



Editorial

Welcome to the Autumn Edition No. 85 of the Peter Warlock Society Newsletter. This is my first as editor and the task proved to be a very interesting and enjoyable experience. I hope you have as much pleasure in reading it as I have had in putting it together and I would welcome any communications from you with regard to the next Newsletter No.86.

I would describe this edition as having a mixture of light and shade, where tantalising articles of no great import contrast with more weighty and somewhat darker concerns. We start with a short and light article by Malcolm Rudland about a recent sighting of Puma! John Mitchell then shares with us the fruits of his early explorations into the Ian Copley Archive. There are many interesting references in the piece, one quite touching if not disturbing. Although much of the the Archive will be catalogued for the benefit of future research, some items will be auctioned. See this edition's Grand Warlock Auction – part 12. John also describes his search for *The Elusive Warlock Film Footage!* An article on *The influence of the occult on the music of Peter Warlock*, has been contributed by Barry Smith. Being quite substantial it has been split into two parts and part 2 will appear in the Spring 2010 edition. By way of introducing myself I have written this month's article in the ongoing series *How I first came across the music of Peter Warlock*.

We have the usual variety of reviews, including Tim Travers-Brown's CD *The Frostbound Wood*, the BBC Radio3 programme *Discovering Music*, which featured Peter Warlock, the *Re-enactment of Warlock's Conception* before the AGM, and also some music recitals.

Members will be sorry to hear of the death of the first 'Warlock Nutter', Robert Beckhard and we have obituaries from Malcolm Rudland, Richard Valentine, William Perry and Pat Mills. I hope to prepare an assessment of

Beckhard's work and researches regarding Warlock in a future edition and would welcome any contributions.

Miscellaneous items this month are many and varied and there is plenty of good news – eg Warlock CD re-issues, the Society's CD release of Historic Warlock recordings, a possible re-print of Warlock's *Giles Earle: His Booke* and a fantastic special offer for those who have not yet got the four volume *Collected Letters (Ed. Barry Smith)*.

The Peter Warlock Birthday event this year is a play by Alex Clissold-Jones *A Peter Warlock Christmas*. It is not so much a play, more a series of scenarios interspersed with some superbly performed songs and choral works. I saw the first performance at New College Chapel in Oxford just before Christmas 2008 and I can thoroughly recommend it. I hope to see you there! Speaking of social occasions, those held at *The Antelope* are proving to be very pleasant. Unfortunately they are only realistically accessible to people living in or near London. So we are organising lunches in other parts of the country (and beyond), especially places having a Warlock connection. The first two will cater for 'west country' members and be at *The Middlesex Arms*, Ruislip, and the *Air Balloon* in Gloucester. Details of these and *A Peter Warlock Christmas* are at the back of the Newsletter. Much of the news and notices in the Newsletter regarding events and concerts similarly appears to be largely London and Home Counties based, so in order to provide a better service for those further afield, I and the Committee would like to appoint a series of volunteer area representatives or 'Presidents of Regional Chapters'! These would feed relevant information to the editor. More details at the back of the Newsletter.

It only remains for me to thank those who contributed material for this Newsletter and also the Committee for all their help and support. Good reading!

Michael Graves

President Sir Richard Rodney Bennett

Chairman Emeritus Fred Tomlinson 25 Walnut Way Ruislip Middlesex HA4 6TA Tel 020 8845 2439 no e-mail

Chairman and Founder Pat Mills 82 Claverdale Road London SW2 2DL 020 8674 7029 no e-mail

Vice-Chairman David Lane 6 Montagu Square London W1H 2LB 020 7486 1673 davidn.lane@virgin.net

Hon. Secretary Malcolm Rudland 31 Hammerfield House Cale Street London SW3 3SG Tel/Fax 020 7589 9595 mrudland@talk21.com

Hon. Treasurer John R G Mitchell Woodstock Pett Bottom Canterbury Kent CT4 5PB Tel 01227 832871 MMITCHELLJohn@aol.com

Newsletter Editor Michael Graves 43 The Street Hullavington Chippenham Wilts SN14 6DP Tel 01666 837334 michaeljohngraves@tiscali.co.uk

American rep. Richard Valentine 1109 Second Avenue Schenectady New York USA 12303 Tel (001) 518 893-2700 rich@richvalentine.com

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A warm hug from Warlock's wife

What a Warlocky day was Saturday 12 September 2009! Just after our Chairman closed the committee meeting at *The Antelope Tavern* at 1.05pm, our new Newsletter Editor asked me if I'd seen Puma sitting with a laptop in the mezzanine just below our Upper Room. As our civilian members joined us in the bar downstairs for our Social Lunch, I asked if anyone had a camera. "Yes." – "Would you like to go and take a photo of the Puma look-a-like in the mezzanine." – "I can't take a photo of someone I don't know". I returned to say she's Russian and has a boyfriend, but would be happy to have her photo taken. It was taken, but I begged the camera and returned. By then, the Puma look-a-like had her laptop open at our website and was apologising for not having heard of Peter Warlock. "Have you heard of Elgar or Delius?" "No". "Have you heard of Tchaikowsky or Shostakovitch?" "Yes". "Well think of a miniaturist who is a friend of an English version of Shostakovitch". "Could we place your photo next to Puma's in our next Newsletter?" "Yes". "Could we have your address to send you a copy?!" I asked her to look out of the window at my 1969 maroon Morris Traveller. "I've had a car like that since 1972, the first of which was bought at the end of your street from the Morris Traveller Centre, which is now your Islamic Centre, and, last Saturday, I played for a wedding at Gilbert Scot's cathedral-like church of St Mary's, Stoke Newington at the other end of your street."



Puma
(Photo: Fabergé)

As soon as I returned home I found three photos of Puma in various books, but two were the same, one reversed from the other, like the two-faced Warlock on page 34 of the last Newsletter. Both Barry Smith's biography and the 'Centenary Celebration' were published in 1994. Has nobody noticed the photos of Puma in each book are the same, but reversed? At 14.45 I e-mailed Barry Smith in Cape Town asking which was correct. At 15.15 he replied: 'The photo in my book came via Tony Edwards (one of Nigel Heseltine's former wives) who got it from Miss Veronica Manoukian, a niece of Puma's - so I presume mine is the right way round! I'm not sure if Tony is still alive - she used to be a member of the PWS so you should have an address.' At 15.34 I received another e-mail: 'I have just looked at all three books (i.e. my biography, the Centenary Celebrations and the Collected Letters) and the mystery about the reversed photo deepens. I have found what I think is the original photo I was given which I lent to John Bishop. It is the same as the one between pp 128 & 129 in the Centenary Celebration, except it has a piece of paper attached with the penciled

words - 'needs reversing'. I think the one in my biography may be the wrong way round. I immediately forwarded the correct version to our Puma look-a-like.

I phoned Tony Edwards's daughter, Philippa Heseltine in Salisbury who confirmed, as I thought, that her mother was in an old people's home in Dublin and was not in a position to remember which is correct. I knew Veronika Manoukian had died a few years ago, but I had collected her sister Madelaine from 53b Albert Bridge Road in 1994 for article in Newsletter 53, pp 11/13 called 'Madonna in Westminster Cathedral'. This included a biography of Puma, whose real name was Minnie Lucy Channing, but her family called her Bobbie. It was Warlock who had christened her Puma because of feline fickleness. This article reminded me that this disputed photo was one of a set taken by the Parisian photographer, Fabergé, to help



Anna Penteley
(Photo: Leonid Orlov)

her modeling career. She had met Warlock in the *Café Royal* and had sat for Epstein and Augustus John. In Keith Waterhouse's book *Café Royal: Ninety Years of Behemia* on 'the floating population of models', he describes Bobbie as 'perhaps the most beautiful of them all'. Armed with the two books with the two versions of the same photo, I drove over Albert Bridge to find no reply at 53b, but I left a note asking Madelaine to phone me. I then went to the picture framer in Battersea Bridge Road where I had to collect some frames for *The Antelope*. Taking them straight to the tavern, I found that the young lady was still there and she had already forwarded the scan of Puma's photo to her Dad in Moscow, who later agreed on the similarities. I provided her with documentary evidence in Russian of my organ recital tour of the Soviet Union in 1982 to Kiev, Jaroslav, Novosibirsk and Irkutsk, which was two years before she was born. As I left, we shared a warm hug.

Anna Penteley studied social science and research methods at Moscow State University and worked in marketing social research for over five years. After receiving a first class degree she moved to London to study marketing at London School of Business and Finance and works as a freelance market researcher. Her interests include photography, reading, and travelling. If any member would like to meet her, she has agreed to come to our Peter Warlock Christmas play on Saturday 31 October at St Stephen's Church, Gloucester Road, London SW7 and be in *The Stanhope Tavern* between the 4pm and 7.30pm shows (see back cover).

Malcolm Rudland

The Ian Copley Archive and some reminiscences of Peter Warlock and his work

Just after last Easter I visited Brenda Copley at her home in Brighton to collect the Warlock Archive of her late husband, Ian. She had decided earlier in the year to donate this to the Society, and we are both very grateful and very pleased to receive into our possession such a potentially interesting and valuable resource. Much of its contents will probably be stored in the Society's own archive and/or in the British Library for the benefit of future researchers, but it is felt some items might be auctioned off to the Society's membership without detriment (see page 24).

Ian Copley is probably best known to Warlockians for his groundbreaking book on Warlock's music¹ and many of us longstanding members of the Society will recall how the regular yearly delays in the book's publication became something of a bad joke! Although eventually making it into print in 1979, Ian had done the bulk of his research work between the late 1950s and mid 1960s. Fortunately for us he retained the fruits of his labours in an orderly and meticulous fashion, and I would now like to summarise, in a fairly general way, the contents of his archive.

A significant part of the archive is comprised of copies of various articles by, or about, Warlock that had appeared in various newspapers, journals, etc., over the years. Sometimes this took the form of a photocopy of the original source material, at other times the items were copied out in Ian Copley's neat hand, and in certain cases typed up. There are also photocopies of various early music transcriptions by Warlock that were already out of print at the time, and several Sotherby's catalogues which contain details of items of Warlockiana auctioned in the 1960s. One of the prized items is a Peter Warlock bibliography by Susan Rattenbury (1959), copied out by Ian Copley into a hardback notebook.

For the present writer perhaps the various letters to Ian Copley have been the most interesting aspect to explore. There's a whole sheaf of letters from Colin Taylor (still to be looked at), some from Robert Threlfall about Warlock's Delius transcriptions, a few from Paul Ladmirault's widow, as well as various miscellaneous letters. It is to the latter that the rest of this article is devoted as they contain some interesting snippets of information, and a few memories of Warlock from those that were still alive at the time of Ian's researches. Some of the material found its way into Ian Copley's book, but in such cases it is reproduced again here in a fuller context.

A reminiscence of the earliest period of the composer's life comes from Audrey L. Cooper, writing² from Haslemere on 4th February 1963:

We only knew him (PH) well as a very small boy, when he and his mother often came to stay with us (his father died before that time, I don't remember him) and some of us used to go and stay with them in London. We were great friends as children; we were always very fond of Philip in those days, but at that early age children accept each other as they are; I can say however that even then Philip was an entirely individual character, and had a highly original mind - also fond of improving on, & usually dramatising, any game we happened to be playing. I don't remember any special reaction to music (except getting very emotional if a certain tune moved him). That must have developed in later life.

After Philip went to school we saw very little of him, and when we did he had got very shy and aloof - we being chiefly a family of girls this is understandable! After he grew up I never met him again; though his mother, one of the most delightful people I ever knew, always remained one of our greatest friends.

Philip's after life must have been a tragedy, as was his early death, happening as it did. He was of course too clever, one supposes, but there must have been such great possibilities there.

Someone else who had a childhood memory of Warlock was Julian Vinogradoff, the daughter (!) of Ottoline Morrell (Warlock had stayed at their family home in Garsington, Oxfordshire, in 1915). In a letter from Connecticut dated 16th August 1964 she records: *'I remember meeting him (PH) when I was a child of about 9, and he was a very attractive original person.'*

Another recollection comes from a time when, three years later, Warlock was in Ireland. Writing from Monkstown, Co. Dublin on 27th May 1963, Dorothy Robinson responds to a question about Warlock's famed lecture ('What Music Is') at the Abbey Theatre, which her husband, Dr. Lennox Robinson, had organised:

I am sorry I have no recollection of the Philip Heseltine lecture at the Abbey Theatre in 1918.

There were a whole series of lectures in the theatre on Sunday evenings at that time. My mother acted as secretary.

My husband did not really know Philip Heseltine, of course he met him. But I remember him very well indeed as he lived in our house for some time, and always came

in and out to practise on my mother's lovely Steinway piano.

I thought he was in Dublin much more than a year. He took a great interest in my mother's psychic research. At one time his wife turned up, which caused him much worry.

... I was 16 years old in 1918, and although I remember Philip Heseltine very well, I was not of an age when one makes notes of events. I can see him very clearly and remember him as a gentle, kindly person.

... My mother's name was Mrs Travers Smith. Later she practised psychic sittings in London calling herself Hester Dowden.



Hester Dowden
The psychic medium who may well have stimulated Warlock's interest in the occult

On a different tack entirely is a letter from the renowned accompanist, Gerald Moore, who muses on Warlock's songs, and particularly the piano parts. This letter is from London NW6 and is dated 21st March 1963:

Warlock's songs are, in my opinion, almost invariably well-wrought. *Sleep, My own country, The first mercy, Ha'nacker Mill* are the types that show Warlock at his very best, in my opinion. These are the quiet contemplative songs which really can be called first class. (You realise I am expressing a personal opinion.) Warlock overloaded the accompaniment with thick chords in songs of rapid movement - *In an arbour green, Piggesnie, Pretty ring time*, making them too thick to be light-fingered and sometimes too heavily weighted for good balance with the voice. *Piggesnie* is charming and effective enough provided the pianist is almost a virtuoso. In spite of this handicap in his writing Warlock is hardly ever without charm - it is a pleasure

to play *Rest, sweet nymphs*, enjoyable to spank through *Yarmouth Fair*, to float along through *Sweet and twenty*, to swoon over *To the memory of a great singer*.

Yes, decidedly Warlock was a fine song writer and a worthy representative of his time.

He doesn't mention having met Warlock, which is perhaps surprising - one can't help feeling they may well have at least been introduced to each other at some point, bearing in mind Moore was the first to accompany a Warlock song on a commercial recording *Captain Stratton's Fancy*, with bass-baritone Peter Dawson, February 1928).

By contrast, the journalist J.B. Morton ('Beachcomber'), writing from the Daily Express, Fleet Street (letter undated) notes: *'I met Warlock several times, but never knew him well.'* During November 1929 his column in the Daily Express contained various humorous references to "warlocks and heseltines", although when he wrote to Ian Copley he had no recollection of these exchanges with Warlock.

The dance historian and critic Cyril Beaumont (1891-1976) as the person associated with the genesis of *Capriol* is well known, but for the record this is how he described (on 12th July 1962) what happened:

When I had codified the Cecchetti Method of Training in Classical Ballet, I thought of adding other technical works to provide a technical library for the dancer and teacher of today. So I first chose Arbeau's *Orchésographie*. Knowing that Warlock was an authority on Tudor music, I asked him to transcribe the musical examples in the text into modern notation. I do not know what happened to the MS of his transcriptions.

Curiously enough, I think the *Orchésographie* was unknown to Warlock. He was delighted with the book and made use of some of the airs in his *Capriol Suite*, which will doubtless be well known to you.

I expect you know also the origin of "Peter Warlock". Heseltine told me that he saw in an antique shop an old fashioned sampler worked in cross stitch and signed "Peter Warlock", and, attracted by the name, adopted it as his *nom de plume*.

Warlock's services as a transcriber also came to the assistance of the harpsichordist Vere Pilkington. The incident is recounted in Gray's book³ and I would supplement this with an extract from a Vere Pilkington letter (Colares, Portugal, 4th October 1963):

I used to write for the *Mercury* on Music (and on Detective Stories under the name of Francis Lloyd!) when Jack Squire was in charge. I saw quite a bit of Peter Warlock, and occasionally try to introduce *Mr. Belloc's Fancy*⁴ to Portugal. He was a most remarkable man, and had astonishingly reliable taste about Any Music.

... I have actually found the transcriptions from Tablature of Francis Pilkington over which Peter Warlock helped me in discovering the particular arrangement of Tablature (which as usual was remarkably unusual);

... I liked Peter Warlock so much: he was in fact that rare discovery, a Musician; and did not care much about anything else; and like most of us was quite unconvinced by temporary Fashion.

The involvement Warlock had with Jack Lindsay's Franfolico Press is well known⁵ but it might be worth adding here Lindsay's later comments (letter from Castle Hedingham, Essex, August 1963) about the two Franfolico books Warlock contributed to:



Front cover of *The Metamorphosis of Ajax* - a treatise on Elizabethan privies – Franfolico Press 1927

... the handwritten MS of *The Metamorphosis of Ajax* was sent in to the firm, and the man I mention whose name I think was Lionel Jellinek called in answer to my letter. When he found we were interested, he sent PH along. My impression is that PH found the book during his Elizabethan browsings in the BM, had thought it should be revised, and had talked of it to LJ, who had either copied it himself or got someone else to copy it. They thus were co-partners in trying to get the book done. PH cooperated during the production of the book and looked over what was being done, but the intro and editing was almost wholly my work. There were however suggestions on details - I can't recall them with any precision - made by PH.

... In *Mad Loving Tom* he was merely asked to do the musical transcription. My impression is that he had know[n] of the existence of the music book, but either had not looked at it or had done only cursorily. It was

certainly my request for him to do the transcription that awoke his interest in it. He naturally looked through the rest of the notebook while copying the Tom music.

Luckily several of those who knew Warlock well survived into the period following the Peter Warlock Society's inception in 1963, and some of these left their reminiscences as contributions to the Society's Newsletter. One such was the song composer C.W. Orr (1893-1976) whose memories of Warlock were recorded in Newsletter No.4 (January 1970)⁶. Orr had earlier provided some more informal thoughts on his friend in a letter from Painswick, Gloucestershire (dated 24th March [1963?]) which might be read in conjunction with his more formal utterance:

... When I came back to England [1920] I saw him more often from time to time. I must own that, while I liked him immensely, I did not greatly care for his immediate cronies, all of whom seemed of the rather seedy Café Royal type, and all very much under what seemed to me to be the almost hypnotic influence of van Dieren, an extraordinary contrapuntal composer whose music seems now to be entirely forgotten, possibly very unjustly. Warlock would rave about his work and with his usual generosity tried by every means to make it known, but like his then bosom friend Cecil Gray, did not, I think always go about the business of propaganda in the most tactful way.

... Of contemporary composers he had, I think, a great respect for Schönberg as an explorer of new ideas of composition, though I don't think he really liked his music as such; he had much more admiration for Bartok, and (influenced here by van Dieren) professed a great liking for Liszt, Meyerbeer and one or two smaller men of the 19th century; he would dismiss Strauss rather coolly, but thought very highly of the greater Elgar, which was one point we had in common, apart from our uncritical love of Delius, a passion shared by so many young musicians in those days. I always thought his drinking habits were in a curious way rather forced; a kind of bravado, rather than an unfortunate weakness; he seemed to want to live up to the reputation of being a kind of *enfant terrible*, instead of the much more gentle soul he really was. I suppose you know Cecil Gray's book 'Peter Warlock', which is certainly the best study of him in English, by one who knew him for the longest time and saw him with the most critical detachment, as well as having a genuine affection for him too, I imagine. (Gray I never actually met, but used to hear W. speak of him very often).

... To sum up my very inadequate impressions, I would say that Warlock was by nature gentle and generous; his feelings were warped by early struggles against the usual middle-class background, and I think, a

subsequent uneasy conviction that he was one of those half-talents who shoot their bolt early and then have nothing to draw on in the way of a creative bank balance. I think this is the view Gray takes, and I am sure it is fairly, and possibly entirely accurate. Apart from this, I am convinced, without wishing to appear at all priggish, that the rather seedy society in which he moved – pub-crawling, would-be Bohemians, and a somewhat “agin’ everything” attitude – was the worst thing that could have happened to him. Somehow, transporting the Boulevard St Michel to Chelsea never seems to work; what appears natural, or at least innocently amusing in Paris becomes shoddy and second-rate in London, and it was in this sort of milieu that Warlock habitually lived, and which I cannot help thinking drained his creative faculties too quickly. It is true he was born at a bad time, and was not the sort who could have held any teaching post in order to supplement his income, but even so, he had, I believe, a certain allowance from his parents – enough anyhow, to keep the wolf from the studio door, but of course it all went in beer in the end. I myself owe a deep debt of gratitude to Warlock, and shall never forget his kindness to me – possibly the fact that we did not meet too often precluded the possibility of any quarrel between us, but I can truly say that so far as I was concerned no one could have been kinder or more generous in feeling and in practical help.



John Mitchell and
C.W. Orr – May 1973
(Photo: Gordon Honey)

Not everyone shared Orr’s high regard for Gray’s book without reservation. A letter from Hubert Foss’s widow, Dora, not only gives her late husband’s view, but echoes Orr’s last comment about quarrels (writing from London, NW11, on 18th April 1963):

My husband had no definite plans to write a book on Warlock. At the time of his death [1953] he had begun to collect material for a book on Lambert – I think he might have done something about Warlock’s life and, eventually, works as he felt Cecil Gray’s book only told part of the story – so to speak.

My husband wrote a number of articles on Warlock, and, of course, knew him well at one period, but as happened with all Warlock’s friendships, there was a quarrel and for the last years of Warlock’s life, all his business with the O.U.P. was done with Norman Peterkin.



Hubert Foss broadcasting
from a BBC radio studio

Someone who saw the more negative side of the Warlock persona was Vivian Stuart⁷ who provided some brief thoughts on 8th September 1962 (the letter is from Christchurch, Hampshire):

...Warlock had a very wide circle of acquaintances – but had he any friends? I met him several times, but never felt that I understood what he was aiming for. There never seemed to be any direction in his interests. He would get into a terrible rage over trifles which the widest stretch of the imagination could not justify. When he had a little drink – he was either excruciatingly obnoxious or fascinatingly funny. The last time I saw him was when he was in the later condition, lecturing the statue of Quintin Hogg (close to the old Queen’s Hall) on the evil done by establishing polytechnics. Funny – but very embarrassing when one knew the lecturer.



Statue of Quintin Hogg

Finally I would like to quote various parts of a long letter (which, although somewhat rambling, I personally found quite touching) from the painter Augustin Booth Clibborn (from Broadstairs, Kent, 20th June 1961):

I was a great friend of Peter Warlock's – a great friend! I don't want to exaggerate – but for quite a time up to his death I was one of his boon companions. I was at sea not having found my "metier" – it was then that I began painting under the name Augustin Booth. There are so many things I can tell you about him – his character – the character he hid from others. There are so many things!

... I agree! Cecil Gray's biography is misleading although I am uncertain whether I read it or not. We used to meet at Cecil Gray's posh studio and remember their enthusiasm over Delius's opera. It was the discovery of Delius's music on the stall of a second hand bookshop that fired Warlock's enthusiasm and if I am not mistaken started him off on his particular contribution to music. As you know he was profoundly influenced by English medieval song writing - many of his contemporaries were – including Vaughan Williams! – the accompaniment – tapestry like – almost independent of the song.

I copied a whole number of them for him at the British Museum. Much later he re-read them and I remember his astonishment at finding these copies faultless.

Cecil Gray did not like me - thought me rather an interloper. I had known Cecil Gray at Edinburgh University.

Behind his façade Peter Warlock was a very sad man.

With him my opinion has always been that scholarship had killed his creative powers.

... Myself, Augustus John (who also became later a great friend of his, encouraging the cynical outlook on life – a large element of which made up Peter Warlock's character) and Cecil Gray etc. we went to a rehearsal of his work at the Wigmore Hall. We sat there, Augustus John, Gray, etc. etc., Constant Lambert conducting.

The Curlew was given. As we walked out Peter Warlock asked me what I thought of it. I said "Too sad to be creative" and then thought no more about it. Later, in fact two or three days before he committed suicide, Peter Warlock said to me re that remark that I was the only

one who had said something true about it. Obviously this cruel remark (but you know what young men are like, so often cruel to say the least of it) had haunted him.

My opinion, for what it is worth, is that he realised that the scholar had killed the creator???

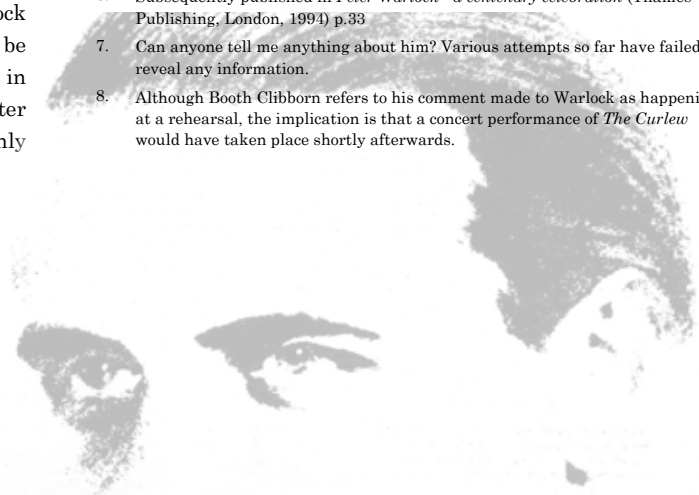
... After Peter Warlock's death a commemorative concert was held at the same Wigmore Hall. At the rehearsal – or was it at the actual concert – I don't think - no - at the rehearsal – but I remember a whole lot of us his friends and boon companions had gone up to the foot of the rostrum and Constant Lambert who had conducted it came down looking harassed and in despair. He said over and over again "It is all so much the same".

... "Too sad to be creative". I mean that in the saddest compositions there should be underneath a hidden but powerful flame, an ebullience – a power, an effervescence, almost a happiness, an enjoyment – the powerful man thoroughly enjoying being sad.

As one who has been intrigued for some time by the circumstances and factors relevant to Warlock's demise, the comment seemingly made a few days before his death by Warlock to the writer of this letter - if it occurred as described - strikes me perhaps as another indicator of the composer's state of mind near the end. What I have been unable to establish as yet is whether there was indeed an actual performance⁸ of *The Curlew* directed by Constant Lambert at the Wigmore Hall during Warlock's lifetime (there was, of course, one after Warlock's death). Does anyone know the answer to that one?!

John Mitchell

1. *The Music of Peter Warlock - a critical survey* (London, Dennis Dobson, 1979)
2. All the letters from which extracts appear here were written to Ian Copley
3. *Peter Warlock: A Memoir of Philip Heseltine* (Jonathan Cape, London 1934) p.208
4. The lyric of which is from the pen of the aforementioned Jack (JC) Squire, of course.
5. Described in some detail by him in *Franfrolico and After* (London, 1962)
6. Subsequently published in *Peter Warlock - a centenary celebration* (Thames Publishing, London, 1994) p.33
7. Can anyone tell me anything about him? Various attempts so far have failed to reveal any information.
8. Although Booth Clibborn refers to his comment made to Warlock as happening at a rehearsal, the implication is that a concert performance of *The Curlew* would have taken place shortly afterwards.



The influence of the occult on the music of Peter Warlock - part 1 (of 2 parts)

Lecture given at a Warlock Weekend in Gregynog, Wales, 1994

Although there is unfortunately no time this morning for a detailed discussion on the subject of the occult, I think it is important from the outset to make you aware of many popular preconceived and erroneous ideas. The word 'occult' literally means 'hidden' and refers to that part of religious teaching which is revealed only to the elite and not to the ordinary believer. It is found in all world religions and is generally ignored or even condemned by orthodox believers. The word unfortunately often carries with it strong emotive overtones, and the association with Black Magic and Satanism is a modern misunderstanding.

But what I think is very important is that none of us has the right to invalidate the experiences of another human being simply because they do not correspond to our own. And so those who have felt impelled sincerely to explore contacts with 'that undiscovered country' beyond the veil of Death should be honoured with respect and heard with an open mind. Equally, the fears, suspicion or plain scepticism of those whose security feels threatened by such information should be honoured as sincere and all too understandable. Satanism, outright fraud, and incompetent mediumship are the most valid reasons for caution. Some form of prayer or constructive visualisation is probably essential for ensuring that unwanted or even hostile forces cannot intrude.

Interest in Spiritualism spread like wildfire across America and Europe in the 1840s and the music world was by no means exempt from its influence. We find in 1853, for example, Schumann most impressed that the table can tap out the opening motto of Beethoven's Fifth Symphony and the following year he wrote music which he thought had been dictated by the spirits of Schubert and Mendelssohn. Brahms is amazed at results but seems to have retreated. In 1933 the music of Schumann's Violin Concerto was rediscovered in the archives of the Prussian State Library as a result of messages relayed to Jelly d'Aranyi, the violinist, and subsequently premiered in Berlin and London.

It was Cecil Gray who was largely responsible for drawing attention to Philip Heseltine's involvement with the occult, particularly during the so-called 'Irish' year (1917-18). In his memoir written shortly after Philip's death he devotes a short section to the subject, dwelling unfortunately more on the sensational side and including the enigmatic sentence, 'from these activities Philip

undoubtedly suffered certain psychological injuries from which, in my opinion, he never entirely recovered.'¹ He also refers to notebooks 'belonging to this period which are filled with extracts from and comments upon works dealing with every aspect of the subject, from the most highly scientific and elaborately technical aspects of astrology to the method of divination by means of the tarot, and from the purely philosophic and theoretical side of magic . . . down to its actual practice.'²

Actual references to the occult in Philip's surviving writings are few and very brief, not really surprising when one considers the taboo which surrounded such matters and the obvious need for discretion and secrecy. Add to this the fact that Philip's major experience of the occult was in Catholic Ireland, where such practices would have been severely frowned upon, and it can be seen how difficult it is to find much information on the subject. There are, however, some vital clues (though sometimes rather vague and hypothetical) which, when pieced together, tell us something about this intriguing aspect of Philip's life and give us some insight into the effects of the occult on his work as a composer.

Although Gray gives the impression that Philip's interest in the occult dates from the 'Irish' year, the subject had, in fact, already interested and intrigued him for a number of years. As early as December 1911 he had written to his mentor Frederick Delius on the subject of telepathy saying that he believed in it 'very strongly, as also in many other occult and, at present, undeveloped sciences, though many people laugh at them, because *they cannot themselves understand them*.'³ The following year Delius had written to Philip (in the course of one of their many letters on the subject of religion) referring to 'table-turning & spirit rapping',⁴ while in September 1913 Philip told his girl-friend, 'Viva' Smith, that Delius had at one stage been 'greatly interested in various occult sciences'.⁵ It is a little-known fact that, during his time in Paris, Delius had indeed showed a considerable interest in such matters and in the 1890s had even specialized in astrology and the casting of horoscopes.⁶ He had also collaborated with the notable French physician and occultist, Dr Gérard Encausse (nicknamed 'Papus'), to produce a booklet entitled *Anatomie & Physiologie de L'Orchestre* which appeared in 1894. Given all these facts, it would be surprising if at some stage or other Delius had not discussed the whole fascinating subject with his young and highly impressionable disciple.

During Philip's unhappy year at Oxford (1913-14) he seems to have pursued his interest in such matters, for in April 1914 he reported to Viva that he had been invited to join 'a little society of Psychical research' and was 'keen to go into this subject fairly deeply', having ordered a catalogue of 'Occult, Psychic and New Thought publications'.⁷ The following month he had a long discussion on the subject of psychic phenomena with a tutor at Corpus Christi College, Dr Ferdinand Schiller, an Anglo-American philosopher who was also president of the Society for Psychical Research in London. It is significant that as early as 1887 Schiller had written about experiments in the phenomenon of automatic writing; a process whereby, without the control of the conscious self, scripts are produced. The potential of automatic writing in the field of musical composition was something which would soon interest Philip. It should also be noted that it was about this time (1916) that he first used the pseudonym, 'Peter Warlock', for an article on Eugene Goossens' chamber music which appeared in *The Music Student*,⁸ telling Goossens that 'for very important reasons'⁹ it was necessary to conceal his true identity from the editor of the journal. Bearing in mind all its various associations, the choice of the word 'warlock' is highly significant. Ian Copley has pointed out that this choice might have had some added significance for Philip, particularly as a woodcut of a 'magus' was later chosen for the title pages of the early songs published by Winthrop Rogers.¹⁰ This was also a time when a considerable amount of interest was being shown in the occult and black magic as a result of the influence of the notorious occultist, Aleister Crowley. Although it would be some time before Philip would become involved in a study of such matters, his subconscious appeared to be leading him towards the occult.

Any discussion of Philip, his music, personality, and his many interests must inevitably include reference to D.H. Lawrence and the impact the two men had on each other during their brief friendship in 1916 when they spent time together in Cornwall. Although both showed an interest in the occult, there is no firm evidence as to what extent each influenced the other. The first reference to the subject during that period is the arrival in Cornwall in mid-1917 of a strange couple, whom Lawrence described as 'herb-eating occultists', Meredith Starr and his recent bride, the 'half caste' daughter of the Earl of Stamford, Lady Mary Starr. There is an interesting piece of South African history here. Lady Mary's father, the

Reverend Harry Grey, an Anglican clergyman, had been a remittance man who lived near Cape Town. He married a black woman, Maria Solomons, in 1880 (by whom he had two children) and had unexpectedly succeeded to the title of the eighth Earl of Stamford, Maria becoming the Countess. As can be imagined, this caused somewhat of a stir in late nineteenth century Cape Town society. But that is another story.

The Starrs had taken a cottage not far from Lawrence who at first found them somewhat amusing. He wrote to Lady Cynthia Asquith telling her that 'they fast, or eat nettles: they descend naked into old mine-shafts, and there meditate for hours and hours, upon their own transcendent infinitude'.¹¹ As a young man Lawrence had attended meetings of the Theosophical Society in Nottingham and now, no doubt influenced by his meeting with this strange couple, began to show a renewed interest in the occult. A letter to Cecil Gray (who by that time had also moved down to Cornwall) dated 14 June, has references both to 'dark omens' and 'destructive electricity'. 'It is raining in wild torrents here, the air is full of dark omens, and surcharged with Starr's destructive electricity. I feel as if bad things were on the wing, a doom, huge and dark, flying towards us. . . . I feel as if bad things were abroad, and hide in my cottage as it were a refuge.'¹² On 27 July Lawrence wrote to the American novelist and essayist, Waldo Frank saying that the esoteric doctrines were 'marvellously illuminating' and that magic had interested him a good deal. By late August 1917 he was corresponding with the early Freudian psychoanalyst Dr David Eder on various occult-related matters:

Do you know the physical - physiological - interpretations of the esoteric doctrine? - the *chakras* and dualism in experience? The devils won't tell one anything, fully. Perhaps they don't understand themselves - the occultists - what they are talking about, or what their esotericism really means. But probably, in the physiological interpretation, they do - and won't tell. Yet one can gather enough. Did you get Pryce's [*sic*] *Apocalypse Unsealed*?¹³

This was a reference to the book *The Apocalypse Unsealed: being an esoteric interpretation of the Initiation of Ióannes* by James Morgan Pryse who had introduced both the Irish poet W. B. Yeats and the mystic George Russell ('A.E.') to magic and initiation rites, a book in which Pryse expounded the theory that a latent power can be liberated through the controlled awakening of the

seven principal nerve centres or chakras situated along the spine.¹⁴ It was a book which Philip had also read and over which he enthused in September 1917 in a letter to Colin Taylor, his former piano teacher at Eton with whom he was in regular correspondence. Here he describes it as 'without exception' one of 'the most illuminating and altogether wonderful books'¹⁵ he had ever read.

It is likely that Philip's interest in the occult was now also reawakened through a meeting with Meredith Starr, who had written a letter to the *St Ives Times* in August 1917 claiming Aleister Crowley to be 'by far the greatest living artist in England', citing as two other examples the sculptor, Jacob Epstein and the painter, Augustus John, both of whom were friends of Philip. Philip was obviously highly impressed with Starr and in June 1917 he wrote to his friend, the war-poet Robert Nichols urging him to visit Starr. Nichols, however, was singularly unimpressed. Writing sometime later he dismissed Starr as a charlatan, relating how he quickly:

fled from the presence of an imbecile with hair hanging over his shoulders & a snake ring on his finger. This ass had a bedizened wife or concubine prophetess with him: all black and bilious complexion & muddleheadedness. They were a couple of blithering piebald donkeys & no mistake & damned pretentious at that. It was characteristic of Philip that in his Faustean [*sic*] search for truth he should interrogate such oracles as these.¹⁶

Philip seems to have kept in touch with Starr for a short while for there are two references to him in letters written from Ireland early in 1918, in one of which he asked Gray to contact Starr in connection with what appears to have been a somewhat mysterious telepathic experiment. 'The question is:- did Starr on Tuesday evening last ... eat nought but a piece of bread and a few green olives for his dinner, read from a book entitled "The Gate of Remembrance", of which he had no high opinion, [and] meditate upon a blue crescent until he fell into a kind of trance.'¹⁷

By June 1917 Philip had moved back to London again, living at Anhalt Studios in Battersea, having immediately throwing himself enthusiastically into a scheme to further promote the music of Bernard van Dieren. Within a few weeks, however, he had suddenly and impulsively decided to abandon the studios which, possibly as a result of some disturbing occult experience or association, he now found 'tomb-like and nightmarish'¹⁸ and moved briefly back to Cornwall. Although his intention was to settle there and work on his book on

Delius, he became alarmed at the renewed possibility of military conscription and in August 1917 fled to Ireland where he remained for the next year.

It was soon after his arrival in Dublin that he was introduced to Hester Dowden (Mrs Travers-Smith), a 'highly cultured professional medium'¹⁹ who was also a fine musician [*see photograph on Page 5 - Ed.*]. She conducted ouija board experiments for which she had become famous outside Dublin, and was also considered one of the best English automatists, well-known for her successful experiments in automatic writing. She claimed that the words came through to her so quickly that it was almost impossible to read them. It required an experienced shorthand writer to take them down when the traveller moved at its maximum speed over the board. It was not long before she and Philip became great friends and he was soon caught up in her occult activities, no doubt in those which involved the process of automatic writing. It is highly significant that some of his early and most famous songs were later composed in her house and at her piano.²⁰ Over the years she continued to hold Philip in high regard and it is interesting to note that she was one of the financial supporters of the concert given in his memory in the Wigmore Hall in February 1931.

As has been noted earlier, Philip himself wrote little about his occult experiences, making only the odd, passing mention - for example in a letter, written in April 1918, he told Gray that:

It is a strange thing, and a thing you will mock at but a thing that I know very certainly, that for the last twelve months my life has been in the hands of Elemental spirits - and if they have not been actually the controlling powers, been the instruments of a higher agency.²¹

Also in a letter to Nichols he refers to an 'idiotic' letter written some four months earlier: 'believe it or not as you like, I was suffering from the reaction that inevitably overtakes those who tamper prematurely with the science vulgarly known as Black Magic ... If you have my Eliphaz Levi²² still, you might send it over to me. A great book, isn't it?'²³ Another brief reference in a letter written to Viva Smith in November 1918, shows that by then he was well aware of the dangers associated with such practices:

Don't play about with what you call 'table-turning' - Either take the matter seriously and understand it thoroughly (and this will take up all your time for a good long while) or leave it altogether alone. I have done a

considerable deal of work myself on these lines and I know the futility, not to say the danger, of tampering with such pursuits.²⁴

Further evidence that Philip was affected by his experiences with the occult is to be found in the foreword to Gray's memoir where Augustus John relates the well-known incident at Holy Trinity Church, Winterton, Norfolk, which took place sometime in the late 1920s, when lightning struck the church steeple, adding:

Philip with his peculiar beliefs in 'Principalities and Powers' was the most shaken, especially as he was about to mount the tower of which a pinnacle lay shattered on the ground outside'.²⁵

Most important of all, however, is the fact that Philip's interest in the occult did not produce only disturbing or negative results. Very definite and positive views on music were beginning to emerge at this stage as he wrote to Taylor in October 1917:

there is no room, no excuse even for music in the gospel of materialism - and no amount of study of the merely material side of music will be of any real avail, without the inner light. This must be sought first - and then the purely material accomplishments will be added. The inner developments of the soul are alone of real importance. There is no need to study how these may 'apply to' music: they will apply themselves, automatically, by a seeming miracle. One should not live for art: but art, if one really lives with one's whole self (and to find out what is one's whole self is no small matter for us Europeans), will be added unto one. All this may seem strange to you, coming from me: but I will not pretend to conceal the fact that I have been on a hopelessly wrong track for years, completely fuddled, groping blindly in the dark for something of whose very nature I was quite ignorant. I am only now beginning to see a glimmer of light, and this, to the best of my poor ability, I must try to show to others.²⁶

In fact it may not be an exaggeration to say that without these occult experiences Philip may never have had the opportunity or confidence at this crucial stage in his development to prove his genius as a composer. His correspondence during this year shows how his beliefs in his own gifts as a composer were gradually beginning to develop. From his letters it would seem that, through his reading of a number of books on religion and occult-

related subjects, he was beginning to develop a more confident personal philosophy regarding music and creative inspiration - a philosophy which seems to hint at a kind of automatic writing. He constantly reiterates his belief that mere technical equipment is not enough - the composer is the vessel into which a higher force pours the finished product - that is, provided the recipient is open to this flow. As he summed it up: 'All art that is of any real value, must be the overflow, and not merely the fullness, of life. Music is the voice of the God in man.'

Barry Smith

1. Gray, *Peter Warlock*, (Jonathan Cape, London 1934), 163
2. *ibid.*, 163.
3. Heseltine to Delius, 10 Dec. 1911, BL, Add MS 71167.
4. Delius to Heseltine, 28 Apr. 1912, BL, Add MS 52547.
5. Heseltine to Viva Smith, 25 Sept. 1913, BL, Add MS 58127
6. Lionel Carley and Robert Threlfall, *Delius: A Life in Pictures* (Thames, London, 1977), 24.
7. Heseltine to Viva Smith, 27 Apr. 1914, BL, Add MS 58127.
8. Peter Warlock, 'Notes on Goossens' Chamber Music', *Music Student* (1916, Chamber Music Supplement no. 22 a), 23-4.
9. Heseltine to Goossens, 12 Sept. 1916, photocopy in PW Society archives.
10. Ian Copley, *The Music of Warlock*, (London, Dobson, 1979), 11-12.
11. Lawrence to Cynthia Asquith, 3 Sept. 1917, Letters iii, 158.
12. Lawrence to Gray, 14 June 1917, Letters iii, 133.
13. Lawrence to David Eder, 24 Aug. 1917, *ibid.*, 149-150.
14. Footnote, *ibid.*, 150.
15. Heseltine to Taylor, 27 Sep. 1917, BL, Add MS 54197.
16. Nichols's notes on the Heseltine correspondence, BL, Add MS 57796.
17. *ibid.*
18. Heseltine to Taylor, 17 July 1917, BL, Add MS 54197.
19. Leslie Shepherd (editor), *Encyclopedia of Occultism and Parapsychology* (Detroit, Gale Research Inc., 1991), 455.
20. Heseltine to Taylor, 14 May 1918, BL Add MS 54197.
21. Heseltine to Gray, 7 April 1918, BL Add MS 57794.
22. Éliphas Lévi, pseudonym for Alphonse-Lois Constant, 1810-75, French writer on the occult.
23. Heseltine to Nichols, 14 Dec. 1917, BL, Add MS 57796.
24. Heseltine to Viva Smith, 12 Nov. 1918, BL Add MS 58127.
25. C. Gray, *Warlock*, 14.
26. Heseltine to Taylor, 31 Oct. 1917.

The transcript of the second and concluding part of Barry Smith's Lecture *The influence of the occult on the music of Peter Warlock* will appear in the next Peter Warlock Society Newsletter No. 86 – Spring 2010.

Peter Warlock's Diary for 1927

continued from Newsletter No. 84

Silvester Mazzarella's final comment of 'Happy Hunting' at the end of his article 'Peter Warlock's diary of 1927' on page 17 in the last Newsletter was a suggestion that some Warlock nutter should go to the British Library Newspaper Collection in Colindale to try and prove that the press cutting that Warlock had stuck in his 1927 diary between 20 and 21 February was not of that date.

This matter could surely not be left unsolved by the next Newsletter, so I set aside Thursday 2 July for the challenge. I arrived at Colindale at 10 am, but five hours later (and an hour before closing) I was still searching, and beginning to wonder if I was going to have to come back another day.

As an example of what Warlock nutters do to solve peripheral posers, I offer a ball-by-ball commentary of how I earned a free fish and chip lunch after the last committee meeting!



3 Bramerton Street
(Photo: Malcolm Rudland)

John Mitchell had added a postscript to Silvester's article further suggesting the cutting did not belong to 1927, because it quoted Warlock as being aged 35 and living at 3 Bramerton Street, and John also stated that in 1927 Warlock was living at Eynsford and was then only 32. However, I started my search by assuming that Warlock had stuck the cutting in his diary on the correct week, and found there were three daily London evening newspapers in 1927, *The Evening Standard*, *The Evening News* and *The Star*, all available on microfilm. However, none had any details of any magistrate's proceedings, so, as the cutting quoted Cadogan Street, I then set out to investigate what local papers there were for Chelsea in 1927. I found there were then three weeklies: *The Kensington Gazette*, *The Chelsea Gazette*, and *The West London Press* with *Chelsea News*, and these are all still, as Silvester quoted, in 'enormously heavy but infinitely

fragile bound tomes of brittle old newspapers that are carefully lowered onto your desk by professional tome-heavers', and you are only allowed to order four at a time.

Prior to my visit, I had gone to the British Library in Euston to procure a photocopy of the cutting from Warlock's 1927 diary to help me compare the typography of the cutting with the various publications on offer at Colindale. The cutting in Warlock's diary was set in Caslon 8pt solid, with a running subheading having an initial capital and small capitals also in 8pt Caslon, eg: **DRUNK AND NOISY**. The only publication using this typography was the weekly *West London Press* 'published on Fridays at Two Pence'.

DRUNK AND NOISY.—

Friday 19 February 1927 had no **DRUNK AND NOISY** entry, but it did clarify that a Mr Gill was a magistrate in 1927, for it was a Mr Gill who had fined Warlock and Blunt 10 shillings each.

ther to say.—They were said to have been shouting and singing.—Mr. Gill fined them 10s. each.

The cutting said Warlock was 35 on the night of the escapade, and although Warlock was 35 on 30 October 1929, I was able to restrict the dates when Warlock was living with Blunt at 3 Bramerton Street from Fred Tomlinson's list of all the addresses Warlock ever lived at (with their dates). This confined the dates to June to September 1930, but that still left 16 editions of *The West London Press* to scour.

DRUNK AND NOISY.—Peter Warlock (35), and George Henry Bruce Blunt (30), both described as journalists, of 3 Bramerton-street, Chelsea, were

Sometimes the court proceedings took the whole of the first inside page, and some got tantalisingly near; **DRUNK AND DEFIANT, DRUNK AND OBJECTIONABLE, DRUNK AND ABUSIVE, DRUNK AND TROUBLESOME, DRUNK AND AGGRESSIVE, DRUNK AND OBSTINATE, DRUNK AND BOISTEROUS, DRUNK AND PENITENT, and DRUNK AND PUGILISTIC.**

After going through the whole three months without success, I just happened to notice that some court proceedings extended to the back page and sometimes some were even to be found on the front page, and so I had to go through them all again. However, this time I did notice that Mr Gill's name still appeared, but there was

also a Mr A Boyd who sat on some days, so on my second round of searching I was able to confine my searches to when Mr A Gill was in attendance.

Finally on the front page of the Friday 27 June 1930 edition, under the proceedings for Thursday 26 June 1930, did I find the DRUNK AND NOISY entry.



place, Westminster, was charged with having been incapably drunk at Carlisle-place late on the night of the 24th.—Defendant, who should have appeared on Wednesday, now pleaded guilty.—The assistant gaoler said defendant had appeared previously, and Mr. Gill now fined him 10s.

DRUNK AND NOISY.—Peter Warlock (25), and George Henry Bruce Blunt (30), both described as journalists, of 3 Brampton-street, Chelsea, were charged with having been drunk and disorderly at Carlisle-street late on Wednesday night.—Both defendants pleaded guilty, and had nothing further to say.—They were said to have been shouting and singing.—Mr. Gill fined them 10s. each.

SALESMAN AND MOTOR CAR CHARGE.—William Theobald (29) salesman, 55 Milton-road, Copnor, Portsmouth, was charged, on a warrant, with obtaining a motor car, valued at £50, from the Westminster Garage, Ltd., Pettu France, by false pretences, and with intent to defraud.—Detective Smith deposed to finding the prisoner detained at Bognor the previous day, and to taking him into custody. He said nothing then, but on the way to London said "We will see whose car this

Having spent five hours to find this, I must report that it was very interesting catching glimpses of what life in Chelsea was like nearly eighty years ago, so I offer you some of the other local news from that 27 June edition.

The 'Chelsea Gossip' column wrote that on Monday (23 June) a Chelsea Branch of the United Empire Party was formed in Chelsea Town Hall, and on Wednesday (25 June) the Chelsea Health Society Choir conducted by Miss Bowden Smith sang a Thanksgiving Hymn as Lady Melchett laid the foundation stone for the Infant Welfare Centre in Manor Street. As my dentist is now in that building, a recent visit confirmed the foundation stone is still there on the corner of Flood Walk and Chelsea Manor Street saying:

**THIS STONE WAS LAID BY
THE LADY MELCHETT D-B-E
ON THE 25TH DAY OF JUNE
AD MCMXXX.**

Although the West London Press quoted that Lady Melchett's husband, a former Minister of Health, had bought her the site as a birthday present, but an inscription inside sadly tells that he died before the building was opened by Queen Mary on 26 March 1931. Alongside the inscription are the words "and he who gives a child a treat makes joy bells ring in heaven's street and he who gives a child a home builds palaces in kingdom come".

Incidentally, as Silvester Mazzarella ended his article in the last Newsletter on the 1927 diary with the words 'Happy Hunting', I would also like to end mine the same way, and hope to encourage other Warlock nutters to hunt through the Warlock archives in the British Library, for there are plenty of uncharted notebooks that might reveal more interesting facts about the composer, and these could make an interesting sequel to this article! Just go to the British Library in Euston Road and ask to see Add 57958 to 57970.

Malcolm Rudland



Malcolm's well deserved free lunch

How I first came across the music of Peter Warlock

Perhaps I should start this account of how I first came across Warlock by recounting a recent experience on the day of the Peter Warlock Society Social Lunch at *The Antelope* in July. As the newly appointed editor of the Newsletter I had been invited to attend the Committee Meeting, at which I accepted Malcolm Rudland's invitation to see the Society's Hire Library in Bayswater in the afternoon. Whilst we hurtled through the streets of London in Malcolm's infamous Morris Traveller, my thoughts were eerily transported back to the mid 1960s.

I was still a schoolboy in 1965/66, studying for my 'A' Levels at Bury Grammar School in the north of England. My elder brother, Paul, was a medical student at St Mary's in Paddington, living in halls at Wilson House in Sussex Gardens. During those two summer vacations I stayed with Paul, sleeping on the floor of his room and spending as much time as possible drinking in the capital's culture. During the day I paid long visits to various art galleries, book and record shops and then met up with Paul in the evenings, most of which saw us attending the Proms. It was exhilarating to experience the density and variety of music, especially at such high performance standards. Occasionally we would seek other attractions, including the Academy Cinemas in Oxford Street. Amongst the 'new release' films I recall seeing there, was Ingmar Bergman's *Persona* (1966), which represented a significant development in Bergman's career and I was instantly drawn to the sombre and dark qualities of Bergman's work. 'Persona' is Greek for 'mask' and Bergman's film explores the way two women, at first seemingly quite different personalities, progressively question who they really are. The terrifying conclusion comes as the two women's faces fuse together as one. Does this sound familiar?

My intended course of study at that time was Fine Art, primarily painting, but with a particular interest in film. I duly started my studies at Bath Academy of Art in September 1967 and began making more frequent trips to London. One of Paul's fellow students was a very enthusiastic, able and knowledgeable musician, Richard Howell. I was intrigued by his elaborate record player, as I had never come across hi-fi 'separates' before. My own record player was a veritable groove-grinder, but the eccentric thing about Richard's set-up was that his loudspeaker (it was a mono system) was just a chassis suspended by strings within his wardrobe!



I enjoyed many a discussion with Richard and Paul about music and the arts in general. One conversation involved discussion of a film I had seen in 1965, two years before seeing *Persona*, on BBC Television, which had been made for the *Omnibus* series by Ken Russell. It was *The Debussy Film*, a much more adventurous and zany film than the later, safer and rather pedestrian *Delius: Song Of Summer*. *The Debussy Film* had been a revelation to me in several ways. My upbringing and early piano lessons were filled with the likes of Chopin, Beethoven, Czerny and Handel, which afforded me, at that time, considerably less pleasure than Elvis, The Shadows, Jimi Hendrix and The Who. This introduction to the music and life of Debussy turned my world upside down and I became intoxicated with the exotic and sensual strangeness of the music, as well as being beguiled by the outrageous biographical details. Whilst *The Debussy Film* may in itself have had shortcomings, some might say failings, it was a bold experiment and it inspired me to look at both film and music in a completely new way. I bought a biography of Debussy and attempted to play the *Preludes* and *Deux Arabesques* for piano. I left no stone unturned in discovering many more wonderful 'classical' composers such as Stravinsky, Delius, Bartók and Sibelius. The latter's melancholic music, together with my admiration of the work of Bergman, inspired me to make a road trip to Sweden and Finland in 1969. To witness the extraordinary rapport that exists between the music of Sibelius and the lake-strewn landscapes of Finland is an experience not to be missed.

During the conversation about *The Debussy Film* with Paul and Richard, I expressed enthusiasm for attempting to make a film about a composer, but had no idea which particular one I might choose. It was Richard who asked me if I had heard of Peter Warlock! I had not, so he proceeded to give me a thumbnail sketch of Warlock's life. Yes – that was the moment. Shall we say I was somewhat more than intrigued? We instantly listened to Richard's ten-inch record of *Capriol* by the Boyd Neel Orchestra and at the earliest opportunity I visited my local library, took out Cecil Gray's biography, and attempted to purchase any records and scores that were available of Warlock's music. I managed to obtain two volumes of songs from Oxford and Galliard and a piano transcription of *Capriol* from Curwen, which I still play. There was precious little available on record at

that time, but I was thrilled to secure the Argo recording of *The Curlew* sung by Alexander Young. Whilst this performance may not be considered the best, I was nevertheless overwhelmed by the work. It was such a contrast to the light-hearted *Capriol*. The plaintive melodies, the weaving of those hauntingly desolate harmonies, the spine tingling, at times scarcely audible string parts, all combined to convince me that this was great music. It was also perfectly suited to a seventeen year old's romantic view of desolation with its dark and desperate aura. But as one's years advance, the romantic aspect of the work ebbs somewhat, whilst the bleakness and desolation bite more deeply. I read with interest the touching, if not disturbing, extracts from Augustin Booth Clibborn's letter quoted in John Mitchell's article about the Ian Copley Archive (see page 8) where he declared to Warlock that *The Curlew* was "too sad to be creative." I expect all readers of this newsletter will give that phrase a great deal of consideration within the context of its utterance and the possible effect it had.

"Those who have not seen the light are plunged into darkness, but those who have seen the light, are plunged, as it were, into greater darkness."

Hindu Upanishad

At Bath Academy of Art, I was privileged to meet and spend a great deal of time with Henry Boys. He was the music specialist at the Academy and I had elected to study music for my Liberal Study. Henry had been a student with Benjamin Britten and was himself an excellent pianist. He had been and was still acquainted with many in the music and arts scene in London. This was very exciting for me, as Henry would often refer, if relevant to the discussion, to recent conversations he had had with contemporary figures such as Boulez. There was no element of name dropping. It was just the way things were at that time. We were used to rubbing shoulders with contemporary artists and musicians at 'Corsham' (Bath Academy was referred to as 'Corsham' as it was based at Corsham Court in Wiltshire). Michael Tippett had taught at the Academy for a while and lived in Corsham High Street next to one of the women's hostels, where he would occasionally shout over the fence if one of the students was playing Beethoven too loudly! Bath Academy, innovative brainchild of Clifford Ellis, had gained a reputation for being the first to employ practicing artists as tutors. William Scott, Robin Denny and Howard Hodgkin were amongst them. Henry organised regular music lectures and workshops

led by visiting practitioners such as Tim Souster, David Bedford, Christian Wolf and Morton Feldman. I recall Feldman, who was a chain smoker, entering into a discussion following a student's query about the process of getting ideas. "Yes, I get ideas" replied Feldman, "and I tell you when I get ideas.....when I'm stuck! That's when I get ideas!" It was a time full of rich experiences, but



Corsham Court - The Bath Academy of Art

the best moments were when Henry and I occupied the music room, resplendent with its Blüthner and Steinway grand pianos. We would discuss, listen to records and play music, which frequently included Warlock's. Henry would accompany me on the piano, effortlessly navigating the tortuous scores, whilst I attempted to sing the songs. He was thrilled that I had become a Peter Warlock fan as he shared my enthusiasm and was able to provide me with snippets of information not in Gray's book, as well as recount various anecdotes. He had known Constant Lambert, but had never actually met Warlock. He described to me the evening he saw the newspaper posters at Piccadilly announcing the composer's death. When my studies were complete and the day came for me to leave Bath Academy, I was touched when Henry gave me his copy of Gray, then completely unavailable, as well as many scores of the songs.



Buffet at Corsham Court after a recital (1967).

Henry Boys is in the foreground left (as he embarrassedly put it, "in an attitude of intense greed"). Behind him left is Clifford Ellis. Michael Graves can just be seen far right

Whilst still a student at Corsham, my girlfriend at that time came from Crockenhill, a mere two miles or so from Eynsford. On our occasional visits to Kent to visit Patti's parents, I would seek out some of the people in Eynsford who might have known Warlock. I met with

both Munn the grocer's son, who was then the new Munn the grocer, and daughter, Peggy Bennett. Their accounts of what went on at the cottage differed somewhat as the son played down the shenanigans (might he have been wary of this long haired, bead festooned youth?), whilst the daughter acquiesced and recounted some of the tales with a cheeky smile and glint of the eye! I wasn't attempting to get any substantial information from these encounters, my purpose was not to conduct academic research, but simply to enjoy some tangible connection with the world of Warlock. But it was good to have direct confirmation of aspects of Warlock that might have easily been exaggerated, or even fabricated, by Gray. For example, Peggy, without being led, made reference to how unusually sweet and lovely was the whistle of Warlock as he composed the songs. She added that she was not allowed into his room, but would often sit on his window ledge as he worked.

Crockenhill was also the home of composer Carey Blyton, who can be seen standing behind Eric Fenby in the photograph of the unveiling of the plaque at the cottage in Eynsford. I had already heard of Carey because he had composed the incidental music to some of the BBC Dr Who episodes. I looked him up and spent a very pleasant evening with him talking about his own music as well as that of Warlock. I understand that John Mitchell was a private pupil of Carey from 1974 to 1980 studying harmony, counterpoint and orchestration – "all very informally and entertainingly!" A great friendship developed between them. Indeed, internet research reveals that John and Carey collaborated on an arrangement of Warlock's *Cod Pieces* for saxophone quartet, a favourite ensemble of Carey's.

One evening in 1972, I was watching a film on the BBC2 *World Cinema* series. It was a dark and desperate Swedish film directed by Jan Troel called *Ole Dole Doff* (1968), alternative title *Who Saw Him Die?* When the film was over I was so affected by it that I found it impossible to leave my seat for a while and so, in the days before remote handsets, the programme rolled on into *Late Night Line Up*. You can imagine my delight when Carey Blyton was introduced and interviewed, following a performance of one his compositions played by the London Saxophone Quartet. The melodies on the soprano sax were so poignant, the timbre being quite penetrating, but full and wholesome, like a slightly mellow, but powerful, oboe. As an oboist myself this sound was both of interest and a real delight to me.

John Mitchell has suggested that this piece would most probably have been Carey's score of nine variations on a theme, for the short film *Flying Birds*.

By another coincidence my girlfriend Patti had family friends in Cornwall near St Buryan. Inevitably visits to Zennor were made and whilst there I experimented with the construction of some film sequences. Having discovered what would probably have been the 'signpost at a fork o' the road, two white arms a-poise', I chose to base one sequence on the poem *A Delectable Ballad In Which Is Set Forth Ye Futilitie Of Remorsefull Retrospection*, with characters in costume acting out the narrative. For some reason I felt that Delius's *North Country Sketches* matched the mood of the sequence with the dancing girl. I used the third sketch as a base for the soundtrack, along with the reading of extracts from letters Warlock wrote to Delius and Robert Nichols, which describe his elation at being in Cornwall away from all the old 'stinkpots' in London. These sequences, however, were specifically my own explorations into working with sound/image relationships rather than interpretations intended for a 'documentary drama' about Warlock. I must see if I still have those film sequences.

I became a member of the Peter Warlock Society in 1969 and since then my interest and enthusiasm for the music and extraordinary world surrounding Warlock has never waned. As the years go by I, like so many others I am sure, have been amazed at the number of times his world has brushed against mine, or at least been within earshot of it. Below are some descriptions of instances, which have some personal interest in my early 'Warlock aware' years.

I mentioned earlier my enthusiasm for both the music and the phenomenon of The Who. It comes as no surprise that Kit Lambert, son of Constant and manager of The Who in their early years, was particularly influential in helping to define popular culture in the 1960s and was often described as the fifth member of The Who. Apart from his intelligence and business sense (identifying the mods as an untapped audience in need of a band with which to identify), his natural and somewhat outrageous flare led him to contribute in other ways. In the recording studio he would enthusiastically manipulate new sound recording technologies beyond their intended thresholds. On one occasion he advanced compression settings very close to their limits, which resulted in the sound of Keith Moon's thrashing cymbals being recorded in such a

way as to make them sound like steam escaping under pressure (*Ivor the Engine Driver* from *A Quick One While He's Away* on the second album *A Quick One* (1966).

One of the financial supporters of the Peter Warlock Memorial Concert organised by Constant Lambert in February 1931 was Anthony 'Puffin' Asquith, film director and son of the Liberal Prime Minister Herbert Asquith. My English master at Bury Grammar School, 'Bert' Asquith, was a descendant of that family and during my schooldays we struck up a friendship, which extended to his daughter. Lynette shared my enthusiasm for Elizabethan music and that of the Middle Ages. She sang whilst I accompanied on a classical guitar, as a sort of lute substitute. Actively embracing early music at that time pre-dated my introduction to Warlock and would subsequently become another area of interest in common with 'all things Warlock'.



Lynette Asquith (left) with Michael Graves (guitar) in the cast of *A Midsummer Night's Dream* at Bury Grammar School circa 1965

My mother was a student in Hereford from 1930 to 1933. Percy Hull was at that time the organist of Hereford Cathedral and my mother was given special permission by her college (in those days run like a nunnery!) to travel into Hereford one evening a week for music and organ lessons with him. My mother always proudly described how he declared that there was nothing more he could teach her about music theory (all credit to Arthur Spencer in Bury – there are so many unsung heroes!). Until very recently I had never fully appreciated Hull's importance, most notably for the work he did to revive the Three Choirs Festival, for which he was knighted in 1947. He was involved in the first performance of Vaughan Williams Prelude and Fugue in C minor for Orchestra.

Elgar dedicated the fifth Pomp and Circumstance March to Hull, which was first performed at the Queens Hall September 1930. Considering Hull's role in furthering English music, I am very pleased that my mother was one of Hull's pupils, especially since it was just within Warlock's lifetime.

I was intrigued to see a BBC television programme on the history of dance in 1969 or 70. It was devised and introduced by Litz Pisk of the Central School of Speech and Drama, with students from the school demonstrating the dances. One illustration was one of Arbeau's 'Bransles' (the one used by Warlock in *Capriol*). The pace of the dance steadily increased, accelerating so dramatically towards the end that it became unplayable and impossible to dance, with all participants collapsing with exhaustion! As the 'Bransles' in *Capriol* accelerates in similar, but not quite so dramatic a fashion, I wrote to the BBC in the hope that I might enter into discussion with the makers of the programme about this dance and the programme in general. My letter was forwarded to Litz Pisk and I received a very helpful and detailed response confirming her view that the increase in pace was typical of that type of dance in the Middle Ages. Mentioning this correspondence to Henry Boys, he told me that Litz Pisk was a former colleague of his, having taught Movement and Drawing at Bath Academy in earlier years (1953-56). I made contact with Litz again and visited her at her cottage in Cornwall. We spent a very pleasant and stimulating afternoon discussing dance, music, 'Corsham' and, of course, Warlock, with whose story she was utterly fascinated, before tucking into a splendid homemade Cornish cream tea!

In 1972 I left England's shores to work in the television and sound recording studios of the New University of Ulster. There I met an Irish poet and singer songwriter, James Simmons, who had been associated with the Belfast Group in the 1960s along with Longley and Heaney. I became a member of *Resistance Cabaret*, the small band of musicians and songwriters who played and performed with Simmons. I was instantly immersed into a world of Irish poetry and writing and got to learn more about the work of Yeats and others that I recall Warlock meeting during his Irish year. I was delighted to be able to pick up a rare copy of AE's *Candle of Vision* in a second hand bookshop in Galway. But the saga of my own 'Irish years' is not for this article. By the late 1970s I was

back in the West Country and had become a freelance filmmaker based at Independent Cinema West in Bristol. Whilst there I worked with filmmaker and friend David Lascelles, son of Lord Harewood, who was then, and still is, one of the Society's Vice Presidents.

Let me return to the beginning of this article and Malcolm's wonderfully eccentric mode of transport. My brother Paul also had a Morris Minor Traveller, a smart white one, which he was able keep in London at Wilson House. He, Richard and I would frequently hurtle through the streets of London in a manner not dissimilar to that of my more recent excursion! The smell of those old cars is so evocative. It is hardly surprising that the events of the other day transported me back so starkly into what now seems a lost world. One reason why it is so remote, I suppose, is that my brother tragically died of cancer some twenty five years ago and with death, so ends communication. As the years go by we all move in various directions and lose touch with many people who were once very important to us. But a final word about the man who introduced me to Warlock. In 1967 Richard Howell wrote a suite of pieces for me for solo piano called *Five Contemplations* (to Michael

Graves), which he renamed in pencil, *Five Short Pieces*. Although I lost touch with Richard in 1972 shortly after my student days were over, I have continued to play and enjoy the *Five Contemplations* many times over the years, but never dared to do so publicly. Numbers IV and V are quite difficult and are very close to the limits of my technical ability. Last year, however, I did pluck up courage and performed them at the annual music

festival in my village in Wiltshire. They were very well received and so I determined to attempt to get in touch with Richard. We had corresponded very briefly around the time of my brother's death in 1984, Richard having obtained my address from my parents. I duly sent a letter to the only address I had in the hope that it might be forwarded in the event of it no longer being current. A few days later I was devastated to receive a telephone call from Richard's wife. He had died in July just six years ago, almost to the day. Richard Howell's knowledge, enthusiasm, kindness, wit and charm had significantly enriched my view and approach to life, but ironically our friendship was so brief that I never really got to know him intimately. I shall always owe him a real debt of gratitude for so much, not least of which, was my introduction to the music of Peter Warlock.



The original score of *Five Contemplations* (to Michael Graves) by Richard Howell 1967

Michael Graves



Richard Howell circa 1967
(Photo: Michael Graves)

The Elusive Warlock Film Footage

Because Warlock lived on (just) into the era of the talkies, I have occasionally wondered whether he may have been filmed at any point. There seemed to be the makings of an answer to my ponderings recently in the form of an intriguing flyer that surfaced in Ian Copley's archive:

F. A. ENDERS presents

The FORTUNE OF FACES

Directed by Sir John Owen, Bart. By JOHN CLENNELL Technician A. H. Arch

A unique series covering the art of phrenology. Among the many notabilities who have consented to appear are:

<p>Sir W. Arbuthnot Lane, Bart., C.B. Mr. Bransby Williams Lady Duff Gordon Lieut. Commander Hon. J. M. Seaworthy, M.P. Field-Marshal Sir William Robertson, Bart., G.C.B., G.C.M.G., K.C.V.O. Miss Madge Titheradge Mr. Leslie Henson Miss Rebecca West Mr. Frank Hodges Commander O. Locker-Lampson, C.M.G., D.S.O., M.P. The Countess of Oxford and Asquith Sir Johnston Forbes-Robertson Lady Forbes-Robertson Mr. Seymour Hicks Rt. Hon. Sir Hamar Greenwood, Bart., K.C., M.P. "Prince Monolulu." Mr. Jack Hulbert Sir Arthur Pinero Mr. Kennerley Rumford Mr. George Graves</p>	<p>Mr. Gordon Selfridge The Earl of Lonsdale, G.C.V.O. Prince Feisal Miss Joyce Chesceller Miss Cicely Courtneidge Rt. Hon. J. H. Thomas, P.C., M.P. Miss Alice Delysia Miss Betty Nuttall Mr. F. A. Mitchell-Hedges, F.Z.S., F.R.A.I. Capt. Amundsen Sir Thomas Lipton, Bart. Miss Clarice Mayne Dame Clara Butt Miss Fay Compton Miss Cecil Leitch Sir Gerald du Maurier Mr. W. H. Berry "Bill Sykes" (Mr. Bransby Williams) Mr. Owen Nares Miss Binnie Hale Mr. Peter Warlock Mr. Jimmy Wilde Sir Arthur Yapp Mr. C. B. Cochran</p>
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A BRITISH NOVELTY IN 12 SINGLE REELS

TO BE RELEASED ONE A FORTNIGHT FROM SEPTEMBER, 1927

FILM BOOKING OFFICES OF GREAT BRITAIN Branches throughout the Kingdom

All Enquiries— **Head Offices: 22, SOHO SQUARE, LONDON, W. 1**

In 1927 A. Jympson Harman announced in *The Evening News* (14th February) under the headline 'The sort of face that makes you famous' that:

Ninety-six of the most famous men and women in England are taking part in a British film which is now being made in London.

... The ninety-six notabilities have agreed to have their faces dissected by the film to make a series of pictures to be called "Fortune of Faces". There will be twelve films, with eight famous faces in each. The different parts of the features – forehead, eyes, nose, lips, chin, and so on are taken in turn and analysed to show how character is reflected in one's face.

Each famous face 'grows' on the screen in reproduced form, so that the spectator shall observe the salient points of the features, and this trick reproduction dissolves into the living picture of the actual person.

... The idea for these films originated with a London film man, Mr. Enders¹, of Film Booking Offices Ltd., and he tells me that his famous "stars" are taking part in the project with great enthusiasm.

... Sir John Owen, a business colleague of Mr. Enders, is producing the pictures. The trick parts of the films reflect much credit on the technical skill of British film folk. Each character's face is "built up" on the screen in a different manner – some comical liberties being taken where the subject suggests it. Thus, a cricket ball is hit by a bat and breaks into pieces which form themselves into Jack Hobbs' features; notes emerging from the horn of a saxophone compose into Mr. Jack Hylton's features ...

Later that year, on 27th September, Enders issued the flyer/poster (see above) which listed those celebrities who had agreed to take part in this 'unique series covering the art of phrenology', and amongst them is a certain Mr. Peter Warlock! As far as I know there has never been any movie footage of Warlock, so what was announced here was a tantalising prospect, and I immediately formulated two questions: (a) were these films ever made, and (b) if they were, have they survived into the 21st century?

The first clue came by way of a letter to Ian Copley from the writer Rebecca West (1892-1983), and its subject matter seems to relate to the 'Fortune of Faces'. Written from High Wycombe, Bucks (undated – 1963/4??), it suggests the film project might have got off the ground:

... I remember taking part in a film which tried to prove something about the personal appearance of artists of one kind or another – but I don't think it was a silent film. I thought it was an early talkie². I was in a mixed bag of writers, and although the films usually flattered me in this I looked like a demented gorilla. I remember seeing it in a projection room in the Marylebone Road and I think this was the only time it was ever shown. It was technically very poor, I thought – but perhaps that was only because it made me look like a gorilla...

By contrast, another letter to Ian Copley implies at least some of the 'notabilities' listed were never filmed. This is from a Maxine Miles (letter from an address in Steyning, Sussex, dated 23rd August 1964):

... I am most intrigued by your information. I have never heard that my parents took part in such a film, not that they might have done so without my knowing it at the time (I was married then and away often), but I can't help feeling I should have seen the film if it had been taken. My father would have been 74 in 1927 and I somehow don't see him doing such a thing!
I wonder if any of the films were ever made? ...

I have deduced Mrs Miles' father was the actor Sir Johnston Forbes-Robertson (1853-1937) because he was 74 in 1927, and both he and his wife are listed on the poster as would-be participants.

It would seem this is as far as Ian Copley got in his attempt to find out about this film series. The only other item relating to it in his Warlock archive is a curious scrap of paper with the following in Copley's hand: 'A G Head, 9 Bigwood Avenue. Re. Warlock Film'. There is no corresponding letter from an AG Head amongst the letters, so one can only assume a blank was drawn in this instance.

At this point I felt that if there were to be an answer about the 'Warlock Film' anywhere, the most likely place would be the British Film Institute, and I contacted them accordingly. They sent back this e-mail message:

Unfortunately there is no record of a film with this title so it would appear that the project was never undertaken or completed.

We only have one credit for Peter Warlock on our database:

<http://ftvdb.bfi.org.uk/sift/title/823400>

... which is probably the answer I had been expecting.

So returning to the two posed questions above, it would seem reasonable to assume that at least some of those twelve reels of film were made. Rebecca West's letter is fairly unequivocal about her own involvement, and the way Jympson Harman wrote about the portrayals of Jacks Hobbs and Hylton in *The Evening News* rather implies he had actually seen some film footage of the series. The

likely course of events would seem to be that at some point after the filming had begun, Enders abandoned the project, maybe because it had ran out of cash, or perhaps simply because the whole thing was deemed a bit of a flop (Rebecca West clearly didn't think very highly of it, even taking account of her negative feelings about her own portrayal). My best guess is Warlock's name was

probably in near the bottom of the list and the reel that would have included him was never made. On the second question, the BFI's response would suggest nothing survived from 'Faces of Fortune' into the 21st century.

Those readers without access to the internet may be intrigued by the contents of the webpage quoted in the BFI's message. It refers to a TV broadcast of a programme in the series *It's Magic* that went out on 18th June 1952. Amongst those taking part (which included Tommy Cooper and Eamonn Andrews) was the semi-professional magician,

Peter Warlock (1904–1995) whose real name was Alec William Bell. It is not known whether he named himself after our composer, but he was one of the most brilliant and inventive minds in the world of mentalism, and contributed some excellent effects. He also published the *Pentagram* (1946–1959) and then the *New Pentagram* (1969-1989, a highly regarded source of original material for the professional mentalist and magician. In 1960, he became the Honorary President of the Paisley Magic Circle and accepted the Honorary Life Presidency of the Blackpool Magician Club. You can watch his rope trick on <http://www.youtube.com/watch?v=-gd3arObNec>.



Rebecca West - "a demented gorilla"?
(Photo: E.O. Hoppé)

John Mitchell

References

1. F.A.Enders (1893-1958) - a seemingly somewhat unsuccessful British film director.
2. The article in *The Evening News* hints sound was involved: '...notes from the horn of a saxophone...'

Peter Pan & Peter Warlock

'So I ran away to Kensington Gardens and lived a long time among the fairies'. When, in 1904, J M Barrie gave these words for Peter Pan to say in his play of that name at the Duke of York's Theatre, London, little could he have realised that a hundred years later his words would be resounding around Kensington Gardens in an outdoor 1,100-seat theatre with swirling Mahler-esque incidental music from a pre-recorded 60 piece orchestra. John Crook wrote the original music for the play, and Barrie insisted this always be used. But the copyright ran out in 1967, since when many composers have tried their hand, including Leonard Bernstein, and I even conducted a Christmas season at the London Coliseum in 1971 directed by Robert Helpmann with music from an Australian friend of his called Grant Foster. This year's music was composed by Benjamin Wallfisch, who has already composed music for 22 feature films. He also played his own piano music in the show and conducted the orchestra.



Peter Pan, Kensington Gardens

A loose connection between the two Peters is that they both died in Chelsea in suspicious circumstances. The character J M Barrie based Peter Pan on was Peter Llewelyn Davies, a successful publisher who threw himself under a train at Sloane Square station on 5 April 1960. Warlock died of gas poisoning at 12a Tite Street on 17 December 1930, but Peter Warlock also has a more obtuse and devious connection with the fairies in Kensington Gardens!

In 1912, J M Barrie commissioned a statue of Peter Pan for Kensington Gardens from Sir George Frampton, and in 1928 Warlock must have known that one of his lovers assisted Ivor Innes, the children's book illustrator, in his commission to enhance the image of fairies in Kensington Gardens by carving elves and gnomes onto a 900-year old oak stump from Richmond Park, now known as the 'Elfin Oak'. Little could Warlock have realised that eighty years later, Eric Crees's 10-piece brass arrangement of *Capriol* would be resounding within earshot of the oak, and within an hour of a performance of *Peter Pan*.

In 1996, the comedian Spike Milligan, a lifelong fan of the Elfin Oak, led a successful campaign to have it restored,

but the son of Ivor Innes's assistant thinks that the new addition of colour to Innes's natural wood conception detracts from the original. In 1969, the Elfin Oak was featured on the cover of Pink Floyd's LP *Ummagamma*, and in 1997 Heritage Minister Tony Banks declared the Elfin Oak a Grade II listed structure, which now stands by the Diana Memorial Playground.

Capriol had also resounded in the bandstand of Kensington Gardens on a Sunday afternoon last June, again with the Guildhall Brass Ensemble with music for their following week's 'Warlock & Delius' jaunt to Bourron-Marlotte and Grez-sur-Loing. For both performances, it was a balmy Sunday afternoon with families picnicking

around the bandstand by the Round Pond and little girls dancing to Warlock's dance tunes, perhaps not in the original intended choreography, but certainly most of them had a good sense of rhythm. Last year's park performance of *Capriol* was conducted by Eric Crees, but this year, he let them



The Elfin Oak, detail

loose on their own, and I have to say nothing suffered. The tempo changes in 'Bransles' and the phrasing in 'Pieds-en-l'air' were just as if Eric was conducting, so perhaps their direction by mutual consent was influenced by Eric having hand-picked ten students from the Guildhall School of Music and Drama for his ensemble. Were they tempted to produce a tighter ensemble when they have to listen more to each other than to watch? This was certainly the case in the following *Variations on America* by Charles Ives (arr. Eric Crees) when the virtuosity was a notch higher than I remember it from the performance of last years' students.

This year's 'Sunday Afternoon in the Park' concert was meant to be with music for a sequeled 'Warlock & Bartók' jaunt to Budapest the following week, but the jaunt has had to be postponed until July 2010. (So if you are interested, do pencil in 2 to 6 July 2010 and await publicity, or phone Malcolm Rudland 020 7589 9595).

Malcolm Rudland

The Grand Warlock Autumn Auction - Part 12

John Mitchell, our Hon. Treasurer Writes:

The Society is very pleased to be able to offer some more items for auction to its members. These have come into our possession from two main sources: (a) the collection of our Chairman Emeritus, Fred Tomlinson, and (b) the Warlock Archive of the late Ian Copley. We are accordingly very grateful to Fred for the CW Orr items, and Brenda Copley for the donation of her late husband's Warlock archive to the Society.

I propose to conduct the auction as before and the same rules apply as previously. (I won't repeat these here: anyone not having access to Newsletter 73, where the Rules are set out, 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
telephone: 01227 832871
e-mail; MMITCHELLJohn@aol.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 31st December 2009. Any questions about all aspects of the auction should be directed to me, i.e., not to the *Newsletter* Editor.

Abbreviations:

PW = Peter Warlock; MB = minimum bid

Lot List

Lot 1

C.W. Orr: 'Cycle of Seven Songs from A Shropshire Lad' for baritone and piano (J&W Chester 1934). Rubberstamped "E Arnold Dowbiggin" on the front cover, this item is otherwise in mint condition.
MB £6.

Lot 2

C.W. Orr: 'Cotswold Hill Tune' for string orchestra (JW Chester 1939). Full score in the form of a photocopy of a very neat hand copy made by the composer. Mint/VG. The Lot also includes a photocopy (rather faint in part) of Orr's original score.
MB £5

Lot 3

C.W. Orr: 'Hymn before sleep'. Song for medium voice and piano (Western Music Company 1954). Mint condition.
MB £3

Lot 4

C.W. Orr: 'In valleys green and still'. Song for high voice and piano (Western Music Company 1954). Mint condition.
MB £3

Lot 5

C.W. Orr: 'Is my team ploughing'. Song for high voice and piano (OUP 1927). Albeit with a split down the spine, this first edition is VG and rubberstamped "E Arnold Dowbiggin" [Incidentally, this song is dedicated to Herbert Heyner, the dedicatee four years later of Warlock's 'The Fox'. Intriguingly, when this Orr song later appeared in the 1959 OUP volume of five Orr songs the dedication to Heyner has been omitted. Dowbiggin had commented on his copy of 'The Fox' that "... Heyner behaved in a very bad way over this song, claiming it from Philip's mother as soon as he died". It is tempting to wonder whether there is a connection here - that Orr had subsequently removed the Heyner dedication as a mark of his disapproval!].
MB £3

Lot 6

C.W. Orr: 'The Brewer's Man'. Song for male voice and two-part male chorus. Photocopy of one song from an album of Sociable Songs published by Curwen.

G MB £2

Lot 7

C.W. Orr: 'Cycle of Seven Songs from A Shropshire Lad'. This is a photocopy (44 single sided loose sheets) of a hand copied score, NOT the composer's hand. Orr has made amendments to it, which have also been photocopied and taped on accordingly. One presumes it was the original of this copy that the publisher used when the score was engraved.

F MB £2

Lot 8

Peter Warlock Songs Volume 1 (1911-1917). This is the original Society Edition (ie, not the more recent Critical Edition) for medium voice (Thames 1982).

VG MB £4.

Lot 9

Peter Warlock Songs Volume 3 (1920-1922). This is the original Society Edition for medium voice (Thames 1984).

VG MB £4.

Lot 10

Peter Warlock Songs Volume 4 (1922-1923). This is the original Society Edition for medium voice (Thames 1986).

VG MB £4.

Lot 11

'Four English Songs of the Early Seventeenth Century' - transcribed and edited by PW (OUP 1925). Dedicated to John Coates with introductions to the four songs by PW.

VG MB £6.



Lot 12

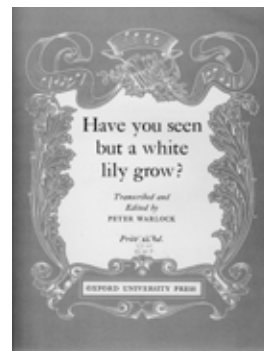
Henry Purcell: 'Fantasias' for strings, transcribed by PW. A Hawkes Pocket Score, coming with a substantial introduction by PW.

VG MB £2.

Lot 13

Anon: 'Have you seen but a white lily grow?' - transcribed and edited by PW for voice and piano (OUP 1929).

VG MB £2.



Lot 14

'Songs of the Gardens' - edited by PW (The Nonesuch Press 1925). Like most copies of this rare item, the covers are buckling outwards somewhat, but the condition of the pages within is good, despite the ragged edges. Unusually, this copy also has the dust jacket (admittedly in poor condition).

MB £20.

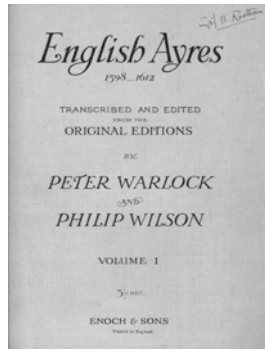


Lot 15

'English Ayres 1598-1612, Volume 1' - transcribed and edited by PW and Philip Wilson (Enoch & Sons 1922). Containing 21 songs (38 pages) for voice and piano, it has a substantial foreword (presumably by PW, although he

is not directly credited with it). This copy once belonged to the composer Cyril Rootham, who has inscribed his name on the front cover.

G MB £7.



Lot 16

John Dowland (1563-1626): 'A Fancy' - transcribed for piano by PW. This is one of the few Warlock transcriptions that never made it into print and the Lot on offer here is a photocopy of PW's manuscript. Running to 47 bars, PW's manuscript hand is quite easy to play from.

G MB £5.

(The transcription is published by Modus Music, 21 Canonbury Road, Enfield, Middlesex EN1 3LW Tel: 0208 363 2663 Catalogue number: MM 376, Price: £2.40)



Lot 17

The Musical Times, October 1964. This is the number which contains Ian Copley's Warlock in Novels and Ian Parrott's Warlock in Wales articles.

VG MB £2.



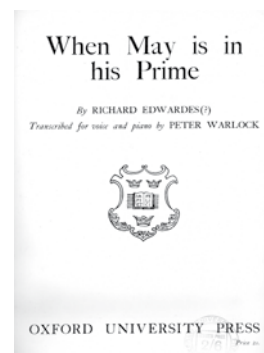
Lot 18

Musical Opinion, March 1968. Contains Laurence Ager's article Sounding Brass, which is largely about *The Sackbut*. The Lot also contains a postcard from Laurence Ager to Ian Copley (postmarked 1968).

F MB £2.

Lot 19

'When May is in his Prime' by Richard Edwardes (?) - transcribed for voice and piano by PW (OUP 1927). G MB £2.



Lot 20

'Chromatic Tunes' by John Danyel (1606) - transcribed for voice and piano by PW and Philip Wilson (J&W Chester 1923). Contains various amendments in blue ink by Ian Copley. F (showing its age more than most items) MB £2.

It is hoped this auction will generate as much interest and support as the series conducted in the Newsletter from Autumn 2003 to Autumn 2008. Perhaps I should note here that all proceeds from the sale of the Lots goes into the Society's coffers - your auctioneer doesn't extract any fees for his services! I am pleased to relate that I still have enough material left for a follow up Spring Auction in 2010.

John Mitchell

CD Review: *The Frostbound Wood* British Songs by Warlock, Howells, Howard and Roe

Tim Travers-Brown (counter-tenor) Jeremy Filsell (piano)

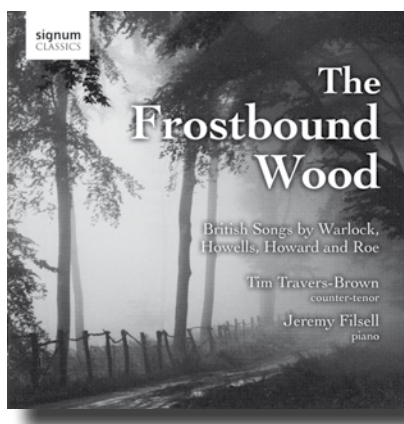
On the face of it, this seems a most unlikely coupling. Two legends and two comparative unknowns, but in fact the musical language of all four composers is surprisingly similar, and three of them have drawn direct inspiration from Warlock's unique, distinctive language, with its pungent harmonies and unexpected twists and turns. Obviously I am somewhat prejudiced, but I really feel that this repertoire is shown in a new and touching way, when sung by such a fine counter tenor. Tim Travers-Brown's voice allows all the fantasy and yearning in the music to break free and soar aloft.

As Warlock himself said 'Music is neither old nor modern: it is either good or bad music, and the date at which it was written has no significance whatever'. I endorse this completely, especially after repeated hearings of this CD. Warlock naturally has the lion's share. From the very first song, *My little sweet Darling* (echoes of William Byrd) I was captivated and drawn into his unique sound-world, revisiting old favourites such as *Sleep*, *My own country* and *The Night*. Those two gems – *My Gostly Fader* and *The Frostbound Wood* receive here the most exquisite performance from Travers-Brown. His legato and control are exemplary. Howells, on the other hand, gets rather short shrift. His three songs seem to have been included rather as an afterthought to fill up the disc. I would have loved to hear Travers-Brown sing *King David*. No matter – he gives us a lovely performance of *When the dew is falling*.

I was a chorister under Michael Howard during his brief tenure at Ely Cathedral in the 1950s and I was interested to see that his six marriages are actually acknowledged in the booklet notes. I knew him as a stern disciplinarian with a propensity for alcohol, and I was terrified of him; but he certainly knew how to train boys voices. He also had a love of the counter tenor voice, and these two small song cycles show a tender and sensitive side to the man that I never saw. Warlock would surely have approved

of the positively erotic content of *So by my singing am I comforted* tellingly conveyed by Travers-Brown.

The second group, entitled *Three Middle English Songs* lie fairly low in the voice. Howard actually writes the vocal line in the Alto clef, thereby emphasising the particular counter tenor range. Travers-Brown does have a wonderful, warm quality in his lower range; nothing pinched or forced here. He spins the lines with consummate ease and Howard's writing comes across very touchingly.



Betty Roe sent me a copy of *Noble Numbers* soon after it was published in 1972, and it struck me immediately as an attractive addition to the (then) very limited counter tenor repertoire. The influence of Warlock is evident at several points, but is clothed in Roe's quite individual style. Although she wrote *To God* for my voice, my favourite in the group is the first song, *Go prettie child* which has an ecstatic vocal line with a superb flowing accompaniment.

Throughout this recording Travers-Brown is accompanied with great sensitivity and flair by Jeremy Filsell. His expert support is particularly noticeable in the last four Warlock songs, which to my ears are a model of restraint and sensitivity. His touch is quite magical.

To sum up, this is a major addition to the recorded catalogue of English Song, and Tim Travers-Brown should be justly proud of it. If I have any tiny criticism, it is over the articulation of the texts in, for instance *Sleep*; more could be made of 'sliding' and 'joy'. Similarly, in *The Night* I missed the phrase 'and cheat me with your false delight'. But these are very minor quibbles beside a very fine collaboration.

James Bowman

Signum Classics SIGCD161 - £12 inc p&p direct from Signum at www.signumrecords.com

Discovering Music – Peter Warlock BBC Radio 3**5pm Sunday 16th August**

This programme, in the Radio 3 *Discovering Music* series, was presented by Stephen Johnson, originally recorded in June 2009, as part of the Mananan International Festival of Music and the Arts, at the Erin Arts Centre, Port Erin, Isle of Man.

My impression of the programme initially was favourable in that it wasted no time in asserting the importance of Peter Warlock, both as composer and as an individual during the 1920s. Stephen Johnson explained that Warlock actually wrote very little music, but “... within this tiny area of achievement, Warlock is a master.” The first work used to illustrate this was Warlock’s *Cradle Song*. Johnson analysed this song, and subsequently other works, by referring to various phrases, harmonic relationships etc., which were illustrated live by the musicians. This was definitely one of the programme’s strengths and though Johnson used various technical musical expressions to explain things, his delivery always remained within the scope of the ‘layman’. With specific regard to the *Cradle Song* he considered that it revealed an “... extraordinary, unique mastery of musical thinking” and that “... an awful lot of compositional skills had gone into creating a miniature like that, perhaps more than into a whole movement of a symphony.” Drawing attention specifically to elements such as the ‘false relations’ within *Cradle Song* he neatly brought us to Warlock’s interest in Tudor music. Warlock, it was argued, understood the strangeness of Tudor music, which many in the early twentieth century considered to be dissonant. To illustrate this Johnson included a performance of *In Darknesse Let Me Dwelle* by Dowland followed immediately by *Sleep*.

Having dealt with Warlock’s sensitive and wistful side, Johnson then asked the question “but what of Warlock the hell-raiser, the riotous irreverent prankster?” A suitable illustration in the form of *Maltworms* was performed. Warlock’s mood swings were referred to and although the “... bluff hearty extravert was only one side of a very complex personality equation”, the talk then dwelt heavily and rather simplistically on the duality of Warlock’s personality. There was reference to “... bipolar affective disorder, or what used to be known as manic depression.” We were then informed of Warlock’s real name, Philip Heseltine, who had been a “... lonely, sensitive, very studious boy.” This idea of duality, put forward by Beecham and others, including Cecil Gray in his biography of Warlock, has been consistently refuted by scholars over the years and one is mindful of the words

of Bruce Blunt who stated in 1944, also in a BBC radio broadcast, that it was “... time this myth was forgotten. Anyone who has any character at all has many sides to that character, and so it was with Philip.” There were more excellent illustrations of influences on Warlock, but which also continued to assert the duality theory. Purcell’s “inward looking and sombre” *Viol Fantasia No.7* was pitched against a boisterous catch. *Captain Stratton’s Fancy* was paired with *The Fox*.

Johnson then prepared us for the complete performance of *The Curlew*, which was to conclude the programme, by the inclusion of some interesting and effective illustrative points about the influences of Bernard van Dieren and Bela Bartók on Warlock. The string introduction to Van Dieren’s *Rhapsodia* was a revelation and the following analysis, which drew our attention to the over reliance of harmonies in that work, made the other dimensions of rhythm, melody and colour present in *The Curlew* sound beautifully organic. Reference to Carlo Gesualdo then made perfect sense in that it was the progression of the harmonies rather than the harmonies themselves that was significant. Finally Johnson described how Warlock admired the music of Bartók at a time when practically nobody else in Britain appeared to. The opening section of the *2nd String Quartet’s* final movement perfectly illustrated the “eerie sense of desolation” also present in *The Curlew*.

The programme was well researched, effectively structured and it certainly presented Warlock as a truly individual and significant voice, although we only get part of the picture. Interestingly, Delius scarcely gets a mention in the programme except to say that Warlock had been a sort of surrogate son and that Delius disapproved of Warlock’s interest in Tudor music! In addition to my quibble about the emphasis put on the duality of personality, I also found the performances in the programme at times disappointing. *Sleep* was taken rather fast, making it impossible to draw out the qualities of the melody. The tenor, Michael Slattery often seemed short of breath in the songs and some of the phrasing seemed odd to my ear. I don’t know whether the technical recording of the event was a factor, but the voice sounded thin at times. But on the whole it was an enjoyable, informative programme.

Musicians: Michael Slattery (tenor), Stephen Coombs (piano), Adam Walker (flute), Daniel Bates (cor anglais), the Doric Quartet.

Michael Graves

Pre AGM Event 9th May - The Re-enactment of the Conception of Peter Warlock Danny Gillingwater – Presenter, plus ‘off-street musicians’

The description printed in the Newsletter 84 of the ‘event’ scheduled to take place outside the Food Hall of Harrods (11 Hans Road) must surely have caught the attention of a few! Would this re-enactment of Warlock’s conception not be somewhat risky, even for the indomitable flamboyance and daring of both Danny Gillingwater and Emma Marshall, who had been billed to undertake the task? Given that the proposed nude motorcycle ride down Crickley Hill in Gloucester (2004) had failed due to ‘reservations’ expressed by the police, to step up the anti to stage an event of near pornography in the middle of London seemed like insanity. What would be the scenario? A small tent-like construction, similar to those used by workmen over man-holes, perhaps? Would Warlock Nutters take it in turns to have a peep? Would passers by be inveigled into joining the Society by the lure of a ‘members only’ peep?

As the re-enactment was about to start, Malcolm Rudland leaned across to me saying “anybody thinking that they will be witnessing the ‘real thing’ will be very disappointed.” Well, I don’t think anybody was seriously expecting the ‘real thing’ but what was to follow must have surprised most. The introduction, however, was not exceptional:

When Malcolm Rudland (Peace be upon him - preferably from a great height) gave me the good news that I would be doing a turn for the Warlock Nutters outside the food hall of Harrods, I didn’t know whether to laugh or cry; or order a half a pound of sliced tongue ...

‘A re-enactment of the conception of Peter Warlock?’
How to attempt this, and remain within the boundaries of common decency?

The question was on all our minds, but what would be the answer? More pre-amble, but it was at least becoming encouragingly eccentric:

... Of course it was wives who literally divided and ruled through close encounters of the bedroom kind. Not, that

is, by re-enacting leather clad scenarios that nowadays take place in the less than salubrious bijou hotels in the Paddington area. No it wasn’t the lustful fiery, red-blooded antics of the hunter-gatherer that relegated the alpha male to mere sex slave.



Danny Gillingwater on the steps of Harrod’s Food Hall
(Photo: Chris Sreeves)

Danny was gaining momentum and there was real anticipation for what was to come. But where was Emma? Was she waiting in the wings to make a dramatic entrance? Well, not exactly:

Today it was to be the lovely Emma Marshall who was to aid me in this re-enactment. Alas Emma cannot be with us today. She is at this moment re-enacting the scene of the Ralph Vaughan Williams Committee Meeting outside a department store somewhere in London. Despite not being a *deux*, I will attempt the act solo, with sound effects.

Only Warlock Nutters could stand on a pavement in London to witness the supposed conception of their hero performed by only one person – and a man at that! Much of the modern world has difficulty with the Immaculate Conception, but at least Mary had the appropriate anatomy! Danny was surely onto a loser? Well not exactly. With each line the performance became more entertaining and absorbing:

Come with me to January 1894, England, London, Knightsbridge, Harrods ... the bacon counter.

EDITH: Arnold! ... Arnold. I'd like a word with you please ... Now!

Dearest, I've checked the seaweed on the back of the scullery door and tonight is the night.

Arnold, are you listening? Arnold don't pretend you're not there ... I can hear the train set.

Oh there you are. Now, park your little tank engine in the siding and let's go through the check list.

Don't look so forlorn. I know it wasn't a great success last month, but chin up old thing. One must get straight back on the horse, mustn't one?

No ... come on in...haven't you forgotten something? Think Arnold ...no? ... would you take your cricket pads off.

And so Danny continued in like kind, much to the bemusement of a Harrod's security guard, who had been eyeing us up with the darkest of suspicion from the outset. Harrods had been informed that the event would be taking place, but clearly this knowledge had not been passed on to the staff! But Danny was now in full flow and more gems were to come:

Now I had a private conflag with Lady Salisbury ... She says what's needed is something called foreplay

... Arnold put that pack of cards dow ... 'Atmosphere, the right mood should be created, plus stimulation and relaxation by equal measure.' That dear, is why I've lit the pipe. Yes it is your favourite, 'Old Goat Scroat, Sweet Shag.'

Everybody present appeared to be enjoying the 'foreplay' enormously, but what about getting down to 'the business'? The pace was rising as was our anticipation:

'Edith' started to read the cricket scores from the Wisden Cricketers Almanack. This was the moment we had all been waiting for. Appropriate sound effects representing the 'act' were played from the wings. At first there was a steady rhythmical clacking sound, augmented subsequently by some jangling and bapping sounds. A crescendo was emerging with the repeated rise and fall of a whistling sound, before a hooter sounded the climactic finale. It had been a splendid re-enactment and all credit to the evergreen Danny Gillingwater for his solo performance, aided by the off-street musicians: Claire Beach (Under 3's rattle), Paul Martyn-West (Decommissioned tambourine), Malcolm Rudland (Swanny whistle), Danny Gillingwater (Honker).

Michael Graves



Preconception? Warlock nutters clearly enjoying Danny Gillingwater's presentation
(Photo: Chris Sreeves)

Post AGM 9th May – *Informal Music Sequence*

St Saviour's Church, Walton Place

When I exchanged Robert Louis Stevenson's birthplace Edinburgh for Peter Warlock's last place of activity for a couple of weeks this May, I had no inkling that Stevenson's two central characters would preoccupy my thoughts so much when writing about this year's AGM. Thinking back to tenor Danny Gillingwater's buoyant interpretation of *Jillian of Berry* (1926) and baritone Paul Martyn-West's soft-toned vocals on this sunny Saturday lunchtime, I am reminded of Warlock's vain struggle to reconcile his passionate temper and hedonism with the sensitive, introvert sides to his personality, to strike a balance between a rather introspective and a rather amorous style. It seems that the informal music sequence following this year's AGM in London's St Saviour's Church in Walton Place added a further point to the PWS committee's agenda: a demonstration of both Peter Warlock's stylistic range and his ability to appeal to a wide range of interpreters and recipients.

Counter-tenor Tim Travers-Brown was the first to present his favourite Warlockiana. He has always had a particular liking of smaller-scale pre-classical works. This afternoon, he performed modern works from Peter Warlock to texts from poets from the fifteenth and sixteenth centuries and chose two of Warlock's Winthrop Rogers Songs: *My gostly fader* (composed in 1918) and *Mourn no moe* (composed in 1919). He won his audience's compassionate praise especially with the sweet and perfectly controlled sound and warmth of his voice as well as his thoughtful regard for both lyrics and his gentle piano accompanist Betty Roe. "And wilt thou leave me thus, And have no more pity On him that loveth thee? Alas, thy cruelty! And wilt thou leave me thus? Say nay, say nay!" Everybody was inclined to join in the singing and to reply in the negative when hearing these touching lyrics from Sir Thomas Wyatt (1503-1542) in Warlock's popular musical setting from 1928.

Tenor Danny Gillingwater's vocal interpretations, especially of *Jillian of Berry* (1926) and of *Piggiesnie*

(1922), were rather flamboyant and thrilling. If Peter Warlock was indeed the archetypal (late) Romantic artist, exuberant, spontaneous, intuitive, opposed to the conventional, he would surely have appreciated Danny's performance. Baritone Paul Martyn-West combines both. He also excels at impressive and often amusing characterisation in more boisterous pieces and

is extremely gifted in bringing out the emotions and meanings of even the most distressing and sombre texts. This afternoon, he presented a rather introspective repertoire, accompanied by Michael Pilkington on the piano: Peter Warlock's *Cradle song* (1927), *Sleep* (1922) and *The lover's maze* (1927). Composer Betty Roe shares Paul Martyn-West's deep love and knowledge of English solo song but decided in favour of Peter Warlock's *Capriol Suite*, which she played together with Malcolm Rudland on the piano. Their pianistic enthusiasm was truly catching. The last pieces in the programme were Peter Warlock's *Folk-song preludes* (composed 1917-1922). They are very demanding harmonically. Whilst composing them, Warlock emphasized his aim "to set each tune in a short and straightforward manner but without the usual idiotic harmonic restrictions that faddists like Cecil Sharp, V. Williams and Co. like to impose upon themselves."¹ John Mitchell was completely up to Warlock's pretensions. His concluding piano playing was very convincing and deserved its applause.



From the top: Betty Roe and Malcolm Rudland, Paul Martyn-West, Tim Travers-Brown and John Mitchell (Photos: Chris Sreeves)

Peter Warlock's music offers something for anyone, for those who are more interested in a sociable music experience and also for those preferring more contemplative music, and the music sequence after this year's AGM is the best proof of that. Before dining and raising glasses to Warlock's versatile opus everybody present enthusiastically joined in singing *Fill the cup Philip* (1928).

Sabine Koch

1. [Heseltine, Philip]: Letter to Colin Taylor from Trewery Downs Bungalow Newmill - near Penzance - Cornwall, 17 July 1917, in: Collins, Brian (ed.): Collected Letters, vol3, pp86-87

Gloucester Cathedral Coffee Concert Series

The Lay Clerks of Gloucester Cathedral – Various soloists

On July 11th in Gloucester Cathedral Chapter House the lay clerks gave a joint recital as part of the very successful Coffee Concert series. Peter Warlock was featured!



The recital amply and impressively demonstrated the varied musical skills of the lay clerks. It began and ended with several *a capella* items performed by an ensemble of all the clerks – some in close harmony – which were given with both excellent tonal blend and the unanimity which might be expected from a group who have to sing Anglican chant together regularly.

There was an unexpected and delightful instrumental item, the *Trio for oboe, bassoon and piano* by Poulenc. The piece is mock-serious and frothy by turns, and its Gallic wit was well brought out by oboist Ben Sawyer, Charles Hughes on the bassoon and organ scholar Ralf Blasi at the piano.

Philip Colls demonstrated his fondness for the works of Rodgers and Hart in his very effective arrangement of *Bewitched* (performed by counter-tenor Sebastian Field and oboist Ben Sawyer), and also as a solo pianist in a sensitive performance of Andre Previn's arrangement of *Blue Moon*. These were also unusual items and highly entertaining.

The vocal solo and duet items were perhaps more what one would expect in a recital of this kind, and were all of high quality, showing how the current Cathedral Choir has become an ensemble of the highest rank. I would single out three: tenor James Atherton for his ringing operatic tone, and for fearlessly (and triumphantly, to huge applause!) taking the optional high note at the end of Verdi's *La Donna e Mobile*; bass Nick Perfect, for a thoughtful and well-measured rendering of Schubert's *Am Bach im Fruhling*; and baritone Bill Armiger.

Bill is well-known as an exponent of English song; his skilled and sensitive performances of Ireland's *Sea*

Fever and Head's *Sweet Chance* were most moving, demonstrating years of experience in this repertoire. To end his group he gave us PW's *Captain Stratton's Fancy*; this was swashbuckling, full of musical nudges and winks, wonderfully clear in diction and as uplifting as could be. He was skilfully and sensitively accompanied by the Cathedral's Assistant Organist Ashley Grote, who I would single out amongst the fine group of pianists who accompanied this hugely entertaining recital.

John Merrick

President of the Gloucestershire Chapter of the Peter Warlock Society

[Please see 'Area Representatives' p42 – Ed]

Classical Recital

Hullavington Music and Arts Festival *HarFEST 2009*

Wednesday 16th September 2009

This autumn I attended my first *HarFEST* in the village of Hullavington, North Wiltshire. I had been told that the Classical Recital, performed in the church by amateur musicians from the village, was one of the highlights of the ten day festival and so it proved to be.

The concert opened with three delightful arrangements for solo clarinet and piano by Labor, Lefevre and Mozart, played by Ann Sneyd (clarinet) and Michael Graves (piano) both of whose playing was warm and assured.

Henrietta Ryal (soprano) then performed Schubert's *Ave Maria* with delicacy but also with power. She then beautifully executed Warlock's *Sleep*, emphasising the chromic rises and falls of the melody and the contrast of legato passages and staccato end of phrases, which pushed and pulled the tempo of the song with dramatic effect. Michael Graves' piano accompaniment exuded restrained emotion, with a particularly beautiful anticipatory introduction and concluding passage.

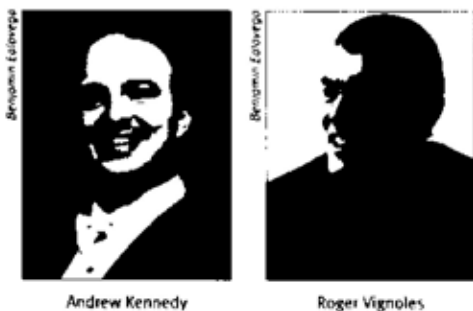
In the second half Andrew Collis played the stunning *Voice of the Crocodile* by Benjamin Thro for solo bass recorder. The piece captured the essence of the Australian outback, consisting of yowls and cries, followed by flurries of scales created by humming and rapid rolling of the tongue. Multiphonic sounds, much like a didgeridoo, emerged from the instrument interspersed with extraordinary glissando passages!

These were the highlights of the evening, but other musicians gave exceptional performances also. I shall certainly remember the evening with much fondness as an event that celebrates the unusually high standard of talent within a small community. The evening was a sell out for a very good reason!

Claire Cheshire

Warlock at the Wigmore

On a balmy Late Summer Sunday afternoon, the Wigmore promoted an hour of English and American songs with the tenor, Andrew Kennedy accompanied by Roger Vignoles. The focus was a world première of Ned Rorem's *Four Sonnets of Shakespeare* (2009), commissioned by the Wigmore Hall, and this was with three of Benjamin Britten's 40 realisations of Purcell, often owing more to Britten than to Purcell, Samuel Barber's cycle *Despite and Still*, Benjamin Britten's *On this Island*, and five songs of Peter Warlock.



Andrew Kennedy and Roger Vignoles

It was Dr Rhian Davies who first encouraged Andrew to sing Warlock – in her second Gŵyl Peter Warlock Festival in Montgomery in December 2005 after she had heard his performance of Gurney's *Sleep* on his way to winning the Rosenblatt Recital Prize at the 2005 Cardiff Singer of the World. This Montgomery concert was later broadcast in the *Voices* series on BBC Radio 3, which Barry Smith reviewed on our Newsletter 83, p.23, and this page also has Pat Mills's review of Andrew Kennedy's *The Curlew* at the Gregynog Festival in 2008. Andrew had recorded *The Curlew* on the Landor label (LAN279) in 2006 with twenty seven other Warlock songs with Simon Lepper. In Classical Source of December 2006, John T. Hughes wrote: Andrew Kennedy brings a varied approach to the twenty seven songs. He can reduce his tone without spoiling its quality, caressing the meditative or introverted songs ... bring strength and vigour to more boisterous numbers ... (and) can produce a good legato too.

In this recital, all these composers proved their ability to capture a kaleidoscopic range of feelings and emotions both in the vocal line and in the piano accompaniment, and these were admirably displayed by the performers ...

In the Warlock, it was good to hear the three Belloc songs together. In Ian Copley's book *The Music of Peter Warlock* (Dobson 1989), he says they go far to support the claim that Warlock was one of the great song-writers. How I have always admired the 'new' chord at "All the woods are new" in *My own country* admirably brought out by Roger Vignoles, and I particularly remember the serenity of Andrew Kennedy's top E at the end of his consoling security in *The night*. Andrew had also sung this set at the Wigmore in October 2006 when Dr Brian Collins reviewed it in Newsletter 80 p. 13, when he also commented on this top E as being 'deliciously controlled'. The other two Warlock songs were *Sleep* and *Yarmouth Fair*. Considering the complexity, Roger Vignoles's scatteringly fateful final verse of *Yarmouth Fair*, well captured the sense of the original lyrics of Harry Hunter: "Her father then came rushing in". Warlock couldn't get permission to use these words in 1924, hence Hal Collins's words for *Yarmouth Fair* to Warlock's original accompaniment, but the original words are now published to Warlock's accompaniment as *The Magpie* on pp 60-62 of Volume 5 of *Peter Warlock Society Edition* (Thames 1989).

At the end of the recital in what felt like a full house, the warm and responsive audience applauded until the topicality of my first sentence was realized, and we received the most sublime and haunting performance of *Late Summer in E Major*. Sharing the beauty of its piano coda afterwards with Roger Vignoles, I mentioned I had to write it out to learn it in D once, and Roger said he had to do the same for John Mark Ainsley in F sharp when he recorded it with him for Hyperion CDA66736.

As I went past the front row of the hall to visit the artists after the recital, one of our members from Wimbledon recognized me. I was pleased to learn that Bryn Philpot had gone to that recital after our e-mailing him about it and he has since kindly sent details of forthcoming events at The Wigmore to the Newsletter.

Malcolm Rudland

[See page 40 and www.wigmore-hall.org.uk/whats-on for information about future concerts at The Wigmore Hall - Ed]

Obituary – Robert Beckhard

Malcolm Rudland writes

Although a Peter Warlock Society was muted as early as 1933 (see Clinton Gray-Fisk's article in *The New Age* of 6 July 1933 pp. 115/6), no names of any Warlock nutters from that generation have been handed down to us, so I feel it would be safe to say that Robert Beckhard was the first Warlock nutter of all time, for his research into the composer began ten years before the formation of the Peter Warlock Society in 1963. At the time of Robert's death on 28 May this year at the age of 91, he was still working on a biography of Warlock's friend, John Goss, and we hope Robert's executors can find this when they have sifted through his archives. However, his main contribution to Warlock research was his 'Notes from an American on a 1950s Warlock Odyssey' on page 197 of the 'Peter Warlock – A Centenary Celebration, the man – his music – his world' compiled and edited by David Cox and John Bishop. In it, he chronicles his two visits to England in 1954 and 1955 to see for himself some of the scenes of Warlock's life and to meet people who had known him. He met people who had known Warlock, most of whom had died by the time the society was formed. Names like Peggy Bennett, the daughter of Munn the grocer in Eynsford, Professor Halliday who then lived in Cefn Bryntalch, Roy Campbell, May Voules, George Thewlis, Adrian Allison, Alan Frank of OUP, and most movingly, Mrs Frida van Dieren. His notes offer a fascinating scenario that many members would have been envious to have witnessed, and he mentions some photos of these characters that we also hope may turn up when the executors have sifted Robert's archives.

Robert was born in Brookline, Massachusetts, and studied at the Boston University College of Music, the New England Conservatory of Music, and Harvard University. During the late 1940s he was an editor of music and text material at G. Schirmer Inc., working with such composers as Kurt Weill, Percy Grainger, and William Schumann. He composed over 200 original published choral and piano works, and these have been performed by numerous professional and school choruses.

Robert was also an accomplished professional photographer, whose photographs have been publicly exhibited in New York and Putnam County, New York, and published in books and magazines. He taught

photography at the Garrison, N.Y. Art Center. He and his wife Pat loved their cottage near the Hudson in Garrison, where Bob spent countless happy hours tending his vegetable garden. He will be greatly missed by his family and his wide circle of friends.

I only met him a couple of times when he came to London to stay with some friends in St Martin's Lane, by Trafalgar Square, but throughout our meetings I remember his knowledge and devotion to Warlock as being thorough and committed, and on hearing of his death I went to stand for a few moments silence where I had met him in St Martin's Lane.

Malcolm Rudland

Richard Valentine writes

I cannot recall the actual time or date when I first communicated with Robert Beckhard, but it must have been initially by telephone I would think. I'm also not sure at what point in my life I became a 'Warlockian', but you can be assured that as soon as I set foot upon these shores I was reminded that there were other North American aficionados and as two or three of them were in New York, it was assumed that we were all neighbours. Well, we were, but hundreds of miles apart.

It must have been by phone that at first Robert and I communicated and in those days (1992 and on) we were avid and regular talkers. Eventually it was inevitable that we met, but contrary to what Malcolm and others may have surmised, it wasn't really that simple and although neighbours, I am still over 200 miles from Robert's apartment in Manhattan.

However, it was the Beckhard's "cottage" in Garrison, New York, just across the Hudson river from West Point and near Hyde Park (former home of Franklin D. Roosevelt) that I first encountered them in the flesh.

Robert enjoyed his garden and as I drove up the access drive to the house I saw his distinguished figure sitting in the sun with a book and his cassette player with headphones. I parked the car behind the house and made my way to the back porch and after meeting his

wife Pat, Robert had begun to make his way up the back steps to meet me. "How ARE you?" I shall never forget the voice and that compelling look of interest in his eyes. In those days, Robert would always cajole me about how young I was, and relative to today I am, and I must say that as senior as he was, he got about very well. One or two visits I had with him involved moving substantial loads of fallen trees that had been cut up and stacked in my Ford truck which I then would drive the 100 miles or so back to my then home just north of Saratoga Springs.

On one occasion I stayed the night with them and I shall never forget how we would sit by an open log fire with a drink and the music we listened to on his BOSE CD player. Set in woodland, it paints a tranquil picture. Somewhere (not lost but certainly archived) I have a lovely photograph collection of Robert, Pat and myself (courtesy of my daughter Charlotte who was pre-teens at the time) sitting on the porch with drinks and a sandwich, conversing and watching the glorious wildlife entertain us. It's deeply heartwarming to know how many decades the Beckhard's had the good fortune to spend endless summer days in such surroundings. This brings me on to recall a very important point, that which relates to something that kept Robert's interest in the world of Warlock, Warlock's friend and prominent baritone singer in his day, John Goss.

Many was the occasion that I would help Robert as much as I could over the phone with certain technological issues regarding his then out of date computer, and one can only imagine what the format of all his research was on Goss in the early decades, but for sure, the last time I saw Robert in Garrison, he was using a laptop computer, so one would think that the early transcripts were converted to text in one form or another. We know from the first obituary that Daniel, (Robert's nephew) posted, that Robert was many things in his lifetime – photographer, composer, editor of music and teacher.

Another New York 'Warlockian' friend, William Perry and I eventually met and all three of us gathered in Robert's Manhattan apartment for drinks and delving into our common interest subject. I recall that we eventually found ourselves in a small Thai restaurant not far from the apartment where we enjoyed good food and drink along with our continued conversation.

Up until the last, Robert and I talked and e-mailed. We would sit at his computer and type text messages in conversation on several issues and I still retain e mail messages from a man with an alert mind.

It is very hard not to become too personal and emotional about a subject or a person in this light, and I'm often criticized for being too overly ambitious with all the romantic affectations. I can state however, that Robert was a deeply emotional man, he loved the works of many composers apart from that of our beloved scholar Peter Warlock. He would rave about Bax and Moeran and Robert was a keen collector. His library is a stunning and impressive collection of many works, his own compositions, and an astounding collection of movies. He loved film and photography.

He was a great man! The reason I say this is because, he used to always close our conversations with that very epithet, knowing how much I was then, as I am now, devoted to portraying the life and work of Peter Warlock online, as www.peterwarlock.org

He would call me Ricardo as I would call him Roberto in an affectionate way, mimicking me as some kind of Italian maestro. Fondly I shall always remember you dear Roberto.

Richard Valentine

William Perry remembers

I was privileged to know Robert Beckhard over a number of years, not just as the PM of our American Warlock contingent (PM as in Prime Nutter) but as a friend with a rich array of interests that he was eager to share. There was photography, of course, but also literature, history, current events, politics and political systems, which may have helped lead to his exploration of John Goss.

In music, he was caught up in 20th century British composition, and he was an active participant in the Delius and Grainger Societies. His own compositions, which he shared with me on several occasions, had a spirit and energy reflective of the man himself plus the technical fluency of a well-schooled Boston musician. He had a keen appreciation of present-day composers, and I always saw to it that whenever I had recorded a new CD

of my own music, he had one of the first copies.

Mention should also be made of Beckhard's editorial skills, and in the best tradition of Peter Warlock's writing, he worked closely with Nicolas Slonimsky on creating the "Lexicon of Musical Invective", in fact, inventing the word "Invecticon".

I would add one personal reminiscence: my introducing Robert to Andrée Ruellan, then approaching 100 years old. Andrée was an American painter who had known Warlock in Paris, and Robert, with tape recorder and camera in hand, journeyed with me to Woodstock, NY where we spent a fascinating afternoon with her. His eyes sparkled like a schoolboy's as she described attending parties with Warlock or travelling with him to visit Delius at Grez-sur-Loing, and Robert would utter a barely sotto voce "O, my God!" when Andrée would casually remark, "Well, one day when I was having lunch with James Joyce ..."

Robert's combination of curiosity, enthusiasm, and joy of life made him a very special person, and he will be greatly missed by his many friends and colleagues. Death was not becoming to him, and he would have advised us to avoid it at all costs.

William Perry

Pat Mills remembers

I first met Robert Beckhard in 1964, the year after our society was founded. He was among the most congenial and affable person I have ever encountered. We met at the offices where I worked in Bedford Square which were owned by the British Library. We had an animated discussion, in which we discussed the possible future prospects of a Peter Warlock Society and how viable it might be.

I did not meet him again until twenty years later when I took him to a pub in Museum Street called *The Plough*, the one which Peter Warlock often frequented after a hard day's work in the British Museum reading room. He asked me whether it had changed since Warlock drank there. I assured him it still looked the same. Some time later I read a book by Cecil Gray published in the late 1940s called *Contingencies* in which he reflected that

the pub was unrecognizable since Warlock's day. I didn't have the heart to tell Robert how wrong I had been!

I really came to love and respect him and I well remember him telling me how much he enjoyed 'perambulating' through the squares of Bloomsbury, which are just like the ones in Boston USA, he declared.

He was an enthusiast for the output of John Goss who had written a novel. John Goss appears to have been a robust Lancastrian who was one of Warlock's friends. He had found a copy of this book in the British Library and Robert was preparing a book on Goss which apparently was not finished.

God rest his soul.

Pat Mills



Robert Beckhard 1918 - 2009

Chairman's Report for 2008

A year ago, when I was elected as Chairman of the Society, I was content to have accepted this role as an interim position, but having found the job so enjoyable I feel I am now prepared to offer my services as Chairman on an indefinite basis.

We now have a reciprocal arrangement with the Delius Society whereby the Chairman of that Society is an Honorary Member of the Peter Warlock Society (and vice versa), and accordingly I am delighted to be an Honorary Member of the Delius Society whilst I remain Chairman of our Society.

I would especially commend Malcolm Rudland for his cornucopia of ideas and brainwaves throughout the year, and especially his organisation of the Warlock Day on 25th October, at which Roderic Swanston gave an illustrated lecture and Ian Partridge sang his last recital (which included *The Curlew* and Fred Tomlinson's A Curlew Companion). Malcolm Rudland has also reintroduced the social lunches for the membership as a regular feature of the Society's activities.

Fred Tomlinson's *Peter Warlock Handbook Volume 1* has now been revised and reprinted by the Society, and I would acknowledge here the services of Michael Pilkington and Jennifer Bastable, thanking them for their efforts in seeing this important project through to completion. A two CD set of historic Warlock performances is being produced by Divine Art Records (with financial assistance from the Society) and this will be available by October. Steady progress has been made with the other recording project, ie, that to put on disc all of those Warlock songs that use orchestral forces of one type or another.

The pictorial biography project appears to be utterly becalmed - "a calm sea, but no prosperous voyage"!

In June 2008 the Society sponsored the Warlock component of the Gregynog Festival at which an excellent performance of *The Curlew* was given by Andrew Kennedy.

I look forward in a year's time to be able to report on equally fruitful activities.

Pat Mills

Peter Warlock Society Constitution

Two minor amendments were agreed at the AGM on 9th May 2009 to Items 1 and 8 (d):

Former wording:

- 1 Name: The Peter Warlock Society
- 8 (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.

New wording:

- 1 Name: Peter Warlock Society
- 8 (d) The quorum for a Committee meeting is dependent on the number of Committee positions filled at the time in question. The quorum will be that figure which is immediately in excess of 50% of the actual Committee size.

The Delius Society Reciprocal Membership

Peter Warlock Society Members wishing to join the Delius Society can enjoy the benefit of a concessionary 50% reduction of the membership fee (currently £23 reduced to £11.50) for the first year only, by contacting Malcolm Rudland at 31 Hammerfield House, Cale Street, London SW3 3SG telephone 020 7589 9595, or email: mrudland@talk21.co.uk and your details will then be passed on to the appropriate Treasurer/Membership Secretary.

Delius Society membership rates outside the UK and Europe are: \$45 (USA and Canada), £26 (Far East, Australasia, South Africa). Members receive two Journals per year (Spring and Autumn) and two Newsletters.

The following is a summary of the mutual benefits of the scheme.

- The agreed concession allows for an exchange of honorary membership for a single representative from the committee of each Society. This is currently Pat Mills for the Peter Warlock Society and Michael Green for the Delius Society.
- Exchanges of information about our societies' activities in our respective journals, newsletter and websites including dates of meetings and events etc. (see page 41)
- The inclusion of flyers for special events with our respective mailings.

Michael Green

[See page 40 'Delius Society Forthcoming Events' - Ed]

English Music Festival A letter from the Hon. Secretary

Dear Member,

The Peter Warlock Society has recently joined the *EMF bi-monthly e-bulletin* scheme, which has been set up by the English Music Festival to promote and benefit British Composer Societies and Trusts.

The Society will be able to disseminate information, (such as Society news, contact and joining information and any important composer-related events), through an email bulletin, to members of all the music societies who join the scheme, which could attract up to as many as 5,000 individual music-lovers.

We are also being invited to add details of forthcoming concerts and events to the dedicated concerts and events Calendar (accessed through the EMF website at: www.englishmusicfestival.org.uk), which will be available to view by anyone, thus increasing the audience potential. If there are any events which you believe would be of interest to add to the EMF on-line calendar, please contact: Karen Fletcher at Archery Promotions, at archery.studio@talk21.com or post to: PO Box 75, Feltham, Middlesex TW13 7SA.

What you need to do to request the E-bulletin:

As a member of the Peter Warlock Society, you can request to 'opt-in' to receive the bi-monthly e-bulletin free-of-charge simply by e-mailing Roy Cheater at the English Music Festival at: r.cheater@btinternet.com with your e-mail address. We need you to request this individually to meet with data-protection regulations. Once registered, you will receive all future issues until you 'opt-out'.

If you wish, you can also request to receive the free English Music Festival newsletter, *Spirit of England* (sent out by post quarterly), with information about the next Festival and related news. Please note that you will not receive this additional information unless you specifically request it. If you would like to receive this, please send your name and address to Em Marshall at: em.marshall@btinternet.com, Tel: 07808 473889, or post to:

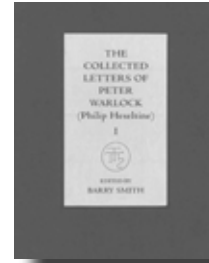
The Red House, Lanchards Lane, Shillingstone,
Dorset DT11 0QU).

We very much hope that you can see the potential of this scheme to all involved in promoting, performing and appreciating our home-grown composers and their music. In the meantime if you have any questions about the scheme, please do not hesitate to get in touch.

Malcolm Rudland

Publication Offers and Future Publications

The Collected Letters of Peter Warlock 4 Volumes (ed Barry Smith)



Boydell & Brewer, publishers of the *Collected Letters of Peter Warlock* are clearing some of these superb books to make space in their warehouse. The offer is on now but must finish on 30th November 2009. The cost is just £50 (normally £200) for the set of four volumes. Postage and packing in the UK would be £10 or £20 elsewhere.

Order direct from **Boydell & Brewer** by:

Email: trading@boydell.co.uk

Telephone: + 44 (0)1394 6100600

via the website at www.boydellandbrewer.com

You must quote the special offer code 09234

NB - If you are wanting to order via the website, look for the menu tab for ordering 'special offers'.

Sterling cheques, VISA, Mastercard or the usual debit cards are accepted. If ordering by e-mail, please send credit card details over two e-mails.

The books will remain in print and will be sold at full price once the clearance is completed.

Giles Earle; His Booke

Ras Brooke, an imprint of *Grasp Press* (run by Timothy Thornton), is beginning to assemble material for a projected re-publication of *Giles Earle; His Booke*, an early 17th-century manuscript of songs and poems, some of which are to be found nowhere else. This was edited and annotated in the 1920s by Peter Warlock and Bernard van Dieren, but has been out of print ever since. Timothy plans to reprint the book 'as-is' and declares that Warlock's notes lift it almost to the level of a lost scholarly masterpiece. (Timothy explains that Warlock referred to a rare breed of red cat as *Rasbrooke*, and as the name is also an anagram of 'rare books' it seemed a fitting name!)

Timothy would invite anyone with an interest in the project to contact timothy@grasp-press.co.uk

Publications – continued

A Peter Warlock Handbook Volume 1

The revised edition (2008) of the Peter Warlock Handbook Volume 1 (see review in Newsletter No.84 pp23-24) is now available.



Price including p&p: UK £7 – Overseas £9

Available from John Mitchell

Please see page 41 for payment instructions



A 'new' *Bethlehem Down* – Novello (Music Sales)

In Newsletter 83, p.35 Philip Crozier reviewed a new CD of Christmas at St. John's College, Cambridge (Hyperion CDA67576) with David Hill's 'new' arrangement of *Bethlehem Down* which combines the accompaniment of the later solo-song version with the original for a cappella voices. The first and third verses are sung respectively by men's and upper voices in unison with Warlock's original organ accompaniment from the solo-song version, whilst the second and fourth verses are in unaccompanied harmony from the SATB version. This will be published in *Noël ! 2* with 43 other carols arranged by David Hill on 20th Oct as NOV 310827. Price £12.95

Visit Music Sales website: www.musicroom.com

Recital Music

Recital Music was founded by David Heyes in 1986 and specialises in publishing works for double bass as well as other ensemble combinations.

RM217 'Pavane' & 'Basse Danse' (from *Capriol*) for bass quintet arr Heyes. "The two movements lend themselves well to bass quintet having a 'viol-like' quality."

RM235 *Six Italian Dances* for double bass or 'cello quartet arr Heyes. Originally arranged for string quartet by Warlock from 16th century dances.

Future publishing plans include new editions of *An Old Song* and of works arranged by Warlock: *Five English Dances* (anon) and Dowland's *Lachrimeae*.

For more details contact David at **Recital Music**:

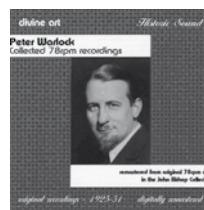
Tel/Fax: + 44 (0) 1963 370051

Email: doublebass@tiscali.co.uk

Website: www.recitalmusic.net

CDs, New Releases and Re-issues

Peter Warlock Historic CD



Collected 78rpm recordings 1925-51

Divine Arts have released this 2 CD Set of Historic Recordings digitally remastered from original 78rpm records in the John Bishop collection.

The quality of the remastering is excellent.

CD1: Duration 65.52

Orchestral and instrumental music including *Capriol* suite, *Serenade for Strings* and *The Curlew*.

Artists include: London Chamber Orchestra/Anthony Bernard, NGS Chamber Orchestra/John Barbirolli, Josef Szigeti, Constant Lambert, The Pasquier Trio and The Griller String Quartet.

CD2: Duration 78.15

Vocal and choral music including ballads, folksong arrangements and art song

Artists include: Peter Dawson, John Goss, Dennis Noble, John Armstrong, Roy Henderson, Nancy Evans, Parry Jones, Cecil Cope, Oscar Natzke.

For a full track listing, please contact Michael Graves, preferably by email (contact details on the front page).

See also Newsletter No.84 p 38.

CD Set: £10 UK inc p&p: £12 overseas inc p&p

Sterling cheques payable to Peter Warlock Society

Cheques for £12 equivalent in US dollars payable to Stephen Trowell

Available from John Mitchell

Please see page 41 for payment instructions

James Griffett *Curlew* re-issue

On 1st November 2009 Regis Records will be re-issuing the CD recording of Peter Warlock's *The Curlew* with *Five Nursery Jingles* and various songs featuring: James Griffett (tenor), The Haffner Quartet, with Mary Murdoch (cor anglais) & Mary Ryan (flute)

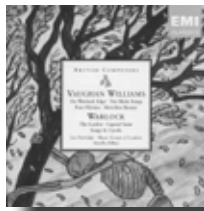
The recording will be coupled with R. Vaughan Williams *On Wenlock Edge* with James Griffett (tenor), The Haffner String Quartet & Beryl Ball (piano), the first time this performance has been featured on disc.

Regis Catalogue No.: RRC 1316: Price TBA

More details in the Spring 2010 Newsletter

**CDs, New Releases
and Re-issues**

Ian Partridge *Curllew* Re-issue



Warlock and Vaughan Williams

EMI Classics have just released this 2 CD Set of music by Warlock and R. Vaughan Williams.

CD 1 features RVWs *On Wenlock Edge*, *The Water Mill*, *Four Hymns*, *Ten Blake Songs*, *Merciless Beauty* and *The New Ghost*.

CD 2 features Warlock's *The Curllew*, a collection of songs and carols, *Capriol* (Dilkes) and *Seranade* (Del Mar), the same disc as the original EMI *Warlock Centenary Celebration* in fact.

EMI Catalogue No.: 50999 9 68939 2 0

Price: £10 approx.

Warlockathon CD Set

All 123 of Warlock's solo songs for Voice and Piano

Complete on 3 CDs

This is a properly mastered recording of the live performance at the Royal Academy Music Club on 30 October 2005

Booklet of Poems set by Peter Warlock

This booklet of 95 pages contains the words of all those 123 songs, in the order of and the cross-reference to the discs and tracks in the above CDs

Warlockathon CD Set and Booklet of Poems

The two together are available at reduced price

All prices include the cost of post and packing
(by airmail if outside the UK)

CD Set £10 or US\$16

Booklet of Poems £5 or US\$8

CD Set and Booklet together £14 or US\$22

Please send to David Lane, 6 Montagu Square,
London W1H 2LB

Sterling cheques payable to Peter Warlock Society

US dollar cheques payable to Stephen Trowell

DVDs

Peter Warlock - *Some Little Joy*



A Film by Tony Britten

This excellent DVD (see Review in Newsletter No.84 pp 28-29) is still available from Signum Records at the time of writing.

To order a copy visit www.capriolfilms.co.uk or telephone Signum Records on 020 8997 4000

Signum Records Catalogue No.: SIGDVD002

Price: £15 plus p&p (UK £1.25)

Jaunt in France and *Three Events*



Jaunt in France with Peter Warlock and Frederick Delius

This filmic account of the July 2008 trip to Grez-sur-Loing, undertaken by Warlockians and associates from the Delius Society is still available. "It may turn out that I never have an opportunity to walk through those streets and stand in those gardens, but this DVD has brought me wonderfully close. Highly recommended." William Perry.

See William's review in Newsletter No.: 84 pp 27-28.

also available

Three Events celebrating Peter Warlock's contribution to 20th century music

Unveiling of blue plaque to Bartók and then musical walk to St Luke's church

Visit to collect Felix Aprahamian to take him to Abingdon for the Market Place Jaunt

The unveiling of Imre Varga's statue of Bartók

Both DVDs priced at £25 each inc p&p
Available from Malcolm Rudland

Please see page 41 for payment instructions

Forthcoming Events and Concerts

A Peter Warlock Christmas

Saturday 31st October 2009, 4pm and 7.30pm,
St Stephen's Church, Gloucester Road London SW7 4AL
see back cover for details

Peter Warlock Society Social Lunches

Saturdays 7th and 21st November respectively
at *The Middlesex Arms*, Ruislip and *The Air Balloon*,
Crickley Hill, Gloucestershire, both at 12.30pm:
see inside back cover for details

Peter Warlock Society 2010 AGM

8th May, 11am, somewhere 'on the Embankment'.

For 2009 it was decided to hold the forthcoming and successive AGMs at locations representing annual progressions through Warlock's life. Accordingly the AGM in May 2009 was held at the potential site of Warlock's conception c.30 January 1894 at 9 Hans Road, now the Harrod's Food Hall entrance. For 2010 the AGM will be held somewhere 'on the Embankment', as Warlock described the place of his birth. Ideally this will be at the Savoy Hotel, where Warlock was actually born, but extensive refurbishments at the hotel make its opening date uncertain. Should the Savoy not be available, then one of the ships moored on the Embankment will be selected. More details in the Spring edition of the Newsletter.

Warlock at the Wigmore Hall

Wednesday 9th Dec 2009 at 7:30pm

Bejun Mehta (countertenor); Julius Drake (Piano)

Purcell *Strike the viol; Olinda* (from *Shades Unseen*);
Since from my dear; Evening hymn (arr. Britten)

Haydn *Sympathy; She never told her love; Fidelity*

Beethoven *An die ferne Geliebte*

Vaughan Williams *Linden Sea; Silent Noon*

Howells *The Widow Bird; The Little Boy Lost*

Berkely *The Horseman*

Warlock *The Lover's Maze; Jillian of Berry*

Gurney *Down by the Salley Gardens*

Sunday 21st Feb 2010 at 7:30 pm

David Daniels (countertenor) Martin Katz (piano)

Brahms *Auf dem See; Staendchen; Nicht mehr zu dir zu gehen; Mein Maedel hat ein Rosenmund;*
O wuesst ich doch den Weg zurueck

Peri *Gioite al mio canto*

Durante *Danza, danza, fanciulla gentile*

Caccini *Amamrilli mia bella*

Fresobaldi *Cosi mi disprezzate*

Hahn *A Chloris; Quand je fus pris au pavillon;*
Chanson au bord de la fontaine; Paysage

Handel *Cara Sposa* (from *Rinaldo*);
Furibondo spira il vento (from *Partenope*)

Quilter *Music, when soft voices die*

Vaughan Williams *Linden Lea*

Elgar *Where corals lie*

Howells *King David*

Quilter *Drink to me only with thine eyes*

Warlock *Yarmouth Fair*

Monday 8th March 2010 at 1 pm

Sarah Connolly (mezzo); Eugene Asti (piano)

Purcell *Music for a while*

Warlock *Sleep*

Bridge *Mantle of blue; Berceuse; Day after day;*
Speak to me my love

Gurney *By a Bier-side; Sleep*

Howells *King David; Lost Love*

Britten *A Charm* (from *A Charm of Lullabies*);
The Salley Gardens; Corpus Christi Carol

Thursday 22nd July 2010 at 7.30pm

Ronan Magill - piano

Warlock *Five Folk Song Preludes*

(See review of his last performance of them in Newsletter No.84 p31 entitled *Warlock in Piccadilly*)

Warlock and Bartók Jaunt to Budapest

This jaunt is planned for the 2nd to 6th July 2010 (subject to confirmation) to follow the Warlock and Delius jaunt to Grez-sur-Loing in July 2008. Approximate cost £480. Anyone wishing to pencil in these dates, please let Malcolm Rudland know on 020 7589 9595 or mrudland@talk21.com

Three Choirs Festival 2010

Sunday 14th August 2010, 6pm at Gloucester Cathedral. The ESO Chamber Orchestra will be playing music by Warlock (*Capriol*), Joubert, Elgar, Finzi and others.

For more information see www.3choirs.org

The ESO Chamber Orchestra

will also be performing *Capriol* with other works at:

7.30pm Tuesday 13th October 2009,

Chipping Campden School, Gloucestershire, GL55 6HU.
6pm Sunday 13th December 2009, Berkeley Castle, GL13 9BQ

For more information see
www.elgarschoolofmusic.co.uk/eso

Forthcoming Events and Concerts

Forthcoming Delius Society Events

London Branch Season, 2009/10

Meetings are held at the New Cavendish Club unless otherwise stated.

Wednesday 21st October 2009 at 7.15pm

'Delius's most popular work?

The history of *The Walk to the Paradise Garden*'.

Tony Summers traces the history of this well-known piece and explains how and why it became so popular.

He also describes the attempts that have been made to rescue other orchestral music from *A Village Romeo and Juliet*.

Thursday 26th November 2009 at 7.15pm

'Edwin York Bowen: The Last Romantic'

Paul Guinery explores the life and work of this outstanding English composer, a contemporary of Delius, whose music is undergoing a deserved revival thanks to an abundance of recent recordings, many of which will be sampled during the evening.

Tuesday 19th January 2010 at 7.15pm

'The hidden harmony is better than the obvious' (Pablo Picasso)

Alan Gout, a professional musician, has mused for many years on Delius's harmony and how it developed.

This evening, with the aid of a keyboard and some recordings, he shares with us some of his discoveries.

Thursday 11th February 2010 at 7.15pm

Norwegian Embassy, 25 Belgrave Square,
London SW1X 8QD

Joint meeting with the Grieg Society

(Details of programme to be announced)

Wednesday 10th March 2010 at 6.30pm

Steinway Hall, 44 Marylebone Lane, London W1U 2DB

Viola and Piano Recital

Martin Outram (viola)

Julian Rolton (piano)

Programme to include Martin Outram's new arrangement of Delius's *Cello Sonata*

Key Fob

Yes it is true!

There is now a Peter Warlock Society Key Fob available to members at a mere £5. The fob is solidly constructed.

One side bears the image of Warlock caparisoned in a djelaba and standing on an upturned flower pot at Cefn-Bryntalch.



Yes, you've guessed.

The reverse side bears the image of Malcolm Rudland caparisoned in similar fashion (actually a kaftan) at the same location.

Available from Malcolm Rudland (see below) for a donation to the Society minimum £5

Payment Instructions

PW Handbook and *Divine Arts Historic CD*

available through the Hon. Treasurer, John Mitchell:

- by email: mmitchelljohn@aol.com
- by phone: 01227 832871
- by post: John Mitchell, Woodstock, Pett Bottom
CANTERBURY CT4 5PB

DVDs and Key Fob available

through the Hon. Secretary Malcolm Rudland

- by email: mrudland@talk21.com
- by phone: 020 7589 9595
- by post: 31 Hammerfield House, Cale Street,
London SW3 3SG

Cheques in sterling payable to 'Peter Warlock Society'
Cheques for the equivalent amounts in US dollars **must**
be made payable to 'Stephen Trowell' **not** the Society,
but still sent to John or Malcolm as appropriate.

Newsbriefs

Hire Library

Appeal for the return of outstanding items

Gary Eyre, the new Hire Librarian, has been undertaking an audit of the Library and there are several items outstanding.

If you have any music or literature belonging to the Hire Library please contact Gary as soon as possible to arrange for its return or renewal of loan period.

Tel: 01727 840087

Email: garymeyre@ntlworld.com

Lucky Escape for AGM Lunchers

Those who attended the Social Lunch at *The Beauchamp Tavern* following the PWS AGM on 9th May had a lucky escape! For a mere nine weeks, three days and several seconds later, on 14th July, drinkers had to scramble out of the way when the front of the pub collapsed on top of them as they sat outside. A 15ft metal planter above the entrance to the pub in Knightsbridge came crashing down sending people running and drinks flying.



The Beauchamp Tavern

One man standing outside said: "There was a bit of creaking and then a loud crash. It took everyone a while to work out what had happened, it was like something had fallen from outer space. There was soil and broken glass everywhere, even in my drink."

No one, nor any Warlockian, was hurt in the accident.

Piano Day

Here is a photograph of our Honorary Secretary contributing to London's 'Play Me, I'm Yours' project where 30 pianos were placed all over London for the public to play.



Malcolm posted an invite on www.streetpianos.com for a second pianist to play Warlock's duet version of *Capriol* outside the British Library at 12.30pm on Tuesday 7 July, but no-one turned up so he played the solo version, except that rain stopped play after the 'Pavane'.

Area Representatives

You will see on page 31 we have appointed a 'President of the Gloucestershire Chapter' of the PWS. In the next Newsletter we would like to publish a list of Presidents from around the world. If you would like to contribute to promoting Warlock in your area by alerting the Newsletter Editor to forthcoming events, and either writing or helping to co-ordinate the writing of reviews of concerts, please let Malcolm Rudland know on 020 7589 9595 or mrudland@talk21.com.

Social Lunches - Do I have to do anything?

Answer is "No." Just turn up. The only thing is, if you know you will be coming, please let the contact know so that we can set aside sufficient space for our gathering.

Email addresses - do we have yours?

As we go to press we still have only 150 e-mail addresses for our 227 members. If any of you have e-mail and did not receive the back two pages of this Newsletter in the middle of September, please send your e-mail address to mrudland@talk21.com to be kept abreast of Warlockian activities between the Newsletters

Corrected Caption from the Archives



At the unveiling of the photos of Anthony Wysard's sketches of Warlock and *The Antelope* in *The Antelope Tavern* Eaton Terrace, London SW3 on 9 July 1980 seated left to right Eric Fenby (unveiler), Fred Tomlinson (then Chairman) and Malcolm Walker (PWS member). Standing from left to right John Bishop (publisher of the 'Warlock and Blunt' book which features Wysard's sketches), Malcolm Rudland (PWS Hon Sec), Douglas Walker (then landlord of the *Antelope* and brother of Malcolm). Seated in front Ernest Kaye (PWS member).

and finally ...

The Peter Warlock Society once again wishes to express its gratitude to Music Sales (www.musicroom.com) for the printing of this Newsletter free of charge to us.

As Warlock's main publisher, we appreciate the generous support they have given to the society. Their music and also those of other publishers can easily be bought online. [Please see page 38]

THE PETER WARLOCK SOCIETY INVITES YOU TO

Another Social Lunch

Our Society normally holds its Social Lunches at the nerve centre of the Warlock Society at *The Antelope Tavern* in Eaton Terrace in the heart of Warlock's Chelsea, with a chance to meet the committee after one of their meetings, but this one is designed to attract our West Country members and with a chance to meet our Chairman Emeritus, Fred Tomlinson, in his natural habitat.

Saturday 7 November 2009

from 12.30pm in the Function Room of *The Middlesex Arms*,

Long Drive, South Ruislip HA4 0HG Tel 020 8845 0667

by kind permission of the landlord, Andy McCann

The pub is next to South Ruislip tube station on the Central and Metropolitan Lines

More details from the Hon. Sec of the Peter Warlock Society

Malcolm Rudland on 020 7589 9595 or mrudland@talk21.com



The Middlesex Arms

And Yet Another Social Lunch

For our slightly more genuine West Country members the Society will be holding a Social Lunch at *The Air Balloon* at the top of Crickley Hill in Gloucestershire and we hope to attract our members from South Wales, Gloucestershire, Worcestershire, Herefordshire, North Wiltshire, Oxfordshire, or indeed from wherever people care to travel, and with a chance to meet the President of our Gloucestershire Chapter, John Merrick on his home ground. Also visiting will be the President of our Cornish Chapter, Brian Hammond, and if any members would care to join us with a view to becoming representatives of their area, we could make this a Convocation of Presidents!

However, Presidency will not be compulsory for attendees!!

For those of you who do not know the Warlockian connections with Crickley Hill in 1915, see Barry Smith's *Peter Warlock, the life of Philip Heseltine* (OUP 1994), pp 71–73, and our attempt to recreate the nude motorcycle ride in 2001 on <http://www.peterwarlock.org/Caper.htm>

Saturday 21 November 2009

from 12.30pm in *The Air Balloon*

Crickley Hill, Birdlip, Gloucestershire GL4 8JY

by kind permission of the landlady, Paula Hewitt

The pub is a major landmark on the roundabout of the A417 at the top of Crickley Hill

More details from the Hon. Sec of the Peter Warlock Society

Malcolm Rudland on 020 7589 9595 or mrudland@talk21.com or

Michael Graves on 01666 837334 or michaeljohngraves@tiscali.co.uk



The Air Balloon

THE PETER WARLOCK SOCIETY INVITES YOU TO HIS 115TH BIRTHDAY

A Peter Warlock Christmas

a New Play by Alex Clissold-Jones with Benedict Holme as Warlock on

Saturday 31 October 2009 at 4pm and 7.30pm

(Performance duration is just over one hour)

at St Stephen's Church, Gloucester Road, London SW7 4AL

by kind permission of the Vicar, Revd R F Bushaw

Tickets on the door £5 (Senior citizens, students, PWS members and goatees £4)

It is hoped the audiences may care to meet the cast between the shows at the nearby Stanhope Tavern, Gloucester Road, London SW7 4SS (Tel 020 7373 4192) where good food and drinks are available.

This will be the first London performance of the play premièred at New College, Oxford last December

Synopsis

On 17th December 1930, the composer and critic Philip Heseltine, better known by his pseudonym Peter Warlock, was found dead in his London flat from gas poisoning. We join Warlock on the previous evening – a cold and foggy night – in his local London pub, the Duke of Wellington.

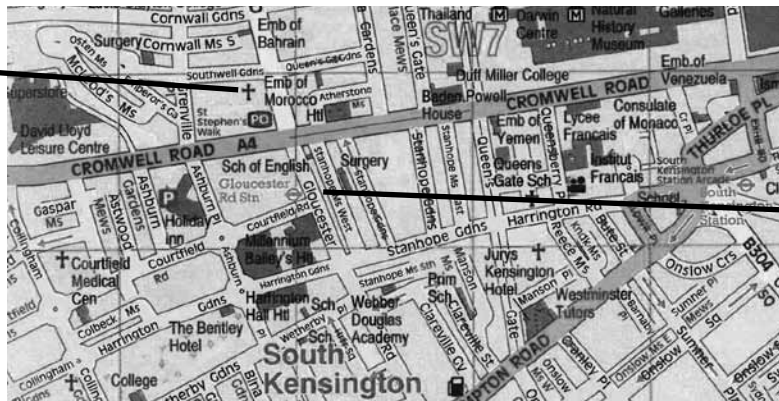
The words of Bruce Blunt, from a BBC Home Service programme, December 1944:

Peter Warlock was only a pen-name at first, but latterly used it for every purpose. This started the extraordinary legend that he was really two persons in one, and that the sinister Peter Warlock eventually destroyed the gentle Philip Heseltine. It's time this myth was forgotten. Anyone who has any character at all has many sides to that character, and so it was with Philip. He had great charm and a brilliant mind, but these are not enough. Like other people with the quality of true greatness, he was very modest. He never put on airs. And his was a most generous spirit.

In the Peter Warlock Society Newsletter 84, Bruce Phillips wrote:

'The best thing about the evening was the chance to hear some of Warlock's wonderful solo songs and six superb carols (for eight-part choir). The singing was of a very high standard. ... The tour de force of the production as far as the acting was concerned was Benedict Holme's accomplished performance as the mercurial Warlock, ranging from exultation to despair.'

St Stephens Church



The Stanhope Tavern