



The Peter Warlock Society

Newsletter N° 78 – Spring 2006

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EDITORIAL

If a picture stands for a thousand words, this is probably the longest Newsletter ever! Like many of you, I suspect, I now have a digital camera and the ease of working with it and the medium it produces has enabled me to put more and more photographs into these Newsletters. It's not so long ago that "cutting and pasting" meant something far more literal than it does now.

Many of the pictures within relate to the Montgomery Festival. What was particularly impressive about this event (a chain of events, really) was the involvement of the local community. I was a participant and, so, had a particular angle on things but I was, therefore, on the receiving end of a process in which folk, genuinely interested, would approach me to find out more about this character who had once walked the same streets and seen the same sights as they now do themselves.

The Southampton Weekend was less fortunate. A major fire in an adjacent building early on the Sunday morning (it made the national news) resulted in the entire University campus being cordoned off. All of the second day's events had to be abandoned as a consequence, a huge disappointment for those of us who had gone and a blow, especially, to the organisers and participants who had put so much effort into it.

On that very Sunday, though, something else happened at another educational institution, this time in London. A performance of all of Warlock's songs – the "Warlockathon" took place at the Royal Academy of Music. Michael Pilkington writes about it inside but, more than that, a recording was made which is to be made available to PWS members. More details are on p. 10 but it is very important to understand that this enterprise is subject to demand. In other words, it depends on take-up.

**PLEASE SUPPORT THIS VENTURE! IT IS A BARGAIN!
3 CDs FOR £10! ALL OF WARLOCK'S SONGS FOR
ONLY 8p EACH! THIS YEAR'S MUSICAL MUST-HAVE!
SEND YOUR ORDER IN NOW!**

Brian Collins

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GŴYL PETER WARLOCK FESTIVAL MONTGOMERY!

It is impossible to truly convey the matrix of sensations that made up this remarkable weekend. The quality and diversity of the events and the speakers and performers who gave them was matched by the enthusiasm and commitment of the local community who supported them not only by their corporeal attendance but through the sense of civic belonging which was so frequently manifest. "If only we had audiences like this in

London!" or some similar comment was a *cri de coeur* heard frequently after one packed-out event or another.

But add to all of this the picturesque locations. The town boasts historic buildings of character, all of them dominated by the Castle and its own distinctive associations. It was fitting, then, that the Festival began with an investigation of the place itself.



Events get under way with the Town Crier, Sue Blower, and Montgomery Town Mayor, Mike Mills.



Two views from Montgomery Castle. In the picture on the right, the building in the foreground is the second County Gaol, later the residence and surgery of another Montgomery legend, Dr Richard Game Phillips, the talented, if eccentric, local GP with whom PW shared more than one bibulous experience.

TREFALDWYN, DECEMBER 16-19 RHAGFYR, 2005



The Dragon Hotel and the Town Hall, venues for the several talks given during the course of the Festival.



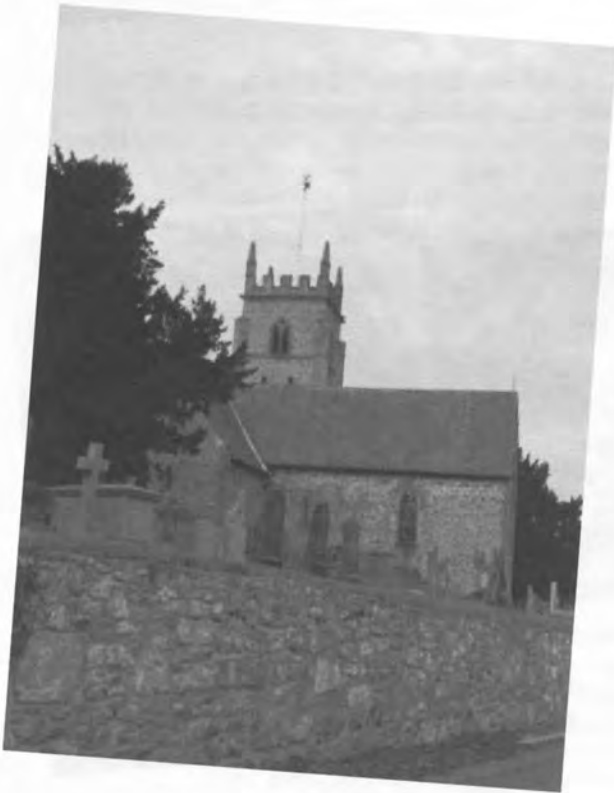
St Tyssil's Church, Llandyssil, where PW occasionally deputised for the organist. Sunday morning's service featured music he would have known.



The face that was everywhere! (More pictures over the page.)



Some of Montgomery's attractive buildings



St Nicholas's Church, Montgomery, outside and in. This was another Festival venue, particularly for the recital given by Andrew Kennedy and Simon Crawford-Phillips on the Saturday evening which proved such a success with visitors and locals alike.



The exhibition of photographs and other material at the Old Bell Museum demonstrated Warlock's links with the town and its environs.



(Left) Zoë Challenor, Paul Carey Jones and pianist Seth Williams who took part in Michael Pilkington's Masterclass. (Right) Paul, Zoë and Seth after their performance at Sunday's concert. (Photo: Rhian Davies)



Sunday's concert was entitled *Coron o Garolau í Peter Warlock* (A Wreath of Carols for Peter Warlock). (Above) the Wreath being carried from St Nicholas's Church and (Right) the Wreath itself (Photo: Rhian Davies)

A few Festival programmes remain which are available for sale at £2 (half price, including postage). Strikingly produced, they contain previously unpublished scholarship by Dr Barry Smith and Dr Rhian Davies as well as photos documenting Peter Warlock's significant links with mid Wales. Please make cheques payable to Montgomery Civic Society and send c/o Dr Rhian Davies, 2 Castle Terrace, The Square, Montgomery, Powys, SY15 6PB.

The five lectures prepared especially for the Festival by Professor Bernard Knight, Professor John Worthen, Professor M. Wynn Thomas, Dr Brian Collins and Dr Rhian Davies are also likely to be published as a monograph. Further information will appear in the next Newsletter.



Was this a Peter Warlock first? Pupils at Abermule Community Primary School take part in a workshop based on Bruce Blunt's poem *The first mercy*. (Bottom right) Zoë Challenor, accompanied by Michael Pilkington, sang Warlock's setting and two of the *Candlelight* songs.



AUCTION

The Grand Warlock Auction - Part 6

It is pleasing to relate Part 5 of the Auction realised £320 for the Society's coffers, and I would thank all of those who gave their support to achieve this very creditable figure. Part 6 continues in similar format as before, and the plum items this time are probably Warlocks own copy of *Sorrow's Lullaby* (not that common an item in any event), and a booklet entitled *English Ayres* (NOT to be confused with the better known and more widely circulated *The English ayre* (1926)! The 32 page booklet offered here was issued by Oxford University Press in 1932). For those new to the Newsletter, the lots being auctioned were once owned by E Arnold Dowbiggin, a friend of Warlock's during his later years. Although known to us as a keen amateur singer, what may come as a surprise is that Dowbiggin tried his hand at song writing in 1925, and three of his manuscript attempts were discovered in the cache of Warlock publications. Although of not great artistic worth, they are being auctioned as curiosities for those interested in collecting Warlockian peripheralia, as it were!

The sixth instalment now 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). As a reminder, when placing a bid always state the absolute maximum you are prepared to pay for an item – up till now experience has shown that successful bidders quite often obtain lots for less than this figure. 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; tel. 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 30th June 2006. 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 Warlocks 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 126: *English Ayres - Elizabethan and Jacobean*. A Discourse by PW. (OUP 1932) 32 page booklet (18.4cm x 12.3cm) EADS VG This is a collection of some of PW's prefaces and pamphlets on early music. A scarce item with, one suspects, a fairly small print run. MB £5

Lot 127: *Saudades* Three Songs (J & W Chester Ltd.) EADS. G MB £3

Lot 128: *Bethlehem Down*. This is the carol as it first appeared in the *Daily Telegraph* on Saturday, 24th December 1927 – EAD has cut that section of the page from the newspaper and pasted it into a paper cover of his own design. F EADS MB £2

Lot 129: *Sorrow's lullaby* *** - for soprano, baritone and string quartet. Dedicated to Arnold Bax (OUP 1927) EADS VG MB £10

The following are in solo song format:

Lot 130: *The cricketers of Hambledon* (Augener 1929) EADS VG MB £2

Lot 131: *The passionate shepherd* – low voice version (Elkin 1929) EADS G MB £2

Lot 132: *My gostly fader* – high voice version (Winthrop Rogers 1919) VG MB £2

Lot 133: *Piggessnie* – low voice version (Augener 1922). This has an inscription by EAD as follows:

Given with the International String Quartet (Andre Mangeot) at Bernard van Dieren's, Sunday May 4th 1930. Peter at the piano. Later tried with Viola d'Amore (Barbara). Ms. String Parts at Van Dieren's

This raises some interesting questions. Firstly, it implies there was a string quartet (or maybe even piano quartet/quintet!) version of *Piggessnie*, although this is not a song we've hitherto known about in another version made by the composer. The comment suggests that Bernard van Dieren acquired the performance material, although Fred Tomlinson assures me there was no trace of this arrangement in the vast quantity of Warlockiana that came his way following the death of Bernard van Dieren Jr. Also intriguing is the "Barbara" referred to; one imagines it is likely to have been Barbara Peache but, if so, it is slightly at odds with the impression we have of her as not being that much of a musician. Does anyone know whether she played the viola d'amore? EADS F (with reinforced spine) MB £3

Lot 134: *Away to Twiver* (OUP 1927) EADS. VG MB £2

Lot 135: *The singer* (Augener 1925) EADS F (with reinforced spine) MB £2

Lot 136: *Autumn twilight* (OUP undated) Cover F (with reinforced spine) Contents G MB £2

Lot 137: *Love for love* – low voice version (Winthrop Rogers 1920) VG MB £2

Lot 138: *As ever I saw* – E flat version (Winthrop Rogers 1919) VG MB £2

Lot 139: *Youth* (Elkin 1929) EADS G MB £2

Lot 140: *O death, rock me asleep* (Anon.) – transcribed and edited by PW VG MB £2

Lot 141: *Beauty is but a painted hell* (Campion) – transcribed and edited by PW VG MB £2

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

Lot 142: *Call for the robin-redbreast and the wren* – for unaccompanied female voices (Winthrop Rogers 1926) EADS VG MB £1

Lot 143: *Come to Bethlehem* – carol for unison voices and piano (Curwen 1952), which is an arrangement of *Pieds-en-l'air* (from *Capriol*) to words by Dom Gregory Murray. This particular creation was described by Elizabeth Poston in the *Musical Times* (January 1961) as "... a liberty he (PW) would not have appreciated. Such a disservice to the distinguished dead is as inadmissible as *Cuddle me, honey* by Chopin." The lot also includes a typed letter to EAD dated 2nd December 1954 from the School Music Organiser of Doncaster Education Committee which seeks to justify the aforesaid liberty! EADS G MB £3

Lot 144: *From stormy windes* (Edmund Turges, 1501) – for three male voices (TBB) transcribed by PW (OUP 1929) EADS VG MB £1

Lot 145: *What make young folks simple in show* (Thomas Whythorne, 1590) – canon for two equal treble voices Transcribed and edited by PW (OUP 1927) EADS VG MB £1

Lot 146: *Now winter nights* (Campion) – for unison voices and piano transcribed and edited by PW (Curwen undated) G MB £1

Lot 147: *Every dame affects good fame* (Campion) – for unison voices and piano transcribed and edited by PW (Curwen undated) G MB £1

Almost finally, as mentioned above, there are the three unpublished songs by EAD himself. Two of them were written under the pseudonym of Simon Faithwaite and one wonders whether he took his cue from PW here (adopting an alias being the thing to do!). None of the three is particularly distinguished, alas; perhaps having experimented by trying his hand at the genre, he realised it wasn't for him and concentrated on singing instead. There's no evidence he returned to original composition later on, although there are some

arrangements of traditional material, which are undated.

Lot 148: *Homage* – song to a lyric by Walter Savage Landon with music by Simon Faithwaite (EAD). A single sided ink manuscript in the hand of EAD, with a few pencil amendments, dated 1925. F MB £3

Lot 149: *With rue my heart is laden* – song to a poem by A. E. Housman (from *A Shropshire Lad*) with music by Simon Faithwaite (EAD). A two page ink manuscript + title page in the hand of EAD, neatly done and dated 1925. G MB £4

Lot 150: *La vie est vaine* – song to a lyric by Léon Monténacken with music by EAD. A two page ink manuscript + title page in the hand of EAD and dated EAD Oct. 1925. F MB £4

As per the last instalment of the Auction, this one also has a coda where there is an extra item on offer. Let me warn readers straight away that this might be where we thoroughly confuse them! Having referred in the opening paragraph to *The English ayre* (OUP, London 1926) as being a different publication from Lot 126, I can now disclose there is a copy of the former item for auction. *The English ayre* is, in itself, not that rare an item, and is not uncommonly seen on the music section shelves in secondhand bookshops. However, this particular copy has a dust jacket, and one, at that, in quite good condition. It was brought along to a recent committee meeting and most of us there were seeing *The English Ayre* in a DJ for the very first time! (because the front cloth board is attractively decorated, I for one had assumed - mistakenly - it had been issued without a dust jacket).

This copy came to us from a different (i.e., non-EAD) source, originating as part of the estate of the late Miss Steventon. She was a nonagenarian member of the Royal Academy of Music Club, and the Club had been given the opportunity to dispose of various of her books. Mrs Rita Castle, the Club's administrator, thought the Peter Warlock Society would be a suitable recipient and presented the copy to our Vice Chairman, David Lane, at the Warlockathon on 30th October 2005. We are grateful to the RAM Club for making this donation, and having ascertained it was not required in the Warlock Archive at Eton, it was felt the best course was to include it in the Auction as a fund-raiser. Bids of £12 and above are invited (same rules apply).

John Mitchell

Tell someone about Warlock . . .

As there are often a few copies of the Newsletter remaining after the main distribution, it was felt it might be an idea to use them up by giving members an opportunity to nominate someone they know (whether it be friend, relative, colleague, etc.) to receive a copy. The intention here is not necessarily to recruit new members (as much as they are always welcome, of course!), but to spread the word, either about Warlock

or by way of providing a flavour of the sort of work done by the Society. Anyone so nominated would receive also an accompanying (non-pressurising!) letter by way of explanation, and the invitation to you is on a first-come-first-served basis (depending on how many spare copies we have available). If interested, please let me have your nomination(s). Contact details are on the front cover.

John Mitchell

Warlock in Chelsea

Revised April 2006

British Composer, Peter Warlock (1894-1930) by David P. Callaghan



The Walking (from The Publisher of Warlock) by Callaghan

We gratefully acknowledge the sponsorship from the Arts Council of the

THE ROYAL
BOROUGH OF



KENSINGTON
AND CHELSEA

The Fifth Chelsea ChronotopograPHical Crawl

Sunday 14 May 2006 from 11am till late

hosted by the Chairman of the Chelsea Society, David Le Lay

Megaphone and police protection by courtesy of Chelsea Police. All artists and programme subject to change

All events are free with opportunities to contribute to the Peter Warlock Society Registered Charity 257041

11am at Harrods Food Hall entrance, the site of 27 Hans Road, SW3

Although Peter Warlock (1894-1930) was born in the Savoy Hotel, this was his parents' home at the time of his birth

12noon by Imre Varga's statue of Béla Bartók by South Kensington Station, SW7

The Warlock Society motivated £25,000 for this statue, because Warlock helped Bartók come to London for the first time in 1922.

This Anglo-Hungarian Celebration will have each country's National Anthem and music based on each, by Charles Ives and Tibor Pikethy, with Malcolm Rudland conducting the Guildhall Brass Ensemble. There will be speeches by Sir Malcolm Rifkind, MP for Kensington & Chelsea, and His Excellency, Mr Béla Szombati, the Ambassador of the Republic of Hungary.

12.45pm at 7 Sydney Place, SW7 (home of the English Heritage Blue Plaque to Béla Bartók)

The Guildhall Brass Ensemble will play *The Old Codger* within earshot of 6a Bury Walk where Warlock made his arrangement of it for *The Savoy Orpheans*. This will be followed in the garden of 7 Sydney Place by an Anglo-Hungarian reception for our sponsors, to be hosted by Ruck & Ruck, and His Excellency, The Ambassador of the Republic of Hungary. Ruck & Ruck have this Raised Ground Floor flat for sale at £1.5m and can be contacted at 13 Old Brompton Road, London, SW7 (Tel: 020 7581 1741).

from 1pm at The Wellesley Arms, 70 Sydney Street, SW3 (Tel: 020 7352 7924)

Drinks, food, and trips to see the view from Warlock's 1916 flat, from the tower of St. Luke's Church

3pm on Dovehouse Green, Kings Road, SW3

adjacent to the Register Office where Warlock was married on 22 Dec 1916
and on the site of the public mortuary where Warlock's body lay on 17 Dec 1930

Double Warlock & Bartók Concert

Simon Masterton (bass) and the Guildhall Brass Ensemble conducted by Malcolm Rudland

Warlock *Jillian of Berry* (arr. Eric Crees)

Suite : *Capriol* (arr. Eric Crees) : *Basse-Dance, Pavane, Tordion, Bransles, Pieds-en-l'air, Mattachins*

Love for Love (dedicated to Puma, Warlock's wife) (arr. Helen Vollam)

The Countryman (arr. Eric Crees) [with Pat Mills (Country Singer)]

Four Cod-pieces (arr. Eric Crees) : *Dance, Orientale, Beethoven's Binge, The Old Codger*

Bartók *Mikrokosmos 148 - 153* (arr. Chris Mowat) with ballet, choreography by Chelsea Ballet

Richard Rodney Bennett (PWS President) Waltz from *Murder on the Orient Express*

Some of the concert will then be repeated, with the baton being auctioned to help Peter Warlock Society funds, so that the audience can bid to conduct or sing, or for them to nominate others to perform.

c. 5.30pm at St. Wilfrid's Convent, 29 Tite Street, SW3 (Tel: 020 7351 5339)

by kind permission of the Daughters of the Cross

Opposite the GLC plaque to Peter Warlock, the site of his death at 30 Tite Street. Tea and a Warlock concert

with Ronan Magill (piano), Rhian Mair Lewis (soprano) and Sam Evans (baritone)

accompanied by Alan Rowlands (piano) who will also play piano duets with Ronan Magill

from 7.30pm at The Surprise in Chelsea, 6 Christchurch Terrace, SW3 (Tel: 020 349 1821)

Drinks and food at the nearest pub to Warlock's last home

More details see events on www.peterwarlock.org, or contact Malcolm Rudland at

31 Hammerfield House, Cale Street, London SW3 3SG, Tel 020 7589 9595 or mrudland@talk21.com

least introduced this repertoire to a large number of singers and accompanists.

A Warlockathon

Michael Pilkington

On 30th October a Peter Warlockathon was held in the Duke's Hall, to celebrate the composer's 111th birthday. This was a unique occasion in which all of Warlock's 120 or so songs were performed on one day. Organised by Geoffrey Pratley, who acted as compère and accompanied a number of the songs himself, this involved no less than 26 singers and 15 accompanists. Bearing in mind the numbers involved it would be invidious to select individuals. In general the standard was good, the accompanists in particular often managing the difficult piano parts well. Lack of preparation time may explain a number of less good performances, though it was surprising that these often concerned the more familiar songs.

Performed in chronological order of composition, this was a great opportunity to follow the development of an almost self-taught composer. The first ten songs show the influence of Delius and Quilter, and then that of Bernard van Dieren, and are hardly recognisable as the work of the composer Warlock was to become. Then, in a group of songs composed in Ireland and published by Winthrop Rogers, the real Warlock arrived, apparently out of the blue. From then on, in spite of an astonishing variety of subjects and treatment, almost all the songs are instantly recognisable as being by Warlock and no-one else.

Warlock seldom grouped his songs, and in many cases, such as the two sets of *Peterisms*, the songs in the group do not suit the same voices. However, the two real sets – *Lillygay* and *Candlelight* – were highlights of the day. The three Belloc settings also make a group although they were published as separate songs. On the other hand, the *Seven Songs of Summer* are only related by the fact that Warlock composed them all during one summer. If these had been his last songs it would have been clear that his inspiration was flagging, and that he might have had little more to say. However, a year later he wrote *And wilt thou leave me thus*, *The frostbound wood*, *After two years* and *The fox* which are four of his finest songs. Incidentally, this was probably the first occasion that the last two songs were heard as Warlock composed them; the accompaniments of both having been modified by Bernard van Dieren before their posthumous publication by OUP. This was because the performers were using my *New Peter Warlock Critical Edition* for all the songs.

At the end of the day Patrick Mills, Chairman of the Peter Warlock Society, congratulated Geoffrey Pratley and the performers on producing such a very special occasion. It was a pity that the audience was so small, partly due to the fact that the Society had organised a weekend of concerts and lectures in Southampton which meant there were divided loyalties for the members. Even so, this was a very worthwhile occasion, which at

All 123 songs at eightpence each!

WARLOCKATHON

For sale exclusively to members of
the Peter Warlock Society

All his solo songs for voice and piano

Complete on 3 CDs

£10

This will be a properly mastered recording
of the live performance at the
Royal Academy of Music Club
on 30 October 2005
with any consequent slight imperfections.

The offer is dependent on sufficient take-up.
Members are therefore asked to place
their orders as soon as possible,
with a cheque for £10 per set payable to the
Peter Warlock Society.
Please send these to David Lane,
6 Montagu Square, London W1H 2LB.

Ionian Singers/Timothy Salter

St Giles Cripplegate, 27th November 2005

There can be few prospects as ghastly as the dreary, characterless canyons of the Barbican and its surroundings on a Sunday evening. *The Podium* – “a traditional pub” – was traditionally shut, as was *The Crowders Well* where “drinkers must stay inside”; we should be so lucky! I could not bring myself to pay a huge sum for a minuscule bottle of lager in one of the Barbican bars and began to regret getting to the venue unnecessarily early.

But standing apart and aloof from all this grizzliness is the Church of St Giles Cripplegate, the church where John Milton is buried. Although it is a well-known enough venue for concerts and recordings I'd not been there before and it took a little finding. I was there for the Warlock, of course, but I found the entire programme both stimulating and rewarding in spite of the venue's charmless neighbour and, it has to be said, the old buffer sitting behind me (“I'm 79, you know!”) who felt obliged to make inconsequential mutterings after each item.

The show got on the road with a pair of Finzi pieces, *Nightingales* and, before it, the “ode to Joy” *My spirit sang all day*. After these relatively familiar numbers, the first new piece of the evening (a first performance, no less). *Lachrymae* by Helen Grimes is, in her own words, “largely linear in character . . . However there are sections where a more homophonic texture becomes prevalent”. I heard much of this as homophonic anyway. *Malleabilis*, by the choir's conductor, Christopher Salter, had an *agitato*, exuberant first half that became more settled in the second with the piano working as a core throughout while the percussion timbres changed. Joseph Horowitz's *Endymion* featured soprano Elizabeth Drury. The composer himself was present to acknowledge the applause for a piece whose textures and vocabulary reflected the very English sonorities that had begun the evening.

It was, too, a preparation for the second half which began with Thalia Myers playing Cyril Scott's self-indulgent *Lotus land*. It worked well in the acoustic of the church but Constant Lambert's *Elegiac blues* needed a drier ambience.

After Herbert Howells's *The summer is coming* came the two Warlock items. *All the flowers of the spring* was taken slowly but worked well given the aforementioned acoustic which was far from sympathetic towards sibilants. “Survey” and “Sweetest” were rather obvious, but I did like “wind” rhyming with “behind” at the end. I'm sure it's easier to sing and it's the correct historical pronunciation too. *Benedicamus Domino* went at a fair pace; this should really rattle along and I've heard so many performances that don't. Given the reverberation time this was taken at a good speed but it didn't really suit this environment.

Timothy Salter's *Katharsios* brought the recital to a close and involved all of the evening's performers including percussionist Donna-Maria Landowski. Here the church's ambience was just right for the largely

wordless chorus and the variety of piano and percussion sounds. It recalled Messiaen in places but that's not to say it was derivative.

This was a fine concert both in terms of execution and construction. I'm always interested to see which other composers Warlock is placed alongside and the list is growing.

Brian Collins

Warlock [sic] at the Royal College of Music

On Wednesday 23rd November 2005 in the Recital Room of the Royal College of Music there appeared an A4 programme sheet giving neither date nor place, just names of singers and songs, but no mention of which kind of voice the singers were; nor were the names of the singers' accompanists mentioned.

The sheet was headed *PETER WARLCOCK MASTERCLASS with Stephen Varcoe*. Was the RCM trying to emphasise Warlock's masculinity? Had the Masterclass the previous week been called a *FREDERICK DELIARSE MASTERCLASS with Jane Manning*? Unfortunately the RCM concierge did not know of a Warlock or Warlock Masterclass that day, but he did know that Stephen Varcoe was in the room over which looms that “ultra-phallic” tower of the Imperial Institute – Warlock's description to Delius in 1916 when describing the view from his new flat, from where he said the adjacent Royal College of Music was “happily invisible”.

Although the event appeared in the RCM's Autumn brochure “in collaboration with the Peter Warlock Society” and the sheet for the day published logos of the RCM and the PWS, the listed details of PWS officers were of an earlier dynasty! Considering that the Society gave £100 to this event, should not the RCM hierarchy have given a little more respect and paid more attention to detail than this? In the future, some of these singers might become household names as celebrated as Sir Thomas Allen is now; and some Warlockian researchers might want to discover more details of this event when we are all dead and buried. Any such researcher would find evidence of another Warlockian “cock-up”: in the summer of 2001 *the note* (no 18, p. 10) revealed Simona Mihai singing some Warlock (*sic*) songs at the Wigmore. However, from the moment Stephen Varcoe opened his mouth all need for criticism disappeared. His beguiling charm cast its spell for over three hours to an average audience of over 40, consisting of a changing population of students, but only half a dozen Warlockians. Yet there were over a dozen civilians who, I gather, were regulars at such events. At one point Stephen asked a member of the audience, “Are you a Warlockian?” The answer was “No”, but no-one asked him why he wasn't. Neil Mackie, Head of Singing at the RCM, first introduced Chris Sreeves as the Hon. Sec. of the Peter Warlock Society. Stephen was then introduced along

with the dilemma of when and whether to transpose Warlock's songs. Michael Pilkington helpfully stepped in saying Warlock preferred the original keys but often agreed to publication in others.

The session started with a rather pedantic *Take O take* sung by Nathan Vale, the singer Graham Johnson had taken to Champs Hill to sing with him at our 2004 AGM with David and Mary Bowerman.

In all, 14 songs were heard, seven from men and seven from women, with a wide variety of flair and clarity of diction. Stephen was able to give all students much encouragement and, apart from diction, he referred to consistency of tone, the relationship of a particular song to the Warlockian *oeuvre* and its wider place in the English and international song repertoires.

Stephen responded to the students with many memorable phrases which all of them would do well to remember for the whole of their careers: "Don't imbue the song with too much emotion . . . Be less serious . . . No single version of a song is correct . . . When singing about nature, there will always be something more important to reveal . . . The speed of the action of the words is sometimes too great . . . Don't be frightened of treading water water a bit if you lose the words!" Several students were asked to read the words of the poems and it was amazing the effect this had on their performance that followed.

Such juxtapositions of singers inevitably invite comparisons and, although I warmed to many aspects of many performances, the two entities that most struck me were the charm of the Czech, Vojtech Safarik who, in *The countryman*, was singing his first English song. But in *Walking the woods* I found David Del Strother (with is unnamed accompanist) achieving a style, unity and Warlockian aura that created the performance I shall remember most. Considering that some of the accompaniments did fall about, I had to find the name of this pianist for posterity's sake. I discovered it from my peeing partner in the gentlemen's lavatory. Let the world know: he is called James Southall.

Roger A Ramsbottom

Editorial note: I suspect the author here to be employing a pseudonym, albeit one with a pedigree. No less a person than Peter Warlock suggested that Colin Taylor use this name when a professor at the RAM. PW also employed the name himself in 1927 for his Preface to Limericks – "an attempt on the part of honest Bawdry to do battle with privy Prurience, its natural and hereditary enemy whose power has of late been great augmented by the false doctrines of misguided medicine-men and the pestiferous, pseudo-psychopathopornographical endeavour . . ." [etc., etc.]. Could Warlock realise that, nearly 80 years after his death, his and Delius's name would be distorted to concur with "Tertullian's indisputable observation that . . . Inter faeces et urinam nascimur"?

OBITUARY

Geoffrey (Howard) Stern (1935-2005)

Geoffrey was one of those people that you wished could have attended more PWS functions, for his witty observations and general sense of humour always enlivened the events he did come to. It was only after his death, reading the tributes that appeared in national newspapers, that one began to realise just how diverse his activities were, and how intensely he followed them, and that it was remarkable he managed to fit into his schedule the Society and its activities at all.

Some would have known him as an academic at the London School of Economics where, in the mid-50s he had also been a student; some as a radio broadcaster of note (and, even then, on a range of topics from jazz – he had played in pubs and nightclubs and particularly admired Art Tatum – to politics and international relations); and some would have seen his lifelong love of music crystallise, in his later years, into composition. He had known Vaughan Williams who, he claimed, composed at an out-of-tune piano because it sounded more like an orchestra.

My particular memory of him is of an afternoon in mid-Wales when, during the Gregynog Weekend of 1994, groups of us went off to investigate scenery with Warlockian associations. We broke our journey in a hostelry (as you do) and Geoffrey regaled us with anecdotes punctuated by his individual brand of joke.

It was not only Geoffrey Stern's wit that made him stand out. He had a penchant for sartorial exuberance and one of his obituaries recounts the occasion when HRH Princess Anne asked for her car to be stopped, so affected had she been by his appearance.

Geoffrey's mother had been a piano-teacher; it was, perhaps, his innate musicality which he wanted to exploit more than anything else in his richly varied life although he only found the time he needed for it after retirement.

I relish those occasions when I was able to spend time with him.

Brian Collins

NEWS AND EVENTS

New Peter Warlock Critical Edition. Michael Pilkington writes:

I have to report three errors in the new edition, two being errors in the sources which I overlooked, and one being entirely my own fault.

Volume 2, page 44. In bar 12 of *Balulalow* there should be an editorial natural to the first LH a, see the equivalent bar in verse 2.

Volume 6, page 41. Three bars from the end the last g'

in RH should have an editorial natural, see voice.

Volume 7, page 40. For some incomprehensible reason I omitted the tempo mark: *Allegretto (poco rubato, colla voce)*.

If any other errors are found I hope the finders will let me know of them, so that they can be corrected in any reprints.

A flyer has just come to hand about the **2006 Celebrating English Song series at Tardebigge**: 3rd recital - Ronan Collett, baritone, and Simon Lepper, piano - to include PW *Ha'nacker Mill*, *The night* and *My own country* as well as songs by Barber, Bridge, Britten, Butterworth, Ireland and Vaughan Williams. Sunday, 20 August 2006, 7.30pm (it doesn't actually say!), preceded by a free pre-concert talk on *The art of reviewing song* at 2pm by Christopher Morley, music critic of the Birmingham Post. Further info - Jennie McGregor-Smith, 01527 872422; song@mcgregor-smith.com.

A new CD by Paul Martyn-West (tenor) and Nigel Foster (piano) includes *Candlelight*, *Along the Stream*, *Take O take those lips away*, Heracleitus and the original version of *The Fox*. There are also songs by Moeran & Geoffrey Stern: Dunelm Records DRD0249 - purchase via Paul Martyn-West on 0208 318 7266. We hope to have a detailed review in next newsletter.

All members should have received, in a separate mailing, details of **this year's AGM at Eynsford**. Nearby pubs for lunch are the *Five Bells* and *The Castle*. The AGM is at 2:00pm in Eynsford Village Hall. Visits to Warlock's cottage are to arranged; anyone wishing to visit please contact Chris Sreeves on 07880 780484 or email chrisreeves@csreeves.freereserve.co.uk. Refreshments will be available in the hall during the afternoon

To follow the PWS AGM, **The Warlock Singers** present an afternoon recital at 5 pm at St Martin's Church, Eynsford followed by refreshments. Entitled *Songs of Springtime*, it features the partsong cycle of the same name by E J Moeran (who shared a cottage with Warlock in Eynsford) and choral music by Peter Warlock,

including *Corpus Christi*, choral arrangements of the *Three Belloc songs* (arr. Tomlinson), *Yarmouth Fair* (arr. Armstrong Gibbs), and transcriptions by Warlock of early music, much of which was composed or transcribed during his time in Eynsford. Also featured will be works by Holst, Parry, Ireland and Grainger. The Warlock Singers (www.warlock-singers.org), founded and directed by Graham Dinnage, specialises in English music and has received high acclaim for its performances since its inception in 2004. Tickets are just £5 to PWS members (£8 for non-members) and can be reserved in advance by email: boxoffice@warlock-singers.org or by telephone 01732 866372.

Celebrations to mark the centenary of **Elizabeth Poston** continue. Concerts will feature her own music as well as that of friends and contemporaries including Peter Warlock and there will be a conference to discuss the many different aspects of her output. Further details may be found at <http://www.forstercountry.org.uk/>. Advance tickets for events are available from John Alabaster, 1 Granby Road, Stevenage, SG1 4AR Telephone 01438 355055. The concert on 14th October will, amongst other items, compare PW's and EP's settings of *Cradle song* and *In an arbour green*.

The Delius Festival in Bradford (1st-8th July 2006) will examine Delius and the influence he had on others. The provisional programme includes performances by the BBC Philharmonic orchestra and features artists including Tasmin Little, Wayne Marshall and Julian Lloyd Webber. Further details from Keith Jeffrey, 01274 432472 or keith.jeffrey@bradford.gov.uk.

The life of the late **Trevor Hold** was celebrated at York University in January. As well as Trevor's own music, which included some of his settings of John Clare, there were pieces by Ireland, Orr, Quilter Britten; some Warlock partsongs were performed by the Arktouros Chamber choir.



There has been some speculation of late as to the identity of Captain Stratton, the "old, bold mate of Henry Morgan". Was he a real person or simply an invention of John Masfield? The photograph above might clear up the matter; or it might only obfuscate the situation further. Jonathan Carne writes: "[I am] a Cornishman who lives in **Stratton Terrace**; Society members may be interested to note that I can verify that Captain Stratton is, indeed, alive and well. I have . . . a photograph of the man himself taken recently in the port of Falmouth. He is pictured on the left, accompanied by a wench, an old (but not bald) mate - me - and another character who may very well be Henry Morgan."

Warlock/Lambert/Tolkien Day Cancellation due to the fire

An apology from David Owen Norris

I know there was a lot of disappointment and confusion among participants and public on Sunday. I very much regret this. Questions have been raised concerning switching to another venue, and also the communication of information about the cancellation.

To take the latter point first, various groups and individuals reached different points of vantage. I and a group of participants, for instance, were halted at Building 46, where we found Patricia from the Concert Hall staff, and Kevin Appleby, the Manager. We had no way of knowing that some people had reached the Nuffield Car Park by sneaking round the back of the Library! This was one of the routes that Security had not cordoned off. The intrepid and persuasive Ian Partridge suborned a Sergeant of Police into letting him cross a cordon so that he could at least get as far as Building 46, though by then I had left to ferry people to the railway station.

We considered going round the campus to put up notices at strategic points, but a) we had no means of creating a notice, offices being inaccessible; and b) no way of identifying what the strategic points might be: for instance, we were specifically assured by Security that there was no access at all to the Nuffield Theatre or its car park. At this point Kevin Appleby discovered that, because a footpath across the Common that comes out by the Medical Centre had not been cordoned off either, a member of his Staff had walked to work as usual, and was wondering where everyone had got to. Kevin asked him

to phone the people on the Box Office data base once we had come to a decision regarding cancellation. From a Health & Safety point of view, of course, it was important the member of staff left TSCH immediately. According to Police at the scene, there was a real possibility that toxic gas might be released (this is what delayed the fire-fighters) – and further, they told us that the fire might easily not be out till the evening.

We considered finding another venue, in particular St. Mary's South Stoneham, where the Saturday night concert had taken place. But it was a Sunday, there would be services, and in any case, the day's programme required a good piano. (In the event, a small group of RCM singers went to the church, where they encountered a small group of Warlockians with the same thought. Thanks to a battered upright piano in the church hall, they entertained each other before driving back to London. Excellent!) There was also the question of rehearsal. Even if the Hall became accessible by, say 4.00pm, we could not have rehearsed. And so, with great reluctance, we decided that we had to cancel the whole thing. Security welcomed this decision, and communicated it to every enquirer at the barricades.

So much effort and so much travelling, vanished into thin air. I hope we can take some comfort in the reflection that Saturday's events were really admirable, and enjoyed by everyone. And find some perspective in comparing our inconvenience with the plight of our colleagues who have lost premises, research data, facilities and occupation.

Many, many thanks to all who worked hard towards Sunday's events. I hope the work, even deprived of its outcome, was fruitful.



left: David Owen Norris and Michael Higgins, whose piano-duet recital featured music by Constant Lambert and an arrangement of Delius by Philip Heseltine.



right: Daniela Lehner, accompanied by Jose Luis Gayo Arquillos, performed a clutch of Warlock songs including the *Candlelight* cycle.



left: Singing students from Southampton University, accompanied by Elizabeth Kenny (lute), performed the songs that Warlock collected together as *Dildos and Fadings*,

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