also accompanied by David Owen Norris. He clearly enjoyed the unconvincing confession of *My Gostly Fader*, making his points well. Finzi's *Fear no more the heat o' the sun* (Shakespeare) was less satisfactory. The tempo was strangely slow to begin with, and fluctuated thereafter, whereas this funeral dirge should be unrelenting until the spell-binding *recit.* of the last verse. Note that in the last line "consummation" is pronounced like "consummate", not "consume".

Daniela Lehner (GSM&D) was accompanied by Jose Luis Gayo Arquillos. It is the first time I have actually heard a performance of *The wind from the west* (Ella Young), and this performance persuaded me that it was a much better song than I had thought. The drama of *The fox* was well conveyed, though I was sorry the final two volumes of my new edition had come out too late to be used. We therefore heard Bernard van Dieren's accompaniment to bars 4-6, rather than Warlock's original, now available for the first time.

David Owen Norris was again the accompanist for Julien Debreuil (RCM). Though the start of *Sleep* (John Fletcher) woke everyone up with its surprising forcefulness, by the end the mood had been truly re-established. The final song of the concert was a welcome novelty. Battison Haynes (1859-1900) is not a name familiar to many today. He does not appear in *New Grove* or the latest *Oxford Dictionary of Music*. A booklet issued by The British Music Society called *British Composer Profiles*, compiled by Gerald Leach in 1989, gives the following: "Born at Kempsey in Worcestershire, Battison Haynes studied with Prout and [Franklin] Taylor in London, then with Reineke and Jadassohn at Leipzig, where he won the Mozart Scholarship. He was an organist and professor of harmony and composition at the RAM from 1891 to 1899. His works include a symphony, and overture, two cantatas, chamber music, organ pieces and church music." This is the complete entry. However, Peter Horton has been researching Haynes's life and work, and at the end of June gave an illustrated lecture at the RCM. It seems the symphony mentioned by Leach was never completed, and the overture is also missing. However, a full scale organ sonata, and organ *Variations on a Ground Bass*, a full-scale *passacaglia* with 20 variations, is more than "organ pieces"! He also wrote nine settings of *Elizabethan Lyrics*, all of which were performed in June. *Her hair the net of golden wire* which ended this concert was the first of the group, and showed a real composer, writing songs that compare with Parry's serious contribution to the repertoire, rather than Elgar's high class Victorian ballads. The whole set is worth attention, and I hope to persuade Richard Elkin to consider republishing them.

This was a very worthwhile experiment, and it is good for us to hear songs by other composers, not merely those by Warlock. It helps put his work into context, and reminds us that there is an enormous repertoire of fine songs which is hardly touched by the singers of today, with a few honourable exceptions. As an example of this,

look at the new Wigmore Hall programme for this autumn. Out of 25 recitals only 4 have any songs by British composers, and these restricted to Britten (3 times), Dowland, Purcell, Tippett, Bridge and Maconchy (once each)! On the other hand, 12 concerts are German only! Curiously, French composers do even worse – Debussy and Poulenc one appearance each, and no others! This is, as the brochure states, "one of the world's leading chamber music venues"; but which country is it in, England or Germany?

**Michael Pilkington**

## The new Constitution

[Editor's note: Members received a copy of the draft of the new Constitution in advance of the AGM. That draft was discussed and amended and so here is the full version of the Society's Constitution as agreed on 4th June.]

1. **Name:** The Peter Warlock Society
2. **The Peter Warlock Society** is an unincorporated Society, registered with the Charity Commissioners. Registration Number 257041.
3. **The object of the Society** is to spread knowledge and appreciation of the life and work of Peter Warlock among the public, and to encourage performance of his music.
4. **Membership** is open to all who pay the annual subscription (see also 7).
5. **The annual subscription** will be reviewed periodically at an AGM (currently £15 in 2005). The financial year is from 1st January to 31st December, and the annual subscription of any member joining after the issue of the year's second Newsletter will be carried over to include the following year. Life membership is also obtainable on payment of the equivalent of twelve years' subscription (£180 in 2005). All renewal subscriptions for paying members are therefore due on the 1st January.
6. A member whose subscription for that year has not been received by 30th June shall automatically be deemed a **lapsed member**. A lapsed member may re-join the Society on payment of the relevant sum(s).
7. **Honorary membership** of The Peter Warlock Society is granted by a quorum of the Committee, and does not presuppose payment of an annual subscription.
- 8.(a) The Society's affairs shall be decided and implemented by a **Committee** of four executive officers (Chairman, Vice Chairman, Secretary and Treasurer) and six ordinary committee members. All of these ten individuals shall be elected at an AGM, and whilst in office will constitute the current trustees of the Society. In the event of a casual vacancy on the Committee, this may be filled at the instigation of the Committee. Any Committee member (including executive officers) may retire or resign only by providing at least a month's prior notice in writing to the Hon. Secretary.

(b) The Committee may co-opt advisers or additional Committee members for special purposes. They need not be Society members, but if not, will have no voting rights.

(c) The Treasurer shall present audited accounts at each AGM.

(d) The quorum for a Committee meeting is six. Committee members would normally be expected to attend at least 50% of meetings held during the year.

(e) The other officers of the Society shall be:

1. Newsletter Editor
2. Hire Librarian
3. American Representative
4. Webmaster
5. Such other persons the Committee deems necessary

These other officers, being non-executive, will be appointed by the Committee, and may either be existing Committee members, or members not on the Committee. If from outside of the Committee, such officers do not have the automatic right to attend committee meetings. They may be invited to do so by the Committee, or they may themselves request attendance when relevant (but would have no voting rights). The Committee will review all appointments annually, and terminate any such if it believes the circumstances justify such action.

9. The Committee shall have the discretion to appoint **honorary officers** for life; these include President, Vice Presidents and any other Emeritus positions. Vice Presidents are appointed on the basis of either (a) status, e.g., a well known name that might add prestige and lustre to the Society, or (b) by way of recognition, conferred on those who have made an outstanding contribution to the Society's affairs sustained over a long period. Vice Presidents have a right to attend Committee meetings in an advisory capacity, but without voting rights.

Any such appointments made by the Committee would be subject to ratification at the next AGM.

10. From the year 2006, the AGM will normally be held in the month of May, but may not be held later than 30th June. **Notification of the AGM** will be sent out no less than four weeks before the date of the meeting, along with the previous AGM's minutes, an agenda for the forthcoming meeting, and a list of individuals nominated for the Election of Executive Officers and ordinary committee members. Nominations (proposed and seconded) for executive officers and committee members are required to be sent to the Hon. Secretary to arrive no later than 1st March in the appropriate year.

#### 11. Election of Officers and Ordinary Committee Members

At the AGM all serving executive officers (apart from those elected for life) and committee members shall stand down. Such officers shall have the right to be re-elected either to the post they have held, or to another post. Should an officer not be re-elected to a previous post, he/she has the right to stand for election to any remaining posts. The outgoing Chairman shall chair the initial part of the election, i.e., that of Chairman. Should he/she be re-elected, he/she will continue to chair the remainder of the meeting. Should a new Chairman be elected, that new Chairman shall take the chair for the

rest of the elections and the meeting. Then shall be elected in the following order:

Vice Chairman

Secretary

Treasurer

Six ordinary committee members

Ratification of any honorary officers appointed by the Committee (as in 9. above).

For an election to be valid all posts shall require a proposer and seconder and for the proposal to be carried by a majority at an AGM. Should two or more members be proposed for any one post, then an election is required by secret ballot. The successful candidate shall be the one who receives most votes. The Chairman may not take part in the ballot, but shall have a casting vote in the event of a tie.

The quorum for an AGM is 15.

The Committee should specify the duties of all officers to avoid confusion of responsibilities, and a job description should be drawn up for each officer post.

12.(a) An **Extraordinary General Meeting** may be convened at any time on a requisition signed by at least 15 members and delivered to the Secretary, following which the Secretary shall give notice of the meeting to all members of the Society. The meeting must be held not more than 42 days, or less than 21 days after delivery of the requisition. The requisition for the meeting must set out the resolution, or resolutions, to be proposed at it, and the notice of the meeting to all members (as above) must contain details of such resolution or resolutions.

(b) Resolutions at an Extraordinary General Meeting shall be passed by a majority of at least three quarters of the votes entitled to be cast by the members present at any such meeting. The Chairman shall not have a second or casting vote, but shall be entitled to vote.

13. **The Society welcomes donations, grants in aid, or financial guarantees.**

14. **The income and property of the Society**, whencesoever derived, shall be applied solely towards the promotion of the object of the Society as stated in 3. above. In no case will a member receive financial benefit from the activities of the Society.

Trustees of the Society will not receive any payment for activities directly related to their trusteeship. However, trustees may be paid for supplying goods or services where such activities are clearly outside the trusteeship, and provided the payment is in line with current guidance from the Charity Commission.

15. In the event of the **winding up of the Society**, any remaining assets shall be handed over to a charitable society or association having similar aims and objectives. This to be decided by the Committee.

**Minutes of the 40<sup>th</sup> Annual General Meeting of the Peter Warlock Society held at The Austrian Cultural Forum, 28 Rutland Gate, London SW7 1PQ, on Saturday 4th June 2005 at 12.00 noon.**

**Introduction:** Committee Members Present: Brian Collins, Fred Tomlinson, John Mitchell, Michael

Pilkington, Pat Mills, Chris Sreeves, Em Marshall, Claire Beach, Brian Hammond, Daniel Gillingwater, Silvester Mazzarella.

Members Present: Victor Taylor, Malcolm Rudland, Michael Walshe, Eileen Mills, Betty Roe Bishop, David Lane, Vivienne Cox, Graham Dinnage, Chris Yapp, Caroline Yapp, Valerie Langfield, Sabine Koch, Wendy Walshe, Jennifer Bastable, George von Bergen, Michael Higgins, David Owen Norris, Paul Martyn-West, Ron Hart.

**1. Apologies:** Committee Members' Apologies: Ian Parrott; Members' Apologies: David Wood, Rhian Davies

**2. The reading and agreement of the minutes of the last AGM on 1 May 2004:** The minutes of the meeting were accepted with the correction that Caroline Yapp had been present.

**3. Matters arising from the last AGM:** None.

**4. Chairman's Report:** Brian Collins gave his report and announced his resignation as Chairman. This was accepted by the meeting.

**5. Treasurer's Report (John Mitchell)**

Total membership: 234 (an increase of 12 on last year)

President:	1
Vice-Presidents:	6
Life members:	40
Honorary Members:	8
Corporate Members:	8
Joint members:	4
Members	<u>167</u>
Total	234

Income has decreased since last year due to

- Fewer donations
- Problems with collecting US subscriptions
- Some non-payment of subscriptions

The main expenditure during the year was:

- £1,000 on the Collected Letters
- £2,046 on the new edition of the songs

The report was accepted

**6. Constitution:** John Mitchell introduced a new draft constitution and explained the reasons for the proposed changes:

- Problems at 2004 AGM
- Issue of trustees
- Payment of trustees
- Lapsed members
- The feeling that the committee was too large.

It was also felt necessary to clarify:

- The role of Vice-Presidents
- The procedure for resignation from committee
- The timing of the AGM
- Secret ballot for elections
- Quorum for meetings
- Extraordinary General Meetings

Following discussion the draft constitution was accepted with amendments and a copy precedes these Minutes.

## 7. Election of Officers:

Chairman: Pat Mills was elected unopposed

Vice-Chairman: David Lane was elected unopposed

Secretary: Chris Sreeves and Malcolm Rudland were proposed. In a secret ballot Chris Sreeves received 17 votes and Malcolm Rudland received 12 votes. Chris Sreeves was therefore elected.

Treasurer: John Mitchell was elected unopposed

**8. Election of Committee Members:** There were 7 nominations for 6 places: Graham Dinnage, Ben Costello, Silvester Mazzarella, Brian Hammond, Michael Pilkington, Claire Beach, Em Marshall. It was agreed by the meeting that Members present would vote by secret ballot for the candidate they did not want to win and Ben Costello was not elected. Graham Dinnage, Silvester Mazzarella, Brian Hammond, Michael Pilkington, Claire Beach and Em Marshall were therefore elected as Committee Members.

## 9. Future Events:

- a) Lichfield festival 14 July 2005.
- b) Proms chamber music with Sir Thomas Allen 18 July 2005.
- c) Southampton University: Warlock/Lambert/Tolkien weekend, 29-30 October 2005.
- d) Montgomery Festival, 16-18 December 2005.
- e) Warlock Singers, Limpsfield, 1 Oct 2005
- f) Danny Gillingwater requested volunteers for a film about *Capriol* to take place on a Saturday in July 2005
- g) Ian Parrott's birthday concert: 25 February 2006 at Y Tabernacl.

## 10. Any Other Business:

- a) Em Marshall requested that there be more co-operation with other similar societies.

The meeting closed at 1:22pm.

## EVENTS

Saturday 1<sup>st</sup> October 2005 at 7.30pm: *Over hill, over dale*, The **Warlock Singers** directed by Graham Dinnage with Ian le Grice (organ), St Peter's Church, Limpsfield. Music by Vaughan Williams, Warlock, Parry and Elgar. Tickets £10 on the door or call 01732 866372 to reserve.

Thursday 27<sup>th</sup> October 2005 at 7pm: a **Piano recital** by Ronan Magill, The Arts Club, 40 Dover Street, London, includes Warlock's *Folk-song preludes* & Bartók's *Suite* op. 15; contact: Malcolm Rudland (020) 7589 9595. Tickets £15

Sunday 30<sup>th</sup> October 2005 from 11am: A **Warlockathon** at the Royal Academy of Music, Marylebone Road, London (Duke's Hall): "every song of Warlock will be performed"! (020) 7873 7373 in advance if you are going.

23<sup>rd</sup> November 2005 at 2pm: Vocal Faculty **Masterclass** (a PWS collaboration) with Stephen Varcoe: *Songs by Peter Warlock*, Recital Hall, Royal College of Music, Prince Consort Road, London. Contact (020) 7589 3643, info@rcm.ac.uk to confirm the event is still going ahead.

**More events on page 19**

## THE COMMITTEE



**Pat Mills, Chairman and Founder:** After three years in the Royal Air Force, I spent the rest of my working life cataloguing and classifying music received under the Copyright Act by the British Museum Library. I obtained a Diploma in the History of Music at London University and was promoted to be in charge of the British Catalogue of Music which indicates to libraries what music has been recently published. I retired early in 1997. Lest this should sound too much like a CV let me tell you that I have a hinterland! We've enjoyed cruising the Thames and other rivers and canals; being less agile we now walk them. I've been a staunch member of the Branch Line Society, whose AGMs are so argumentative that they have to finish them off the following year! And that's enough about me!



**David Lane, Vice-Chairman:** I have been attached – worldwide – to Warlock's music since I heard *Yarmouth Fair* when I was about 13. I sent the Society the programme of the first performance in Turkey of *Lillygay*. In Trinidad I got a girls' school choir to do *The first mercy* with the accompaniment arranged for steel band, a quite ravishing sound, and Warlock would surely have approved!



**Chris Sreeves, Hon. Secretary:** I am a Chartered Structural Engineer, and I work for a national Loss Adjusting company. I live in Garsington near Oxford with my wife Julia and our West Highland White Terrier, Dimsie. I have been a member of the Society since 1984 and I hope, one day, to complete my survey of the dedicatees of Warlock's works.



**John Mitchell, Hon. Treasurer:** I became a Warlock Nutter in 1967, joining the Society in 1971. I was elected on to the Committee in 1999, becoming Hon. Treasurer in 2001. I am interested in most aspects of Warlock, with a special fascination for the circumstances surrounding the composer's death. Outside of the PWS, I work as a community pharmacist, and am a keen amateur musician.



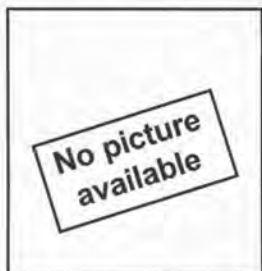
**Fred Tomlinson, Chairman Emeritus:** As well as being the Warlock Nutter *ad infinitum, ad absurdum* and *in flagrante delicto* (see the *Centenary Celebration* pp.154 *et seq.*), I've been a professional musician for many years as performer, composer and arranger. I've worked with many of the big names in entertainment including George Mitchell, the Northern Dance Orchestra, and, with the Fred Tomlinson Singers, on programmes such as *Dad's Army*, *The Goodies* and *The Two Ronnies*. I've sung *Carmen* in Tokyo and *Ding-dong merrily on high* with the Monty Python team. Of course, none of this could be true as I'm contracting the Editor to write it for me!



**Claire Beach, Committee member:** I'm a Londoner by birth and by inclination. I've been fascinated by Warlock since I was a teenager, and by English music since before I was born. Though I don't play, I love listening to people making music, and studying it: I'm about to embark on a music MA. I've been a PWS member for many years and am a fairly recent addition to the Committee on which I have served as Minutes Secretary.



**Graham Dinnage, Committee member:** I founded and now direct the Warlock Singers, a chamber choir dedicated primarily to performance of English music, and I also direct the North Downs Consort. I am a professor at the Guildhall School of Music and Drama, a professional singer and organist, and a founder member of two vocal and instrumental ensembles, Major Sixth and the Octavian Ensemble, the latter specialising in music of the Baroque and Renaissance period. I write for music journals such as *Choir and Organ*. I am also a sports and classic car enthusiast, and have just returned from a 2,700 mile rally around France in my Morgan with my wife, Vivienne Cox.



**Brian Hammond, Committee member:** I was educated at a London grammar school and afterwards at University College, Exeter, where in 1947, I first started to sing and accompany Warlock songs. After a year spent in a French lycée, and then serving in the Army for 8 years, I returned to teaching. I retired in 1991 as Head of Music, St Austell Sixth Form College. Apart from music and languages, my other interests are archaeology, history (including family history) and Cornish studies.



**Em Marshall, Committee member:** I have been a lover of English music since the age of 6, and involved in it from the age of 14, when I became a founder member of the RVW Society. I was the Secretary of the Peter Warlock Society last year, and have also been the Secretary of the AESS. I am the Head of Publicity for the Elgar Society and a Trustee of the RVW Society. I am the Managing and Artistic Director of the English Music Festival ([www.englishmusicfestival.org.uk](http://www.englishmusicfestival.org.uk)).



**Silvester Mazzarella, Committee member:** I first became involved with the PWS when preparing a radio programme about Warlock for BBC Radio Kent in 1994. My main interest, as a musical illiterate, is in the biographical side of Warlock studies. In this connection I have discovered facts previously unknown or forgotten about Winifred Baker and Barbara Peache, women important in Warlock's life. But what a pity that 25 years ago none of us knew that the once "enigmatic" Winifred Baker could have been found in old age working as a volunteer in the Oxfam shop at Bexhill-on-Sea.



**Michael Pilkington, Committee member:** I left Cambridge with a degree in Music and Geography (ask me about it!), spent a year at the Guildhall School of Music & Drama, and then eight years as a freelance accompanist. I joined the staff of the GSMD where I worked for the next 30 years. After editing books of 18<sup>th</sup> century English songs for Stainer & Bell I worked with John Bishop, who published the five volumes of my *English Song: Guides to the repertoire*, covering nine 20<sup>th</sup> century songwriters, Purcell, and the lutesong composers. Since 1991 have edited or revised 20 volumes of the *Novello New Choral Edition*. I have just completed the new critical edition of Warlock's complete songs. I joined the PWS in 1988, and have been on the committee ever since.

In addition to these Committee members there are a number of non-executive officers such as Hire Librarian, American Representative, Newsletter Editor and so on. The contact details of these individuals are given on the front page of this Newsletter. Further to these are the Vice-presidents and these too are listed on Page 1. At a recent Committee meeting, Malcolm Rudland was elected one of these Vice-presidents but, in line with the constitution, this election is subject to ratification at next year's AGM.

# ARTICLES

## Editing Warlock

### 1 – The “New Critical Edition”

The first thing that must be done is to congratulate Fred Tomlinson on his magnificent effort in producing the complete songs in the 1990s. (This edition will be referred to as PWSE with a volume number attached). He was ably assisted by John Bishop as publisher and Robin Crofton as typesetter, and others on the editorial board included at various times Clifford Chadwick, Robert Cornford, Anthony Ingle, David Cox and myself.

At the start the decision was made to present the songs in chronological order of composition, and have them in keys to suit medium voice. Though Fred acknowledged in his *General Preface* that Warlock “deplored transpositions” he argued that the composer “bowed to their necessity in performing editions”. This is slightly misleading. Warlock certainly allowed additional, transposed versions of many of his songs, but only one, *Mockery*, has never been available in its original key. Moreover, he frequently modified the accompaniments to suit the lower keys. By the time I became involved it was too late to attempt to alter this decision. However, I have always felt that an edition of a composer’s works under the auspices of a Society devoted to that composer should do everything possible to present his work as he would have wished. That means using original keys, and manuscript sources where possible.

Fred wrote the *Prefaces* to all the volumes himself, and they are packed with fascinating information. Unfortunately there was no room for references to be given and, although the existence of many MSS was mentioned, there was seldom information as to where they might be found. It is also clear from looking at the music that almost all the songs were based on first editions rather than MSS. Naturally, the unpublished songs were based on MSS but, since they were mostly transposed, we still did not have what Warlock actually wrote.

In the spring of 2003 Richard Elkin reported to the Committee that *PWSE 1* would soon need reprinting. This was felt by many to be an opportunity to start afresh on a completely new edition. By the summer Richard and the Committee had agreed that the project should go ahead, and I was authorised to start work on the “New Critical Edition”. The final volume appeared in June 2005.

I began by trying to locate all available MS sources. Chris Sreeves gave valuable help in supplying me with photocopies of MSS held in Fred’s garage. Robert Beckhard, Ernest Kaye and Brian Hammond were also generous in providing copies of MSS in their possession. Many MSS are held by the British Library, some by the Cambridge University Library, Eton College, and the Royal College of Music. My thanks to all these. There are about 110 songs in all, and about half survive in one or more manuscript versions. These I used as primary sources, noting all variants in printed editions, which

sometimes had variants of their own, also noted in *Prefaces* if not in the music.

In most cases the sources of the text that Warlock used can be traced. I have copies of his most used books: *A Pageant of Elizabethan Poetry*, edited by Arthur Symons, 1906; *Early English Lyrics* edited by Chambers & Sidgwick, 1907; *The Oxford Book of English Verse*, edited by Sir Arthur Quiller-Couch, 1912, *Corn from Olde Fields*, edited by Eleanore M Brougham, 1918, and for many of the later songs *Elizabethan Lyrics*, edited by Norman Ault, 1925. Warlock rarely made errors in transcribing the words of his texts but was inconsistent in matters of punctuation. In the groups of Winthrop Rogers songs in the early 1920s the words are printed separately before the song, as well as under the music. The punctuation is frequently different in the two places. I therefore made the decision to follow the punctuation as given in the text Warlock almost certainly used as his source.

I had a number of discussions with Rhian Davies about the provision of references. She would naturally have liked a full critical apparatus, while Richard Elkin and I felt this would be too much in an edition aimed primarily at the performer. We eventually reached a compromise. Page-numbered references are given for all quotations from books about Warlock and his music, by writers such as Ian Copley, Brian Collins and Barry Smith; but only the titles are given for collections of verse and Fred’s *Prefaces*. Rhian read all my *Prefaces*, and not only proved a meticulous proofreader, but made invaluable suggestions as to wording and content, for which I am immensely grateful. Brian also gave support and encouragement throughout the project.

Using original keys has resulted in three volumes for high voice (1, 3, 5) and five for medium voice (2, 4, 6, 7, 8). The two groups still appear in chronological order of composition. However some of Warlock’s groups, *Peterisms* in particular, have songs for high and for low voice, and have had to be broken up. A full list of sources and other information is provided in the *Prefaces*, so I shall only highlight a few of the problems and discoveries that arose during the course of my work.

**Volume 1.** One of the two versions of *Music when soft voices die* was first printed by John Bishop in 1972. However, the source used can no longer be located; what is worse, some bars are quoted by Copley, and differ in detail from the text given in *Eight Songs*, (Thames 1972) and *PWSE 1* (Thames 1982) has yet further variants. Besides both published versions have been transposed, so the text here presented in what Fred and Copley agree as being the original key is slightly conjectural. The MS of *The everlasting voices* has also gone missing.

**Volume 2.** When *PWSE 1* was published in 1982 the three songs forming *Saudades* were given twice, once in the order of composition, and again as they appeared in Chester’s 1923 volume. In my *Guide* (Gurney, Ireland, Quilter and Warlock, Duckworth, 1989) I suggested (p. 115) that it was a pity the chance of printing the very different versions in the MSS was missed. When a reprint of *PWSE 1* was prepared in 1992 I repeated this suggestion, but was over-ruled, and the songs were again printed twice but using Chester’s version both times. The manuscript versions are now available for the first time.



*A Love Song* was found by Rhian in the British Library just in time to be included. I have always had doubts about the posthumous publication of works composers have rejected. One song by Britten has now been published in spite of only existing in draft form and the whole song being firmly crossed out by the composer. However, Warlock did try to get the early songs published, and there is no evidence that he would have objected to the publication of *A Love Song*.

**Volume 3.** This includes many of the songs published by Augener (now Stainer & Bell). The manuscripts in the British Library proved to be the fair copies provided by Warlock to the printer (shown by page markings and copyright notes on the MS). They are thus an invaluable source, and showed the Augener printer to be an expert who made hardly a single mistake.

**Volume 4.** It was a surprise to find that the 1972 Thames edition of *Playacting*, PWSE 3 and Copley in a quotation all disagree in details with the MS, which must have been their source. *Tyrley tyrlow* demonstrates the strange reluctance of commentators to look at the words of songs as well as the music. Warlock possessed two books containing the text of this poem, and in two of the stanzas there are major differences in the words. The solo song follows *Corn from Olde Fields*, but for the choral version made for Vaughan Williams and printed in *The Oxford Carol Book* he used *Early English Lyrics*. Brian Collins and Ian Copley describe both versions in some detail, but neither they nor Fred Tomlinson in his *Preface* mention these changes in the text. *Sleep* contains another example of the failure to notice changes in text. The 1923 song with piano, and probably the lost string quartet version made at the same time, have "There may steal an influence", whereas John Fletcher wrote "I may feel an influence". However, in the version for quartet Warlock wrote in 1930 he corrected the words and made one alteration of rhythm and another of notes. These last changes are noted by all and included without comment in *A First Book of Songs* (OUP, 1967). No one seems to have noted the change of words. Since the correction was made by Warlock himself I felt justified in correcting the text in the song with piano, though giving Warlock's original mistaken text in the *Preface*. The differences between the printed version and the MS of *Roister Doister* are so great that it seemed best to print both. PWSE 4 of 1986 uses the printed version; the reprint of 1995 uses the MS.

It was a great pity that Harriet M L Arthur only got in touch with the Society after this volume had gone to print. She has the copy of *Late Summer* mentioned by Ian Copley as a MS that had recently appeared, although at the time he had also to say that its current whereabouts were unknown, a statement repeated in my Volume 4. There are some interesting variants in this MS, and it is given as an appendix to Volume 8. Mrs Arthur and her brother were able to provide Rhian and myself with much information about their grandfather, G T Leigh Spencer, a long time friend of the composer. We are both very grateful for their help.

**Volume 5.** In *Milkmaids* the MS shows that Warlock made a number of rhythmic changes to the voice part in pencil, and that only some of these were followed in the

printed copy. *Mockery* appears for the first time in its original key. OUP decided that this had too many double sharps, and transposed it up a semitone, unfortunately getting the first note wrong! PWSE 7 takes it down a semitone.

*The countryman*, like several other songs, was first published for unison voices. When republished as a solo song many rhythms were altered. Warlock often took such republication as an opportunity for revision, notably in *Rest sweet nymphs*. Interestingly, in the case of *The countryman* the high key version incorporates these changes, while the low key one follows the old unison version.

Fred Tomlinson's reconstruction of *Yarmouth Fair* as *The magpie* is retained, since it is the nearest we are likely to get to Warlock's original song.

**Volume 6.** It was interesting to find the original melody of *The toper's tune* in the British Library. Warlock used the modified version printed by John Goss in *The Week-End Book*. In *One more river*, also from *The Week-End Book*, Warlock omitted several of the verses and added some new ones. The OUP printing of *Sweet and twenty* has neither tempo mark nor dynamics. The MS gives both, together with a number of variants clearly marked which now appear in the score.

**Volume 7.** Again the OUP version of the *Three Belloc songs* proved to have a number of discrepancies from the MS held in The RCM Library. In all cases the MS version was clearly the better. In *The lover's maze* there are again many variants, but in this case they seem to be the result of an attempt, whether or not by Warlock himself, to simplify the difficult accompaniment. Since most of these occur on the last page both versions of this page are given so that the performers can make their own choice. The same considerations apply to the last two bars of *Sigh no more, ladies*.

It was fascinating to discover that most of the missing ties in *The first mercy* had been given in the unison version of the song. However, it was amusing to notice that when Boosey & Hawkes added a French text, some more ties were added to fit the words. In the volume of 1967 the French words were deleted, but the extra ties remained!

**Volume 8.** Several songs in this volume have two or more MS sources. It is usually possible to see which copy was given to the printer, and in these cases this will be the copy used as the primary source. There tend to be minor variations in articulations and sometimes of dynamics. Occasionally, when both a secondary MS and the printed score agree this is taken as the main text.

There are two MS sources for *The cricketers of Hambledon*. One is the original version made for the Hambledon Brass Band, owned by Brian Hammond. This has the same music for all the verses, and the harmony is different from any of the verses in the longer version. It is given in the appendix to this volume. The other MS is the copy given to the Augener printer. It has a four-bar piano coda, three of which were deleted by Warlock. Augener also omits them, but they are given here in small print for interest.

Although PWSE 8 reproduces the MS of *Fill the cup, Philip*, the printed version has some minor differences,

here corrected. To my horror, as one of the proofreaders to this volume, I noticed a misprint in the last bar of *The frostbound wood*. Fred has a copy of the original *Radio Times* printed score, carefully corrected by Warlock. He mentions the misprint in his *Preface*, and says it has been corrected. Unfortunately it wasn't. It is now! One alteration Warlock made is of particular interest. Both the *Radio Times* and OUP have both appearances of the word "Heavens" a capital letter. *PWSE 8* give them both in lower case. Warlock changed the second one to lower case, but not the first. Since in the first case the word applies to the place of God's power, and the second to the sky, Warlock was surely correct.

The manuscripts of *After two years* and *The fox* show a number of alterations to the accompaniment in another hand, probably that of Bernard van Dieren, who saw the songs through the press after Warlock's death. Although there can surely be no justification for altering a composer's work in this way, especially without any acknowledgement, these are the version everyone knows, so they have to be made still available. However, van Dieren's changed passages are given in smaller print. Pianists can now, for the first time, perform these two songs as Warlock actually wrote them.

The production of this *New Peter Warlock Critical Edition* has occupied much of my time over the last eighteen months. It has involved many visits to libraries and, often, return visits to decide on the final text. In addition, I have done all the music origination, providing Richard Elkin with photo-ready copy of some 400 pages of music. I spent many hours planning the contents of the volumes, so as to separate high and low voice songs, retain chronological order, and ensure no more than one blank page in any volume. I also tried to avoid all unnecessary page turns. It is inevitable in an undertaking of this size that errors will remain, though I hope and believe they will be few. Any that are brought to my attention will be corrected in any reprinting. I have mixed feelings about the completion of this work: glad that it is finished, but wondering how now to occupy my time!

[The review of this new Edition will now appear in the next issue of the Newsletter rather than this one – Ed.]

Michael Pilkington

## 2 – Out of the orient crystal skies

I wasn't aware of this piece until I heard it on the CD of Warlock's Christmas music that John Bishop compiled and issued on the Continuum label in 1992 (*The frostbound wood*, CCD 1053; it was re-issued in 1998 as *A Peter Warlock Christmas* on SOMM CD011.) I found it immediately appealing and, it transpires, so did others because, earlier this year, I had two separate enquiries within a short space of time about its availability.

*Out of the orient crystal skies* was originally published posthumously by Oxford University Press in 1932 as part of its choral series *The Old Masters*. The transcription (that's how it's referred to on the printed copy so I'll call

it that for the moment) has been out of print for ages. I accordingly offered to re-typeset it and, thereby, make it more readily accessible. Rhian Davies provided me with a photocopy of the OUP version and, to begin with, I worked from that as the only available indication of Warlock's intentions. My aim was not to edit from scratch in accordance with primary sources but, rather, to re-establish the availability of Warlock's own result. My purpose, therefore, was different from Michael Pilkington's although I too have had to make decisions and come to conclusions different from received knowledge.

The first problem arose almost immediately: the verbal continuity in the upper-bass part breaks down as the first page is turned. But I was sure that this and any other problems would be ironed out when I looked at the original material. I did not foresee that doing so would actually raise other issues.

When I came to look at the two sets of 17<sup>th</sup> century part-books that were the basis for Warlock's edition I had an immediate sense that something was not quite right. My first task was to check that apparent misprint concerning the textual underlay in the upper-bass part. But there is no text allocated to the line in one of the sources and the particular part-book is missing in the other. Actually, in both sources, only the highest part (called "Cantus" in Add. Ms. 29401 and "Superius" in Egerton 2009) has words allocated to the notes. (Even so, this is not done precisely and I have offered a couple of alternative readings.)

So I had seriously to consider that *Out of the orient crystal skies* was not intended as a choral work at all. Even bearing in mind that, in performances of the time (especially those by amateurs) vocal and instrumental deployment was interchangeable, there are several factors that suggest that this piece was, like *My little sweet darling* and *Born is the babe*, intended for a single voice with instrumental accompaniment.

The lack of a verbal text in any other than the topmost part has already been mentioned. Of course, given that these are manuscript sources and would have been time-consuming to produce, any labour-saving would have been welcomed (such as the symbols that stand for verbal repetition). Yet other pieces in both collections have texts added to parts other than the Cantus/Superius. Nor should it be thought that these part-books are only for vocal resources; the Add. Ms. books end with four *In nomines*, purely instrumental pieces also in 5 parts ("5 voc." at the head of each page). *Out of the orient crystal skies* immediately precedes these.

There is other evidence too in the way that the music was composed. The equality of importance between the Cantus and other parts, that would be normal in a polyphonic work, is not constant; the topmost line frequently predominates and motivic interplay between parts, while not absent, is not as prevalent as one would expect in a timbrally homogeneous work. And the words do not always fit notes comfortably in the lower parts. Warlock had to compromise several times, modifying the original note-values in the process. He occasionally found it impossible to fit phrases to entries. The restricted relationships between the lines are particularly apparent at the song's conclusion where one might have expected

the rhythmically and linearly distinctive motif associated with "Falantidingido" – a nonsense word that expresses the unconfined joy of the shepherds – to be passed around all voices. And would not the repeated use of that word be expected to figure in all lines, not just the Cantus? Once again Warlock was unable to make this happen.

I wonder to what extent PW himself recognised these problems? I can't believe he was unaware of them. William Gillies Whittaker, OUP's General Editor for the series, implies that editing was left incomplete at Warlock's death and therefore any views he might have had, or comments he might have made, are denied to us. Nevertheless it could be more correct to consider this version of *Out of the orient crystal skies* as an arrangement rather than a true transcription. It is not without merit in this form – and it is *ipso facto* a constituent of the greater Warlockian canon – but performers might wish to experiment with it as a solo song accompanied by strings. Warlock's Alto fits a treble viol well; his Tenor and Bass I go nicely on the tenor viol; and a bass viol is perfect for his Bass II. Failing these antique instruments, a violin, two violas and a cello respectively would be acceptable substitutes.

At the time of writing, the new version can be had from the PWS Hire Library in two versions, either as a print-out for photocopying or as a couple of PDF files that could be e-mailed and then printed out and copied. It is not currently available as a ready-made set of copies but this is not to say that it couldn't appear in this form at some stage. My notes to this version are similar to the information that appears here with some additional material about my own editing procedure. But should anyone wish to try out the piece with violin, violas and cello as suggested above, please let me know; it would be relatively easy to prepare the parts.

**Brian Collins**

## Previously unknown Warlock

In America there are ample opportunities for good trombone players to find paid work, not only in the many professional orchestras but as studio and band musicians and high-school band teachers, or even as university professors, and unlike the dismal situation currently existing in the UK, the trombone remains a popular instrument with students. Schools of Music in many universities support a trombone choir, supported in turn by a flourishing publishing industry, that meets the seemingly insatiable demand for original compositions and arrangements for ensembles of up to 16 parts. Even that number is actually quite modest. In February 1979, 80 trombones (and a large pipe-organ) were assembled in St Mary's Cathedral in San Francisco for the only known performance so far of the largest-scale work yet achieved, namely *Orbits: a spatial symphonic ritual* by Canadian composer Henry Brant. This piece, however, lasts (mercifully) less than half an hour. Wendy Mae Chambers' *Mass for 77 Trombones* (any significance in this number?) – which was performed at the Cathedral of St

John in New York in June 1994 (without the organ) – has a playing time of more than an hour. Other notable achievements by this composer include works written variously for 10 pianos, 26 marimbas, 30 trumpets, 30 harps and 100 timpani. Awesome! The mere 76 trombones that Eric Crees famously assembled at St Augustine's Church, Kilburn (London) in July 1995 to record his arrangement of 76 Trombones seems puny and unimaginative by comparison. But I digress.

Browsing through the latest issue of the *International Trombone Journal* I spotted on the recent recitals page a performance of "Capriol Suite" by Warlock that was included in a program given earlier this year by the very good trombone ensemble at a university in Texas. After a little detective work, I determined that the arrangement is by David Marlatt, a Canadian trumpet player and apparently indefatigable arranger, whose prodigious output to date comprises more than 150 transcriptions for various combinations of brass, including Mahler's *First Symphony*! This arrangement of *Capriol*, for 10-part trombone choir, is published by Eighth Note Publications of Markham, Ontario.

Further browsing through past recital lists disclosed quite numerous performances of *Capriol for Trombones* by various student ensembles, including some in the UK by a touring choir from another university in Texas. Intriguingly, there were also a number of performances of another work by Warlock, the previously unknown *Lorna Doone Suite*. Further sleuthing determined that this is actually nothing other than *Capriol* in a 12-part arrangement by Will Sudmeier, a busy San Francisco trombonist and member of the noted "Bay Bones". The reason for the attempted identity-theft is unclear. Sudmeier has also published a 6-part arrangement of *Bethlehem Down*. It was he who organised the performance of Henry Brant's *Orbits* in 1979.

The character of *Lorna Doone*, by the way, is based on the true-life story of Elizabeth Williams of the County of Glamorgan, which is the subject of Joseph Parry's opera *Y Ferch o'r Sgêr*. Weird, eh!

**Keith Davies Jones**

(International Trombone Association member currently in good-standing.)

*Orbits* CRI SD 420 (LP)

*Mass for 77 trombones* Centaur CRC 2263

*76 Trombones* CALA CACD0108 (The London Trombone Sound)

## Warlock in Venice

During a recent holiday in Italy I was suddenly reminded of Warlock's visit to that magical city of Venice in April 1921. He had sent a postcard to his mother describing it as "by far the most wonderful place I have ever seen – almost too good to be true. The only European city, I imagine, that has remained quite unspoiled for 300 years or so." How true that is to a visitor some 84 years later. Although over the years Warlock had paid numerous visits to France (mostly to visit the Deliuses in Grez-sur-

Loing) only once did he explore greater Europe, in the company of his friend, Gerald Cooper. On this occasion his itinerary included Palermo, Naples, Rome, Venice, Vienna, and Budapest, preceded by a brief, rather exotic excursion into North Africa: Algiers, Biskra (on the fringes of the Sahara desert) and Tunis before sailing across the Mediterranean to Sicily.

From all accounts Warlock was not a good traveller. Throughout his correspondence (especially in the early years) he complains constantly about travel-sickness both on land and sea and on at least one occasion declined a tempting invitation because of his fear of a long sea voyage. In 1913 when invited by Delius to visit him in Norway, he wrote to his mother saying "[Delius] asks me to join him there in the middle of July, and do a walking tour in the mountains, but for various reasons it seems impossible. . . . I really don't think I could possibly face three days on the North Sea, however delightful it might be at the other end! Travelling by sea has become a perfect nightmare with me and I am sure the North Sea (or any sea, for that matter) for three days on end would make me frightfully ill for as many weeks afterward!"<sup>2</sup> So it is somewhat surprising to find Warlock writing in such confident vein before setting out on his African/European safari in March 1921: "Marseilles looks wonderful on this cloudless morning and I am looking forward to the beauties of the Mediterranean without any qualms on the score of sea-sickness, with such confidence does his excellent boat inspire me!"<sup>3</sup>

The visit to North Africa was hardly a qualified success. He found "the heat and the general effect of this climate . . . such that one has very little energy for doing anything at all, even thinking."<sup>4</sup> Although he seems to have enjoyed the experience of a three-day expedition into the desert (complete with camels) he adds rather curiously that "while riding in the Sahara . . . whenever I travelled in my mind to some other place, the vision seemed more intense and real than my own surroundings: the desert has a strange tendency to vanish suddenly and give place to whatever rises up in one's imagination."<sup>5</sup> But he was certainly not impressed by the locals, dismissing the Arabs in typical European manner as "on the whole . . . a degenerate, depressing crew – ill-clad and evil-smelling, persistent beggars and inveterate swindlers."<sup>6</sup> In the same letter there is also a passing reference to their music ("performed to the strains of a hideously strident tin-obo and various kind of tom-tom") where he manages to include a sly sideswipe at some of the middle-eastern effects present in the music of Granville Bantock and Gustav Holst!

Warlock's visit to Sicily was perforce a very short one (evidently to enquire about some missing luggage) and there was no chance to explore Palermo though he did comment on the rugged beauty of the scenery: "The mountainous coast of Sicily, between Palermo and Trapani, is marvellously fine – and Palermo harbour itself, with those dark craggy hills all round it, impressed me very much." Although he thought that Naples "seen from the sea in the early morning" looked like "a fairy city", on closer inspection he found it "squalid and horrible . . . as dirty as the Arab quarter in Algiers." Rome, on the other hand, seems to have captivated him.

"Everything looks lovely in the bright spring sunshine, such lights and such colours as I have never seen in any town before."<sup>7</sup>

The climax of the journey was, of course, Budapest, where an enthusiastic Warlock met both Béla Bartók and Zoltán Kodály. He wrote excitedly to Delius: "We are having a most delightful though all too short stay in Budapest. Everybody is most kind and hospitable and Bartók is quite one of the most lovable personalities I have ever met. I have seen a good deal of him and of Zoltan Kodály and they have played me many of their works which have proved in the highest degree interesting."<sup>8</sup>

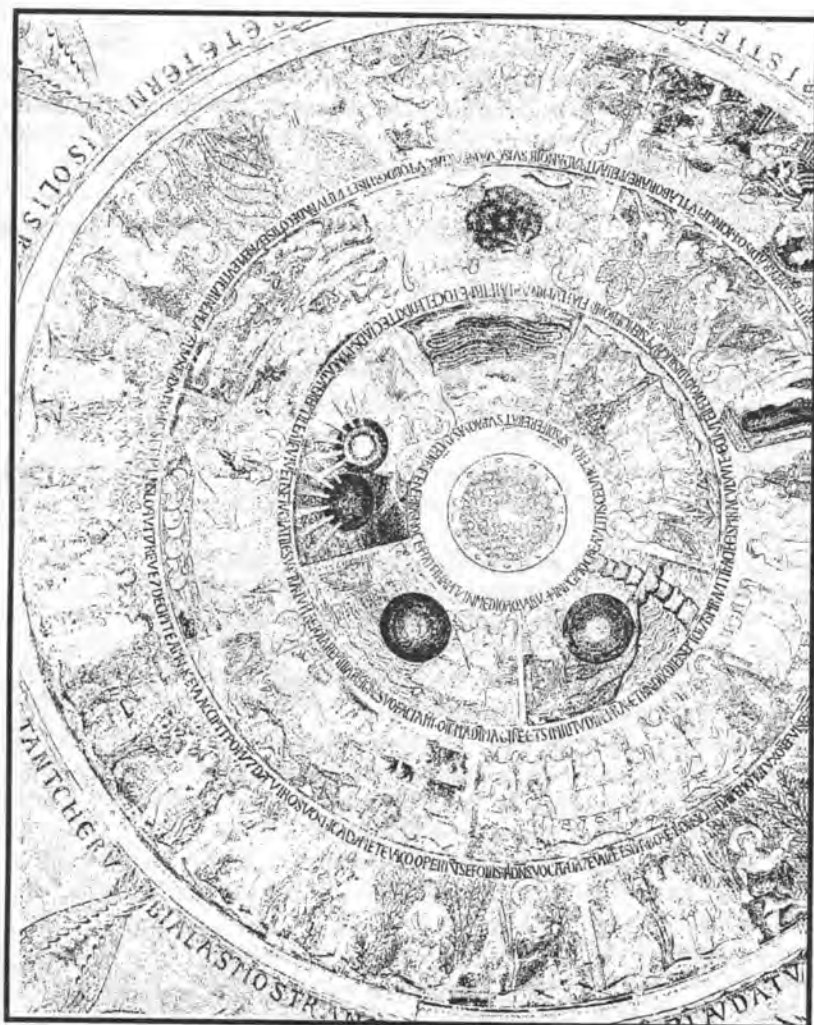
Warlock unfortunately writes very little of his impressions of the return journey, though he does mention the unexpected pleasure of a chance reunion with his old friend from the Oxford days, Shahid Suhrawardy who was then living in Vienna. He had been especially impressed by the opera there: "The opera there is superb – [Richard] Strauss conducts – and such an orchestral! There is nothing in England to approach it. The performance of "Tristan" there was a perfect revelation to me. I heard it as though it were a new work altogether." Impressive words from a man who had written scathingly two years earlier about a performance of the same work in London: "The next night I went to "Tristan": I didn't [*sic*] intend to, but having bought a ticket for something else, only discovered the mistake in the date when I got home, so I couldn't [*sic*] change it. *Never again!* With the exception of the first five minutes of Act II and the first half-hour of the last act, this work seems to me a perfect monstrosity."<sup>9</sup>

But to come back to my own recent holiday in Venice. As I entered the great Basilica of St Mark I suddenly remembered what Warlock had written to his mother about his visit to that great building: "The mosaics at St Marco, especially the Adam and Eve in the porch, are marvellous beyond words."<sup>10</sup> At that very moment I looked up and there they were, right above me. They form part of the 24 concentric motifs in the dome of the Creation (13<sup>th</sup> century) at the south end of the narthex of the Basilica. The sumptuous decoration of St Mark's is almost overwhelming, including an astonishing 10 764 square feet of mosaic. Intended to teach the basic story of sacred history, the walls and ceiling of the basilica are like a gigantic illuminated bible, much of the decoration being in gold. No reproduction or description can hope to do justice to such art but I felt I had to write these few words about yet another one of those strange encounters with the seemingly ever-present shade of Philip Heseltine.

**Barry Smith**

#### Notes

- 1 Heseltine to his mother, 6th April 1921
- 2 Heseltine to his mother, 30th June 1913
- 3 Heseltine to his mother, 16th March 1921
- 4 Heseltine to Delius, 28th March 1921
- 5 *ibid.*
- 6 *ibid.*
- 7 Heseltine to his mother, 4th April 1921
- 8 Heseltine to Delius, 21st April 1921
- 9 Heseltine to van Dieren, 14th November 1919
- 10 Heseltine to his mother, 6th April 1921



The mosaics in the Basilica of St Mark that impressed Peter Warlock . . . and Barry Smith.

## SOCIETY NEWS

### Our current projects include:

- Michael Pilkington's new edition of the complete songs, which has now been completed.
- Revamping the website. Thanks are due to Richard Valentine for his work on this. In particular:
- We aim to post news including all the Warlock related events that we are advised of.
- Hyperion have kindly given us permission to include audio files from their catalogue and we shall be putting some songs on the website accompanied by some introductory notes.
- Rhian Davies' pictorial biography of Peter Warlock.

Events. Being the 75<sup>th</sup> anniversary of Warlock's death we

have possibly had the year with more Warlock-related events since the Centenary. This year we even have the luxury of two concerts actually on Warlock's birthday. There is also the second Peter Warlock Festival in Montgomery.

**Jaunts.** We intend to revive the tradition of outings to places associated with Warlock next year. Achillbeg (off the coast of County Mayo) and Stalham are possibilities and suggestions from members are welcomed.

**News.** As noted above we are putting all breaking news onto the website. We shall also email members whose addresses we have: if you have not yet supplied us with an e-mail address please contact me at:

chrisreeves@csreeves.freemove.co.uk

so that we can keep you up to date.

**Chris Sreeves**

## STOP PRESS

Malcolm Rudland has recorded a programme with Loyd Grossman for BBC Radio3's series *Composers at Home*. *Warlock in Eynsford* follows others dealing with Britten, Bartók and Elgar. It will be broadcast on 13<sup>th</sup> November between 3.30-4.00pm GMT. Overseas listeners should be able to hear it on the internet by going to:

[www.bbc.co.uk/radio3/schedule/index.shtml](http://www.bbc.co.uk/radio3/schedule/index.shtml)

locating the current programme and clicking the "Radio Player" button. Some programmes are available for seven days after broadcast through the "Listen Again" facility although it's not known if this will be one of them.

## REVIEWS

### BBC Proms Chamber Music at Cadogan Hall Lunchtime Concert, 18th July 2005

Sir Thomas Allen (baritone), Imogen Cooper (piano)

This was the first chamber music Prom to be held in this lavishly restored former church, which makes a splendid concert hall. The main theme in this Trafalgar centenary year was the sea in all its aspects. As a secondary theme in this 75<sup>th</sup> anniversary of Warlock's death, six of his songs formed a strong group at the centre of the recital.

The hour-long lunchtime programme began with Samuel Barber's setting for baritone and string quartet of Matthew Arnold's poem *Dover Beach*, in which Sir Thomas was accompanied by the young, Polish-centred Royal String Quartet. Imogen Cooper then joined Sir Thomas for the rest of the programme, starting with Fauré's late song group *L'horizon Chimérique*.

The Warlock group consisted of *Sleep*, *The fox*, *Ha'nacker mill*, *The night*, *My own country*, and – a link with the sea theme – *Captain Stratton's fancy*. In introducing the songs the presenter, Stephanie Hughes, mentioned that the creators of *The fox*, Blunt and Warlock, were once fined ten shillings apiece for singing while drunk and disorderly, but omitted to point out that this happened in Cadogan Street, not far from the present hall. On the present occasion, however, the performances of both singer and accompanist were a delight throughout, never more so than in the Warlock songs, to which both brought an apparently effortless sensitivity. Sir Thomas's singing was marked by exceptional legato and phrasing and, for this listener at least, by a lean and spare vocal quality which, together with subtle timing, often lent his interpretations an unusual sense of urgency. This part of the recital was also marked by what I take to be the first public appearance of the original eponymous fox, now (according to the plaque on which it is mounted) 125 years old, which means it was already nearly fifty when Warlock and Blunt first saw it on the wall of a pub. [*We PW aficionados knew that it was THE fox's mask but this wasn't made clear to the audience in the hall or listening to the radio – Ed.*]

The rest of the programme consisted of a wide range of sea-orientated music ranging from Britten's setting of *O waly waly* through Keel's *Trade winds*, Haydn's *Sailor's song* (sung with a good deal of "hurly-burly"), Dibdin's *Tom Bowling* (wrongly described in the printed programme as "traditional") and Ireland's *Sea fever*.

There was also time for Sir Thomas to reveal that one of his grandmothers was a Nelson and to read a delightful contemporary reminiscence by one of Nelson's officers of a meeting between Sir Thomas's namesake, Nelson's faithful but rough-and-ready Norfolk manservant Tom Allen, and the local king, on an occasion when Nelson docked in Naples.

After the recital members of the PWS adjourned with the fox to the *Duke of Wellington* in Eaton Terrace, sadly the

last pub Warlock ever visited, on the night of his death. On this occasion, however, we were chiefly concerned with ensuring that the fox left when we did. I am happy to report that this animal and the cardboard box in which it now lives are safe.

Silvester Mazzarella

### Lichfield Festival: James Gilchrist

Two nights before I had the pleasure of hearing Gilchrist as the crowning glory (or possibly saving grace) of Woodstock Choral Society's performance of Finzi's glorious *Intimations of immortality*, I saw him at the Lichfield Festival in a recital of English solo song including Warlock's *Curlew*, Vaughan Williams's *On Wenlock Edge*, and other Warlock and Gurney songs. The setting was the resonant Lady Chapel of Lichfield Cathedral – gratifyingly packed.

The Goldner String Quartet – an Australian group, but well known to British audiences following their frequent festival and Wigmore Hall appearances – opened the concert with Goossens' *Phantasy Quartet*. They gave a warm, sensitive, lush and lyrical performance of this utterly delightful and quintessentially English work.

Warlock's haunting *Curlew* ensued. From the very first note, Gilchrist showed an excellent understanding of the work, setting the sombre mood perfectly and instantaneously in a deeply atmospheric, vivacious and intense rendition. My only criticisms were that Gilchrist was possibly a little too lyrical, and consequently not quite plaintive, ghostly or chilling enough, and that the spoken "The boughs have withered because I have told them my dream" at the end of *The withering of the boughs* needed to be a little starker. This line was almost too musical, dreamy and "pretty", as Gilchrist put notes to the words rather than invested them with the terrifying harshness of an almost whispered speech. The ending of the work was wonderful, the words "The banners of East and West" etc. deeply impassioned and heartfelt. The Goldner String Quartet was also excellent in this, along with Gareth Hulse (cor anglais) and Michael Cox (flute). On the whole, this was one of the best live performances of *The curlew* I've had the fortune to hear.

A selection of Warlock and Gurney songs followed, with Anna Tilbrook as accompanist, commencing with Warlock's version of *Sleep*. I felt that this needed a little more anguish, but was pleased with the way Gilchrist brought out the nuances – his excellent dramatisation of the word "little" in "little joy", for instance.

Gilchrist's outstanding stage presence and interaction with the audience really came to the fore in the following two songs. In Gurney's *Bread and cherries* we could visibly see, in him, the excitement of the boys buying cherries, and he also brought Warlock's *Rest Sweet Nymphs* vividly to life with his brilliant communication, and his lovely, pleasantly dreamy, tone. There was fire

and fervour in Gurney's *The folly of being comforted*, and a charming version of Warlock's *Cradle song* was enhanced by prefacing it with a brief comment about how delighted he was to be singing that rare item – a lullaby for the male voice. He clearly relished the song, giving a beautifully lilting and tender performance. He took Warlock's *Take o take those lips away* very slowly indeed, but the pace worked well, and didn't detract.

I had attended Gilchrist's English solo song recital at the Wigmore in May earlier this year, where he had programmed both versions of *Sleep* almost right next to each other (with only *Rest sweet nymphs* in between). I felt that this was rather unfair on the lesser of the two songs (no, I'm not saying which I think it is!), and was therefore pleased to see them here at opposite ends of the individual songs section. At his Wigmore recital, Gilchrist had been musically perfect but just slightly lacking in emotion, and the contrast in this Lichfield Festival recital was startling. This was particularly noticeable in Gurney's *Sleep*, which had been too controlled for my liking at the Wigmore. Here, less exact and precise musically, it was more raw and emotional as a tormented Gilchrist poured out his soul. "O let my joys" was absolutely harrowing as he let rip so much that – most atypically – he almost lost control. It was absolutely wonderful to see an artist so caught up in, surely, one of the greatest songs ever written.

Vaughan Williams' *On Wenlock Edge* was also tremendously powerful. In his wild and dramatic performance of the opening, eponymous, song, Gilchrist created such an incredible sense of the power of the wind that it was almost as if the whole cathedral was being buffeted by a gale. It was, all in all, a spectacular recital, well worth the long slog up from London, as I think he performed these songs as well as I've ever heard them performed – certainly with better characterisation than I've encountered before. It is fantastic to see him championing English music, and communicating it so well to receptive audiences.

**Em Marshall**

**Jonathan Beaumont:**

***Achillbeg: The Life of an Island***

The Oakwood Press, Usk, 2005 (PO Box 13, Usk, Gwent, NP15 1YS; sales@oakwoodpress.co.uk). ISBN 0 85361 631 0. Price £13.95.

I wish this book had been available during the making of *Dewin Cerdd*, but then the summer of 1998 wouldn't have been half so much fun. "Why ever would you want to be going all that way?" was the reaction of sophisticated Dubliners when I said I was striking out on spec for County Mayo. "Sure, there's nothing new to be finding out there at all." And yet, armed with a few photocopied lines from Cecil Gray and Nigel Heseltine and a hunch that refused to go away, I took a train to Westport before connecting with a bus for Achill Island, a B & B in Dugort, and a bit of asking around.

Never was the phrase "spirit of place" more resonant. One spectacular panorama gave way to another: the holy

mountain of Croagh Patrick, the myriad islets gleaming toward the horizon of Clew Bay, the deserted village in Slievemore's shadow, and the "desolate lake" straight out of Yeats. But it was still Round One to the Dubliners. Only on the strength of these landscapes, rather than any additional proof linking the composer to Achill at that stage, did the documentary's director, Alan Torjussen, agree to a return visit for a limited shoot. And limited was the word, believe you me. The rain belted down, the mist never lifted, and we failed to see Slievemore, let alone film it. But then, if we hadn't been stuck in the pub for most of the time, I'd never have been loaned those materials which mentioned the names of *An Paorach* and Achillbeg, and ... well, you know the rest.

This book, the first full-length study of Achillbeg or *Acaill Beag* – the "little Achill" beyond the southernmost tip of Achill Island itself where 23-year-old Philip Heseltine spent the first two months of 1918 – was made possible by a Millennium Award from Community Foundation Northern Ireland. Attractively produced and copiously illustrated with a fascinating range of period and modern photographs, maps and other documents, the text is based on oral history interviews in the main and conveys a wide-ranging sense and savour of Heseltine's island "across the narrow strip of sea that separates us from the mainland": its antiquities and wildlife, agriculture and fishing, shipping and smuggling, housing, clothing, music and dancing.

The people of Achillbeg are ever present, too, unless they are on seasonal migration picking potatoes in Scotland and Lancashire or working on construction projects in the United States (Achillbeg was twinned with Cleveland City in 2003). Census returns for 1901 and 1911 name every individual on the island: 101 first-language Irish speakers out of 104 inhabitants in 1901; and 117 people living in 22 houses in 1911. These, all sharing the same three surnames of Kilbane, Gallagher and Corrigan, were the "strange and absolutely foreign people" of whom Heseltine wrote to Colin Taylor on his return to Dublin. It is salient also to learn that, shortly before the composer's flight from the Great War brought him to this most westerly part of Europe, a man from Achillbeg had been killed on the Western Front.

Life in this remote place during Heseltine's "long period of exile" would certainly have "inconceivably desolate". Unlike Achill, where there was already an established tourist infrastructure of hotels and jaunts and entertainments, no trippers came to Achillbeg until the 1920s, so the community did indeed depend upon an early potato crop grown in a single belt of fertile clay ("a hundred souls ... scratching the miserable ground here and there, to eke out a meagre living with a few potatoes"). Small wonder, too, that so little of Warlock's Achillbeg correspondence has survived: the island had no Post Office and no letter-box ("our posts are infrequent – three a week at most"), and even that level of service relied on "someone" – named here for the first time as Johnny Kilbane – going over to the the mainland in person.

One of the book's most important sections is its unique glossary of the placenames of Achillbeg, their meanings and pronunciations. Scan the map and marvel at *Bearna*

*Glaise* ("gap of the fairy cow"), *Tobar an Chuidín* ("well of the hag"), *Oileán an Sciorta* ("land of ticks"), and *Macalla*, a flat area on the inland side of Heseltine's lodgings, "where an echo may sometimes be heard". Fascinating, too, are the references to local folklore: giants and little people, ghosts and mermaids, of course – but weasels? The ways of Achillbeg weasels are picturesque indeed, including attendance at one another's funerals. And badgers? Once badgers arrived on the island in the 1950s, many believed it would mean the beginning of the end for human habitation, and so it proved. Even the coming of electricity to power Achillbeg's lighthouse in 1964 could not deter the last residents from leaving a year later, although several cottages have since become holiday homes.

The final quarter of the book is of particular interest to Warlockians, notably Chapters 7 to 9 which cover education, the schoolmaster Francis Power, known as *An Paorach*, and the three famous men believed to have stayed with him, Sean MacBride, Douglas Hyde and Heseltine himself. Images of *An Paorach's* home, the only two-storey building on the island, and the school in which he taught show that the roof of each has now caved in, while an annotated floor-plan of the house allows us to imagine the spartan accommodation, including Heseltine's quarters in one of two upstairs bedrooms. "It would barely have been possible to stand upright in them," remarks Jonathan Beaumont, before his eye falls upon traces of paint on the surviving woodwork: "bright colours – blue, red and green ...".

Several interviewees gave Beaumont "detailed memories of the *Paorach* himself, and of life in the year 1918", although perhaps not surprisingly, "nobody remembered this particular young English visitor". But a vivid picture certainly emerges of Heseltine's all-action host: a swimming, sailing and karate enthusiast who revived Gaelic football and hurling on the island as well as introducing chess and backgammon, Morse code and shorthand. He was, according to Beaumont, a "people

person": running night classes alongside his school on an annual salary of £56; taking young people fishing or to dances on the mainland; advising them to avoid cancer by eating garlic; and saving a man from drowning. Heseltine's own pen-portrait – "a charming person of great versatility and strange experiences – the very embodiment of enthusiasm – living only for the preservation of the Irish language" – is again corroborated by the testimony of others. "He passionately instructed us in the idea that the Irish language, song, history, games and anything Irish was more worth while than anything," recalled one pupil, while others described *An Paorach's* "non-bigoted view of Irishness" and the motivational slogan "*An Ghaeilge Abú!*" ("Up with Irish!") which he jotted in school exercise-books. Music is also confirmed as a consuming passion: Heseltine's "champion bag-piper" founded the Achillbeg School Pipe Band and played the violin. Was there anything which this Hibernian Superhero could not do? His only perceived weakness was a failure to master the accordion.

There is some shaky detail in the biographical sketches of Heseltine and *An Paorach*, and access to Irish-language and local newspaper sources might have established a broader context for the significant contemporary cultural movements in Mayo such as *Scoil Acla*, in which *An Paorach* collaborated with Emily Weddall, and the subscription scheme to build his house on Achillbeg, spearheaded by Hyde as President of the Gaelic League. It also seems to me a shame not to know which of Beaumont's witnesses said what (there are few citations in the book of any kind) and where what is (the half-page index is inadequate for navigating the remaining 207 pages). But this is a pioneering and ambitious project and essential background reading for anyone interested in the Celtic Warlock. Warmly recommended.

Rhian Davies

## PWS HIRE LIBRARY

This important resource is one that relatively few people seem to know about. One of the Society's aims is to encourage performances of Warlock's music and the Hire Library facilitates this. It contains most of Warlock's output and is available to any who wish to promote Peter Warlock through performance or scholarship. Hire fees are currently negotiable. Amateurs or students with limited resources would not be expected to pay the same rates as professionals or commercial organisations, for example. Individuals or groups wishing to hire material should contact the Hire Librarian, Robin Crofton for more information. Details are given on the front page of this Newsletter.

The following list is believed to be correct at the time of going to press but the content of the Library is continually enlarged. Numbers in brackets indicate the number of copies available.

### Choral Volumes

1. **Sociable Songs with piano & optional unison or two-part chorus** (52): (*Good ale, Peter Warlock's fancy, Twelve oxen, The toper's song, One more river, Maltworms, The cricketers of Hambledon, Fill the cup, Philip*)
2. **Sociable Songs: Part-songs for male voices & piano** (21): (*Captain Stratton's fancy, Piggesnie, One more river, The lady's birthday*)
3. **Carols for unison voices** (39): (*Adam lay ybounden, Balulalow, Tyrley, tyrlow, The first mercy, What cheer? Good cheer!, Where riches is everlastingly, Carillon, carilla, The five lesser joys of Mary*)
4. **Carols for SATB** (55): (*As dew in Aprylle, Benedicamus Domino, Bethlehem Down, A Cornish carol, I saw a fair maiden*)
5. **Part-songs for SATB** (64): (*Three Belloc Songs* (arr. Fred Tomlinson): *1 Ha'nacker Mill, 2 The Night, 3 My Own Country, The birds, The rich cavalcade, The spring of the year*)
6. **Unison with piano** (60): (*I have a garden, Little Trotty*)



*Wagtail, Rest sweet nymphs, Yarmouth Fair, Pretty ring time, The countryman, Jillian of Berry, Queen Anne*

**7. Mixed choir, unaccompanied** (60): (*The full heart, A Cornish Christmas carol, Corpus Christi, All the flowers of the spring, Call for the Robin-redbreast and the wren, The shrouding of the Duchess of Malfi*)

**8. Upper voices** (2 and 3 parts with piano) (59): (*The Bayley berith the bell away, Lullaby, Mourn no moe, Milkmaids, Chanson du Jour de Noel (Song for Christmas Day)* English version by David Cox, arranged by Fred Tomlinson, *The first mercy*)

**9. Transcriptions for SATB** (59): (*By a bank as I lay* (Thomas Ravenscroft), *Can she excuse my wrongs* (John Dowland), *What if I never speed* (John Dowland), *Cherry ripe* (Robert Jones), *Sweet come away, my darling* (Robert Jones), *Every bush new springing* (Michael Cavendish), *Though choler cleapt the heart about* (Thomas Whythorne))

**Vol. 1 Sociable songs** – Chorus parts only (177)

**Choral – single copies** (many in poor condition)

*Adam lay ybounden* (1), *All the flowers of the spring* (42), *As dew in Aprylle* (98), *The Bailey berith the bell away* (2), *Balulalow* (62), *Benedicamus Domino* (34), *Bethlehem Down* (37), *Call for the Robin-redbreast and the wren* (42), *Carillon carilla* (11), *A Cornish Christmas carol* (1), *A Cornish carol/The rich cavalcade* (31), *Corpus Christi* (25), *The countryman* (10), *The cricketers of Hambledon* (16), *The first mercy* (19), *The full heart* (1), *I saw a fair maiden* (41), *The lady's birthday* (39), *The five lesser joys of Mary* (15), *Lullaby* (31), *Maltworms* (21), *Mourn no moe* (22), *One more river* (2), *The spring of the year* (15), *The shrouding of the Duchess of Malfi* (42), *Twelve oxen* (8), *Where riches is everlastingly* (30), *What cheer? Good cheer!* (32), *Yarmouth Fair* (20).

*Three Carols* – vocal scores only: *Tyrley tyrlow, Balulalow, The sycamore tree* (60); (one photocopy of the full score)

**Arrangements:** *Pavane* (from *Capriol*) A Jacobs (32), *Come to Bethlehem* (from *Capriol*) Dom. Greg Murray (12), *Cherry ripe* – arr. Warlock (25).

## Songs

**Complete Edition, Volumes 1 - 8** (2 of each)

**Volume 9** (voice and string quartet), master copies only – order on request: *Corpus Christi, Chopcherry, The fairest may, Mourn no moe, My gostly fader, My lady is a pretty one, My little sweet darling, A sad song, Sleep, Sorrow's lullaby, Take o take those lips away.*

**New Peter Warlock Critical Edition:** Volume I: Songs 1911-1919 (high voice); Volume II: Songs 1911-1919 (medium voice); Volume III: Songs 1912-1922 (high voice); Volume IV: Songs 1920-1923 (medium voice); Volume V: Songs 1923-1928 (high voice); Volume VI: Songs 1923-1926 (medium voice).

*The curlew:* 3 full scores; 3 vocal scores; parts: Fl., CA, Vln I, Vln II, Vla, Cello (Vla Missing) – 2 sets

*A 'Curlew' Companion* arr. Fred Tomlinson for Flute (Alto Flute), Oboe (Cor Anglais) and String Quartet:

(*The cloths of heaven, Robin Goodfellow, Thou gav'st me leave to kiss, There is a lady sweet and kind, Sweet and twenty, The batchelor, The fox, Away to Twiver*)

*A Book of Songs; A first book of songs* (a bit messy); *A second book of songs* (a bit messy) all published by OUP  
*Warlock Songs* (Boosey & Hawkes) (2) (one a bit messy)  
*The first mercy* (B&H) G minor; *As ever I saw* (B&H) E flat; *Captain Stratton's fancy* (Augener) F; *Good ale* (Augener) F; *My own country* (OUP) F; *The everlasting voices* (ending by Anthony Ingle) (Thames)

**Piano Solo:** *Folk-song preludes; Valses Rêves d'Isolde*

**Orchestral/Band Material, arrangements and transcriptions:**

*Capriol* – full orch.: 1 Score; parts: 2 Fl, 2 Ob, 2 Cl, 2 Bsn, 4 Hn, 2 Tp., 3 Tbn, Tba; SD, Timp, BD, Cym; Stgs: 7,6,4,5,2

*Capriol* – string orch.: 2 Scores; Stgs: 9, 9, 6, 5, 4

*Capriol* – arr. Eric Crees for 10 brass insts: Score; parts: Tp I (picc. B flat), Tp 2 in D/E flat, Tp 3 in B flat, Flugel, Hn. in F, 3 Tbn, Bass Tbn, Tba

*Capriol* – transc. for Violin & Piano by Joseph Szigeti (1)

*Serenade* for Frederick Delius: Score; Stgs: 6, 6, 4, 4, 3

*Serenade* for Frederick Delius arr. Tomlinson (Pno duet) (1)

*An old song:* Score; Parts: Fl, Ob, Cl, Hn; Stgs (1 of each): Vln I, II, III, IV, Vla, Vcl I, II, Bs

*An old song* transc. clarinet & piano by John Mitchell (2)

*Balulalow:* Stg orch.: Score; Stgs: 8, 8, 4, 4 (no Bs)

*Maltworms:* song orch. PW: baritone solo; unison male voice chorus & full orchestra: score only

*Maltworms:* arr. Tomlinson: piano (6 hands) from full orch. version

*Maltworms:* arr. Tom Rouncefield: some parts, no score

*Two Songs* – full orchestra: *A sad song, Pretty ring time:* score; parts: 2 Fl, 2 Ob, 2 Cl, 2 Bsn, 2 Hn, Glock, SD, Cel; Stgs: 4, 4, 3, 3, (no Bs)

*Codpieces:* arr. Tomlinson (piano duet) (2)

*Codpieces:* arr. Malcolm Rudland (organ) (2)

*Codpieces:* arr. Carey Blyton & John Mitchell (sax 4tet SATB: 3)

*The old codger:* arr. Fred Tomlinson for "Bartók combo": score only, no parts. Parts: Cel, Hp, Pno, Perc.; Stgs: Vlns div. a 4, Violas div. a 2, Vcl. a 2, Bs a 2

*Mr Belloc's fancy:* arr. Crees for 10 Brass Insts: parts: Tp 1 in E flat, Tpt 2 & 3 in B flat, Flugel, Hn in F, 3 Tbn, Bs Tbn, (Tba missing)

*Fill the cup Philip:* arr. for Brass Band: Score: Ct., 2 Ten, 2 Bar, Euph.

*The cricketers of Hambledon:* arr. for Brass Band: Score: Ct, 2 Ten, 2 Bar, Euph.

*Love for love:* arr. ?Vollam: 4 Tp, Hn, 4 Tbn, Tba, (Tp 2/Bs Tbn. missing)

*A Warlock suite:* Vln & Pno: arr. David Cox from some of the songs (2)

*A Warlock Suite:* Clt & Pno: arr. David Cox from some of the songs (2)

*Milkmaids:* arr. For Pno solo (1)

*Adam lay ybounden:* Photocopy of Stg 4tet version (OUP)

**PW transcriptions**

Purcell: 3, 4 and 5-part *Fantasias* for strings arr. PW/Mangeot: full score and min. Score:

Five Parts: *Fantasia upon one note*: (3) Vln I, (3) Vln II, (3) Vla. I, (1) Vla. II, Cello

Four Parts: (1) each of Vln I, Vln II, Vla, Vcl

Three Parts: (3) Vlins, (3) Vlans, (3) Vcl

Robert Parsons: *Je File* for String orch. ed. PW/ Mangeot (3) Vln I, (2) Vln II, (2) Vla, Vcl I, Vcl II, (Bs)

John Dowland: *Lachrimae*: transc. PW: Score; Parts: Vln I, Vln II, Vcl I, Vcl II, Lute

John Dowland: *When Pheobus first*: transc. PW, SATB

The lute music of John Dowland transc. & ed. for Pno by PW  
Matthew Locke: *6 String Quartets*, transc. PW/ Mangeot: Score, Parts

Delius: *So sweet is she*: orch. PW: Score Parts: 2 Fl, 2 Ob, 2 Cl, 2 Bsn, Hn; Stgs: 1, 1, 1, 1, 1

Delius: *On hearing the first cuckoo in spring*: Brass Band arr. PW: Score (inc. PW's MS); Full Brass Set

Delius: *In a summer garden* & Dance rhapsody: arr. for Pno duet by PH

Delius: *Brigg Fair*: arr. for 2 Pnos by PH

Delius: *Air and dance*: arr. for Vn and Pno by PH

Delius: 4 works transc. for pno solo by Eric Fenby & Philip Heseltine: 1 *A song before sunrise*; 2 *On hearing the first cuckoo in spring*; 3 *In a summer garden*; 4 *Late swallows*

Martin Peerson (1620): *Cuckoo* & *Come pretty wag* transc./edited by PW: 2 Tr voices and Pino

French Ayres from Gabriel Bataille's *Airs de differents auteurs*: transc. PW: Voice and pno

*English Ayres* (Elizabethan and Jacobean) transc./ed. PW & Philip Wilson: Six vols in separate books (two photocopied); the whole bound in one book

Three Books of *Elizabethan Songs* with string quartet, originally composed for one voice to sing and four instruments to accompany. Transc. from 16th and early 17th century MSS by PW

*Pammelia* and other rounds and catches by Thomas Ravenscroft, transc./ed. PW

*Seven Sociable Songs* from the repertoire of John Goss and the Cathedral Male Voice Quartet, arr. & composed by E J Moeran, Hubert Foss, C W Orr, S Taylor Harris and Reginald Paul (*Mrs Dyer the baby-farmer* was taken down from the singing of Mr William Bushnell of Begbroke, Oxon. by Peter Warlock). Incomplete: *The Brewer's Man* is missing (pages 20-23)

*Out of the orient crystal skies* Words and music anonymous early XVII century Transcribed and arranged by Peter Warlock For SATB1B2

#### Books

*The collected letters of Peter Warlock*: 4 Volumes ed. Barry Smith

*The occasional writings of Philip Heseltine* (*Peter Warlock*): 4 Volumes ed. and introduced by Barry Smith

*Peter Warlock: The life of Philip Heseltine*: Barry Smith  
*Capriol for Mother: A memoir of Peter Warlock and his family by his son*, Nigel Heseltine

*Peter Warlock: a memoir of Philip Heseltine*, Cecil Gray  
*The music of Peter Warlock: a critical survey*, I A Copley

*The Crying Curlew: Peter Warlock, family and influences, Centenary 1994*, Ian Parrott

*Peter Warlock: A centenary celebration, the man – his music – his world*, compiled and ed. David Cox & John Bishop

*Frederick Delius*, Peter Warlock

*Warlock and Delius*, Fred Tomlinson

*Warlock and Blunt*, Fred Tomlinson

*Warlock and van Dieren*, Fred Tomlinson

*A turbulent friendship: a study of the relationship between D H Lawrence and Philip Heseltine* (*Peter Warlock*), I A Copley  
*A Peter Warlock handbook Vol 1*, Compiled by Fred Tomlinson

*Merry-Go-Down*, "Rab Noolas"

*Gurney, Ireland, Quilter and Warlock: English solo song guides to the repertoire*, Michael Pilkington: (1 hardback and 1 paper copy)

## AUCTION

### The Grand Warlock Auction – Part 5

The Auction continues to bring in extra money for the Society, and Part 4 in the last Newsletter realised £117 for the Society's funds. For those newer members, put very briefly, a cache of Warlock items came to light in 2003; it belonged to E Arnold Dowbiggin, and was kindly donated to the Society by his daughter, Lyndall Holt. It was felt the best way all members of the Society could benefit was to auction the items via the Newsletter.

Shortly before the publication of this Newsletter we learned that Mrs Holt has died. We should like to express our condolences to her family and friends and, in her memory, re-iterate our gratitude for her generous donation of these items, the sale of which will help the Society so much.

The fifth instalment follows below and the same rules apply as previously. (I won't repeat these here: anyone not having access to Newsletter 73 should contact me and the relevant information will be provided). Overall the condition of the items is generally very acceptable, and as a rough guide I have categorised them 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 requirements 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 (not phone or fax), and must be received by midday on 30<sup>th</sup> November 2005. Any questions about all aspects of the auction should be directed to me, *i.e.*, not to the Newsletter Editor.

## Abbreviations

EAD = E. Arnold Dowbiggin

PW = Peter Warlock

\*\*\* = an item bearing a note in EAD's hand, stating that it originated from Warlock's own library, having been given to EAD by Bernard van Dieren after Warlock's death.

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 101: *English Ayres* transcribed by PW and Philip Wilson. EADS. Six volumes, all VG, and in thick folder. Original editions of 1927 to 1931. An opportunity to purchase this collector's item! MB £75

Lot 102: *A Second Book of Songs* – the OUP volume (1968?) with the orange cover containing 13 songs. EADS. VG MB £4

Lot 103: *My lady is a pretty one* – published as a facsimile of PW's manuscript by OUP in 1956 following its then recent discovery. VG MB £3

Lot 104: Dorset Folk Song – a beautifully copied manuscript in the hand of EAD of Moeran's arrangement for men's voices of *A rosebud in June*. Brown paper wrappers stitched on. EADS. VG MB £5

Lot 105: *Peterisms* (First Set) – presumably a first edition in faded royal blue cover. EADS. F MB £3

Lot 106: *Two short songs (I held love's head and Thou gav'st me leave to kiss)* \*\*\* EADS. I almost hesitate to describe this item as in fair condition, as the copy is torn and split along the fold. Contents are good though. MB £5

**The following items are in single song format:**

Lot 107: *Dedication* – VG EADS. MB £2

Lot 108: *I have a garden* – VG EADS. MB £5. I've put a higher figure on this as Michael Pilkington has suggested it could be something of a rarity (i.e. in its single song format). Apparently neither the British Library nor Fred Tomlinson have it in this form!

Lot 109: *Lullaby* – low voice version. EADS. F MB £2

Lot 110: *Maltworms* – \*\*\* EADS VG. An original edition with a woodcut (presumably by Hal Collins) of an Elizabethan gent holding a glass and jug illustrating the cover. EAD notes in pencil on the front that it was out of print by April 1934. When you look at the music it's apparent the printing department at OUP didn't get it quite right, as the paper size is too big! MB £8

Lot 111: *The sweet of the year* – EADS. VG MB £2

Lot 112: *My little sweet darling* – low voice version. EADS. VG MB £2

Lot 113: *The droll lover* – EADS G MB £2

Lot 114: *Awake, ye woeful wights* – by Richard Edwards (1564). Transc./ed. PW. G MB £2

Lot 115: *My true love hath my heart* – an anonymous setting of the famous Sidney lyric, transc./ed. PW. VG MB £2

**The following are in choral song (i.e. smaller) format:**

Lot 116: *The birds* – unison voices and piano. Joseph Williams edition of 1927. EADS. G MB £1

Lot 117: *What cheer? Good cheer!* – unison voices & organ (or piano). Winthrop Rogers 1928. EADS. G MB £1

Lot 118: *Three Carols (Tyrley tyrlow, Balulalow and The sycamore tree)* – vocal score (chorus and piano). OUP 1923. EADS. VG MB £3

Lot 119: *Rest, sweet nymphs* – unison voices and piano. EADS. VG MB £1

Lot 120: *Sleep* – unison voices and piano (it's worth remembering this and the last number were first issued as unison songs!). Signed and dated by EAD in 1927. VG. This item is stapled into a paper cover of EAD's design. MB £3

Lot 121: *In Sherwood lived stout Robin Hood* – by Robert Jones (1609). Transc. PW and Philip Wilson for unison voices and piano. EADS. VG MB £1

Lot 122: *What if I never speed* – by John Dowland (1603). SATB. Transcribed and edited by PW. VG MB £1

Lot 123: *How like a golden dream* – by John Cooper (1613). Unison voices and piano. Transc./ed. PW. VG MB £1

Lot 124: *To music bent is my retired mind + Thrice toss these oaken ashes in the air* – by Thomas Campian. Unison voices and piano. Transc. PW and Philip Wilson. EADS. VG MB £1

Lot 125: *Alas, I faint with sighing* – by "d'Incerto" (early XVII century). Part song for STTB, transcribed by PW (OUP 1926). In a letter to EAD dated 1st July 1930 PW refers to this as "a perfect gem", stating that a copy was enclosed for EAD to explore. Presumably this is likely to be that very copy! EADS. VG MB £3

The previous parts of the auction have stopped at 25 lots per instalment, but this time I am adding an extra one which I am referring to as the "Van Dieren Lot". This consists of three choral items by Bernard van Dieren, all for two part unaccompanied voices:

a) two copies of *With margerain gentle* – dedicated to his son, Bernard. OUP 1925.

b) one copy of *Good day, Sire Cristemas* – also OUP 1925

c) two copies of *Wherefore shall I hang up my bow* – another one dedicated to his son. OUP 1927. This is printed on card (two sides). All items have the EAD stamp, and are in G to VG condition. MB £3 for all three.

Some readers may be wondering whether I've reached the bottom of the barrel, as it were, but let me assure them the Auction has at least two more instalments to run!

**John Mitchell**

## EVENTS (continued)

There is to be a series of Concerts and other events to mark the Centenary of Elizabeth Poston. Of particular interest to Warlockians will be a concert given at St. George and St. Andrew's Church, Stevenage on Saturday 29<sup>th</sup> October 2005 by the Stevenage Symphony Orchestra, under Peter Britten, which will include *Capriol* in the version for full orchestra. Contact: John Alabaster, (01438) 355055

# GWYL PETER WARLOCK FESTIVAL, MONTGOMERY

Following the success of the first Peter Warlock Festival in 2002, we are delighted that another celebration of the composer's mid-Wales connections is taking place, this time hosted by Montgomery Civic Society. Dr Rhian Davies has devised a varied programme of performances and talks, a workshop and an exhibition. Highlights include the distinguished Home Office pathologist, Professor Bernard Knight CBE, who will re-examine the evidence at the exact time of Warlock's death 75 years on; and BBC Cardiff Singer of the World Rosenblatt Recital Prizewinner, Andrew Kennedy, in his first major Warlock performance.

Chris Sreeves is kindly organising tickets and accommodation for PWS members and can also advise on transport. Please book early for demand is expected to be high for these unique events. This is the draft programme and any updates will be available via Chris and the PWS website:

## Friday, 16 December 2005

1930 – Montgomery Civic Society Annual Lecture – Dr Rhian Davies: *Peter Warlock in Montgomeryshire*

## Saturday, 17 December

0930 – **Greetings** by Montgomery's Town Crier, Sue Blower, followed by a walking tour of Warlockian sites, including Montgomery Castle and Gaol

1030 – **Opening** of Peter Warlock exhibition and coffee

1130 – **Lecture**, Bernard Knight CBE, Professor Emeritus of Forensic Pathology, Cardiff University: *Peter Warlock's death: a mystery or not?*

1230 – **Lunch**

1400 – **Lecture**, Professor M Wynn Thomas, Director of the Centre for Research into the English Literature and Language of Wales, Swansea University: *Nigel Heseltine: forgotten border writer*

1530 – **Tea**

1600 – **Lecture**, Dr Brian Collins: *Peter Warlock's Christmas music*

1800 – **Supper**

1930 – **Recital**: Andrew Kennedy (tenor) & Simon Crawford-Phillips (piano)

2130 – **Informal music-making**

## Sunday, 18 December

0845 – **Rehearsal** followed by . . .

0930 – **Sung Eucharist**, using the form of service which PW followed as an organist at Llandyssil in 1921: Quindici & congregation, directed by Michael Pilkington

1030 – **Coffee**

1130 – **Workshop** on Warlock's songs, led by Michael Pilkington, with Zoe Challenor (soprano), Paul Carey Jones (baritone) and Seth Thomas (piano)

1300 – **Lunch**

1400 – **Lecture**, John Worthen, Professor Emeritus of D H Lawrence Studies, Nottingham University: *D H Lawrence, Philip Heseltine and the "inner life"*

1530 – **Event** tbc

1730 – **Tea**

1830 – **Christmas music and readings** featuring Warlock's carols: Guilsfield Singers (Suzanne Edwards, director; Tim Mills, accompanist), Zoe Challenor (soprano), Paul Carey Jones (baritone) and Seth Thomas (piano)

## Monday, 19 December

tbc – Warlock project at Abermule Primary School

*The organisers reserve the right to modify the programme.*

Pictures (right): Some views of Montgomery, old and new.





**Andrew Kennedy** (tenor) was born in Ashington, and studied at King's College, Cambridge, and the Royal College of Music in London. He won the Rosenblatt Recital Prize at the 2005 BBC Cardiff Singer of the World, and reached the finals in the main competition. He took first prize in the 2002 Handel Competition, the Song Prize in the 2003 Richard Tauber Competition, and the RCM's Elizabeth Rosebowl for outstanding achievement. Andrew is a BBC New Generation Artist. A member of the former Vilar Young Artists Programme at the Royal Opera, Covent Garden, he has performed roles in *Lucia di Lammermoor*, *Les contes d'Hoffmann*, *Der Rosenkavalier*, *Samson et Dalila*, *The Greek passion*, *Turandot*, and *Otello*. Concert engagements include music by Sir Peter Maxwell Davies, Britten, Bach and Janáček, and he has recorded orchestral songs by Schubert and Liszt with the BBC Symphony Orchestra. Andrew has given recitals at the Wigmore Hall, the Coal Exchange in Cardiff, the Chester International Festival, the Linbury Theatre, Covent Garden, and in studio for BBC Radio 3. Future plans include rôles in *Così fan tutte*

for Glyndebourne Touring Opera, *The rake's progress* for La Monnaie, *L'Elisir d'amore* for Opera North, and *Billy Budd* at the Barbican, recorded for LSO Live. Internet: [www.harlequin-agency.co.uk](http://www.harlequin-agency.co.uk)



**Simon Crawford-Phillips** (piano) graduated with First Class Honours from the Royal Academy of Music and in 2000 completed a Master's degree and a Fellowship at the Guildhall School of Music and Drama. Much in demand as a soloist, chamber musician and accompanist he can be heard regularly on BBC Radio 3. He works frequently with both singers and instrumentalists and appears regularly as a guest with the Nash Ensemble, the ECO Chamber Ensemble, Leopold String Trio and Yggdrasil String Quartet. As a soloist this season, Simon performed a series of Beethoven *Concerti* and appeared at Wigmore Hall, the City of London and Chester Festivals. Future concerto plans include performances of Stravinsky's *Capriccio* at the Edinburgh Festival with the Scottish Chamber Orchestra, Shostakovich in Sweden, Schumann at the Dore Abbey Festival, and performances of the Martinů and Beethoven *Triple Concertos*. A founding member of the Kungsbacka Piano Trio, Simon joined the BBC New Generation Artists scheme in 2000. The Trio has recorded for the Naxos and BIS labels, and in 2003 made its Carnegie Hall début. In 2001, Simon

made his BBC Proms début with his piano-duo partner Philip Moore. Highlights over the last year included concerts at the Edinburgh Festival and return visits to the South Bank, Bridgewater Hall and Wigmore Hall. Future plans include a Concertgebouw début in Amsterdam and a double concerto commission from the German composer Detlev Glanert. Internet: [www.pianotrio.com](http://www.pianotrio.com) & [www.pianoduet.com](http://www.pianoduet.com)



**Professor Bernard Knight CBE** (speaker): The highest-profile investigations in the career of the Home Office pathologist and Emeritus Professor of Forensic Pathology at the University of Wales, Cardiff, have included the Fred and Rosemary West murders in Gloucester, the Mary Bell case in Newcastle, and the ongoing consideration of evidence touching the discovery of the body of Roberto Calvi, the Vatican banker, under Blackfriars Bridge. Professor Knight pursues a parallel career as author of the *Crowner John* historical mysteries (Simon & Schuster), based on the twelfth-century coroner for Devon, and has spoken about his creative work at the Hay Festival of Literature. The tenth book in the series awaits publication and the first was broadcast lately as BBC Radio 4's *Saturday Play*.



**Professor John Worthen** (speaker): John Worthen taught at universities in America and at Swansea before becoming Professor of D H Lawrence Studies at the University of Nottingham, where he remains Emeritus Professor. His career as Lawrence's biographer began in the 1980s and resulted in the celebrated *D H Lawrence: The Early Years, 1885-1912*, the first part of the three-volume Cambridge biography (Cambridge University Press, 1991-98). He is currently working on a life of Frieda Lawrence and a biography of Robert Schumann.



**Professor M Wynn Thomas** (speaker): Director of the Centre for Research into the English Literature and Language of Wales at Swansea University, M Wynn Thomas is a specialist in the two literatures of modern Wales. He has held visiting professorships at Harvard and at Tübingen, chaired the Arts Council of Wales' Literature Committee for five years, and acted as Chairman of the University of Wales Press and *Yr Academi Gymreig*, becoming a Fellow of the British Academy in 1996 and of *Academi* in 2000. His 20 books include the prizewinning *Morgan Llwyd: ei Gyfeillion a'i Gyfnod* (1991); *Internal Difference: Writing in Twentieth Century Wales* (1992); *"The Page's Drift": R S Thomas at Eighty* (1993); *DiFfinio Dwy Lenyddiaeth Cymru* (1995); *Corresponding Cultures: The Two Literatures of Modern Wales* (1999); *Kitchener Davies* (2002); and *Welsh Writing in English* (2003), the first authoritative survey of this body of work.

# SOUTHAMPTON WEEKEND

Warlock, Lambert & Tolkien Weekend at the  
University of Southampton  
29<sup>th</sup> & 30<sup>th</sup> October 2005

Incorporating Warlock's  
Eleventy-First Birthday Concert  
and marking Lambert's Centenary Season

An unprecedented mixture of good music, good talk and good cheer :

- Singers Ian Partridge and David Wilson-Johnson in concert and master-class
- Seven concerts
- Four talks
- Young Artists from the Warlock Invitation Showcase
- Tolkien songs
- Students from the University of Southampton and from the Royal College of Music – for the first time at a Warlock Birthday Concert
- Hosted by pianist David Owen Norris, Head of Keyboard at Southampton
- Excellent pubs and restaurants in and around Southampton, including the significant Warlock Song-pub *The Fox* at Bramdean.

## PROGRAMME

### Saturday 29<sup>th</sup> October 2005

10.30am: Coffee at Southampton Highfield Campus – meet in the foyer of the Nuffield Theatre, where a list of the day's locations will be posted

11am: Dr Brian Collins – *Warlock the European*

11.30am: **Concert** by Young Artists from the Warlock Invitation Showcase

Break for Lunch

1.30-2.45: David Wilson-Johnson **Master-class** on English Song, with students from the Royal College of Music and from Southampton

3pm: Dr Matthew Head (Southampton University) – *Warlock and Eroticism*

Southampton is 75 miles from London. The M3, M27 and A34 provide fast, direct access while the A36 is the main route to the West Country, Bristol and Wales.

From the M3 exit at junction 14, following signs for Southampton (A33). Follow the A33 into Bassett Avenue and follow the map/signs to University campuses. From the M27 (west or east) – leave the M27 at junction 5 (Southampton Airport) and follow the map/signs to University campuses.

Visitor parking: On the Highfield Campus, there is a pay and display car park. The charges here are £2 for up to 4 hours and £4 all day. The car park is sited in the vicinity of Buildings 1 and 16.

3.30pm: **Concert** of Warlock's unpublished selection of bawdy lute-songs *Dildos and Fadings*

4.30pm: Tea

5pm: **Piano Duet Concert** (Norris/Matthew Scott)

Warlock's *Capriol*, Lambert's *Prize fight* and *Trois pièces nègres pour les touches blanches*, and *Blacks and Whites* by the contemporary Finnish composer Ilkka Kuusisto.

7.30pm: **Warlock & Geoffrey Bush Concert** (Ian Partridge/David Wilson-Johnson); to include *The curlew*, *Sorrow's lullaby* and the *Serenade*, and Bush's *Four Songs from Herrick's Hesperides*.

### Sunday 30<sup>th</sup> October 2005

#### all in the Turner Sims Concert Hall

10am: Coffee

10.30: Giles Easterbrook – *Lambert and Warlock*

11am : Ian Partridge **Masterclass** on English Song, with students from the Royal College of Music and from Southampton

Break for Lunch

1.30pm: **Warlock/Lambert Recital** David Wilson-Johnson, David Owen Norris: songs by Peter Warlock & Lambert's *Piano sonata*

2.30pm: Vincent Gillespie, J R R Tolkien Professor at Oxford – *Tolkien and Song*

3pm: **Tolkien Song concert**

3.30pm: Open Forum

4.30pm: **Orchestral and Choral Concert**

Warlock Three Sociable Songs: *Maltworms*, *The cricketers of Hambledon*, *Fill the cup*, *Philip*

Lambert *Concerto for piano and nine instruments* (in memoriam Philip Heseltine)

\*\*\*

Warlock *Capriol*

Lambert *The Rio Grande*

6.30pm : "Afterglow" – many excellent pubs and restaurants nearby!

*The University of Southampton reserves the right to make slight adjustments to the programme.*

Fast trains from London and Bournemouth/Weymouth stop at Southampton Central and Southampton Airport Parkway. Trains from Portsmouth and Bristol/South Wales stop at Southampton Central.

By coach: National Express provides regular services from central London, Heathrow, Birmingham, Bournemouth and the North. Southampton coach station is at Western Esplanade, in the city centre. Our own Uni-link buses connect the University's Southampton campuses and the city centre.

### BOOKING FORM

Please copy the form below, fill it in, and send it (with your cheque made payable to Turner Sims Concert Hall) to:  
 Box Office/Turner Sims Concert Hall/University of Southampton/FREEPOST/SO17 1YN

Warlock Weekend, 29<sup>th</sup>-30<sup>th</sup> October 2005

Your name \_\_\_\_\_

Your address \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Your phone number \_\_\_\_\_

Your email address (optional) \_\_\_\_\_

A ticket giving admission to all events on both days costs £35.  
 A ticket giving admission to all events on Saturday only or Sunday only costs £20.  
 Meals, beverages and accommodation are not included in the price.

Tickets required :

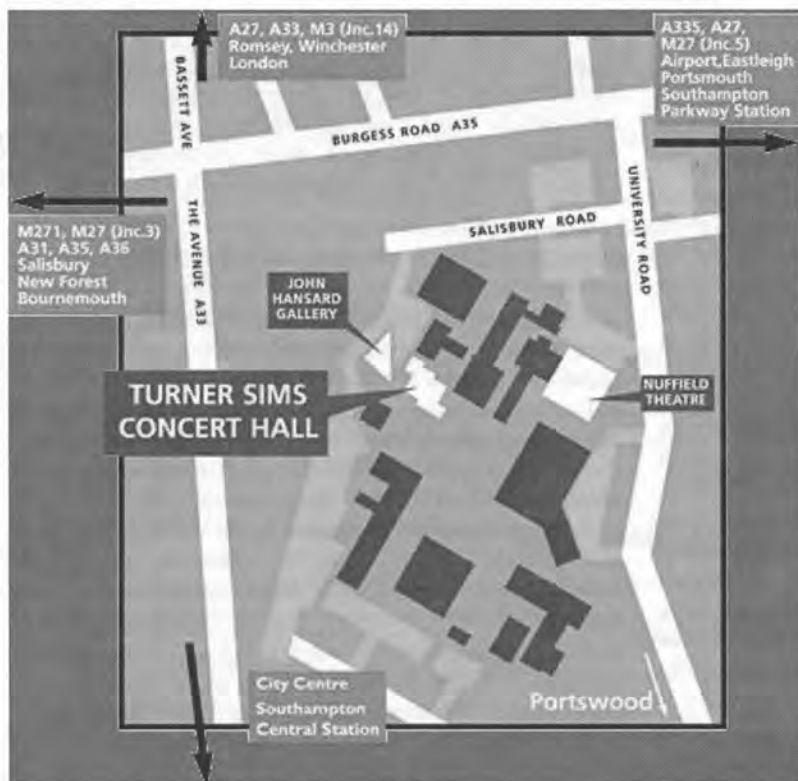
___ (number of) Whole Weekend Tickets @ £35 each	total	£ _____
___ One-Day Tickets for Saturday 29 <sup>th</sup> October @£20 each	total	£ _____
___ One-Day Tickets for Sunday 30 <sup>th</sup> October @£20 each	total	£ _____
<b>GRAND TOTAL</b>		<b>£ _____</b>

Cheques payable to Turner Sims Concert Hall

**Send form to Box Office/Turner Sims Concert Hall/University of Southampton/FREEPOST/SO17 1YN**

Tick here if you would like a list of suggested accommodation to be sent with your ticket(s).

Tick here if you do not want to receive carefully selected information about performances of rare English Music.



The map (left) shows the relevant part of the Highfield Campus. For more information about travel and locations, visit the Southampton University website:

[www.soton.ac.uk/index.shtml](http://www.soton.ac.uk/index.shtml)

(travel information opposite is taken from that site). Those wishing to make their own enquiries about accommodation might find the following websites useful:

[www.buac.co.uk/southampton.html](http://www.buac.co.uk/southampton.html)

[www.databrowse.co.uk/hotels/Hampshire/Southampton.html](http://www.databrowse.co.uk/hotels/Hampshire/Southampton.html)

[www.a1tourism.com/uk/southampton.html](http://www.a1tourism.com/uk/southampton.html)

but this information is offered with the usual disclaimers.

## LETTER

### (... to a different Editor)

That "Cow & Gate" ... again!

Over the years various myths about our colourful composer have emerged, one such being that he was to blame when other musicians drank more than was good for them, and another being that he described Vaughan Williams' *Third Symphony* ("Pastoral") akin to a cow looking over a gate.

The latter has recently re-surfaced in an article on Vaughan Williams appearing in the *BBC Music Magazine Proms 2005* issue. Written by Terry Blain, it describes Warlock as "wrong" in connection with the comment. Readers of that magazine, not conversant with Warlock's activities in the realm of music criticism, could well be forgiven for inferring Warlock was a poor judge of music – which he most certainly wasn't!

Your Hon. Treasurer has responded promptly with (hopefully!) a stout defence of Warlock, by way of a letter to the Editor of that magazine. As it is unlikely to be reproduced *verbatim* there, if it's used at all, I append the text of it here:

I would congratulate Terry Blain on his excellent Ralph Vaughan Williams article that appeared in your Proms 2005 issue. However, I feel there is one small point that can not go uncommented upon, and this is where he delivers Peter Warlock a rap over the knuckles for castigating Vaughan Williams's *Third Symphony* ("Pastoral") as "like a cow looking over a gate".

The original source of this comment is Cecil Gray's memoir of Warlock published in 1934, and reads as follows:

...after a performance of V.W.'s *Pastoral Symphony* he [Warlock] exclaimed, "A truly splendid work!" and then, with a smile, "You know I've only one thing to say against the composer's music: it is all just a little too much like a cow looking over a gate. Nonetheless he is a very great composer and the more I hear the more I admire him."

It strikes me there are two things here: firstly, Warlock was talking generally about Vaughan Williams's music, and not specifically referring to this wonderful piece of music, and secondly, the text suggests a throw-away, affectionate remark made informally to an old friend (which Gray was). Apart from being one of our great song composers and an early early-music scholar, Peter Warlock was, throughout most of his adult life, a perceptive and entertaining music critic (for example, he was one of the first in this country to perceive the worth of Schoenberg and Bartók), and it's highly unlikely he would have really thought of the work in question in terms of "lambkins frisking", etc..

How can we be sure, the reader might quite reasonably ask? I think the answer lies in what Warlock actually wrote, rather than a verbal, off-the-cuff witticism. Perhaps his true opinion is the one that appears in *A Dictionary of Modern Music and Musicians* (1924) where he describes the *Pastoral Symphony* as "...undoubtedly VW's greatest achievement up to the present time.."

So was Warlock wrong, as Mr. Blain's article suggests? I think not – more a case of no case to answer! More to the

point, was Mr. Blain right? Well, I rather think he was in the sense that what he was trying to convey was Vaughan Williams' *Third Symphony* is no nicey-nicey rustic idyll that the listener can simply luxuriate in!

John Mitchell

## CROSSWORD

The answers to the puzzle in Newsletter 76 are as follows:

**Across:** 1 Garsington, 6 Bela, 9 Sleigh Ride, 10 Viva, 12 Heterogenous, 15 Autobus, 16 Gives up, 17 Morrell, 19 Capriol, 20 Rank him above, 23 Uske, 24 Here to stay, 25 Tide, 26 Statuaries.

**Down:** 1 Goss, 2 Reed, 3 Inghelbrecht, 4 Gardens, 5 Old Song, 7 Editorship, 8 Adams apple, 11 Serve Pavlova, 13 Ladmiraunt, 14 Stark-naked, 18 Lambert, 19 Cobbett, 21 Etui, 22 Eyes.

The winner was **Victor Taylor** who received a set of the new edition of the songs kindly donated by Elkin Music.

Apologies for getting the words of *The fox* wrong in the clue to 22 down: "under" should have been "beneath".

[Rumours of a Sudoku puzzle in a future edition are grossly exaggerated – Ed.]

Chris Sreeves

## EVENTS (continued)

### ROH Brass

Two brass concerts, part of the Royal Opera House "12 Days of Christmas" programme, will take place in the Floral Hall on 7<sup>th</sup> and 14<sup>th</sup> December at 1pm. They will both include Eric Crees's arrangements of *Tyrley tyrlow*, *Balulalow* and *Maltworms*. More information: Yvonne Lang, (020) 7212 9534, yvonne.lang@roh.org.uk

### Another ChronotopograPHical Crawl

After a brief hiatus this event will take place again next year (in May or June) along the lines of those that have proved so popular in the past. Once more the perambulation will visit **places in Chelsea associated with Warlock** (Harrods Food Hall, Bury Walk, Dovehouse Green and Tite Street) and the performers will include Malcolm Rudland, Daniel Gillingwater and the Guildhall Brass Ensemble conducted by Eric Crees. The tour will include the statue to Béla Bartók near South Kensington Station. The finalised arrangements will appear on the PWS Website: <http://www.peterwarlock.org>.

Anyone requiring further details at this stage should contact Malcolm Rudland, 32A Chipperfield House, Cale Street, London, SW3 3SA, (020) 7589 9595 (mrudland@talk21.com).