



Editorial

Welcome to the Spring Edition No. 86 of the *Peter Warlock Society Newsletter*.

First, good news! The recently released Divine Records 2CD set of Warlock Historic Recordings was Editor's Choice in the January edition of *Gramophone* magazine.

Not so good, perhaps, was the recent playing on BBC Radio 3 of the 2001 re-issue on Decca of the infamous St Martins in the Fields 1979 Argo recording of Warlock's *Capriol*. This recording caused a furore when it was originally released in 1979, due to a completely gratuitous harpsichord addition to the score. One critic declared that he was puzzled by the inclusion and questioned its authenticity. The then chairman of the PWS, Fred Tomlinson, wrote to the *Gramophone* saying 'I am more than puzzled, I am astonished and horrified: astonished that a critic can say '...it is a charming conceit' and horrified that such a travesty has been allowed to appear.'

Will this radio airing open an old can of worms? The Hon Secretary has already written to the BBC seeking their views, but has as yet not received a reply. What realistically can we as a society do other than express disapproval and condemnation of the CDs continued release? It is possible in my view to appear somewhat naive about the power and commercial might of the larger record companies, who, ultimately, release tens of thousands of discs of all genres. Their products are commercial – they may as well be producing chocolate bars!

Decca's business is one thing, but what of the Academy of St Martins in the Fields? I have to agree with the sentiments expressed by the Academy in 2002 on the occasion of the re-issue of the recording. It is clear that they do not approve of that particular recording. They have neither the power nor the influence to dictate what Decca does or does not release. They currently only perform the version of *Capriol* as written and they 'regret that a (then) twenty-five year old recording continued to blight the relationship between the society and the Academy'.

Interestingly, despite the contentious issues surrounding this recording, one review currently on the web asserts, 'Although I had some doubts about the stiff-legged and ever so deliberate 'Basse-Danse' in Marriner's *Capriol*, his 'Pieds-en-l'air' with its airy delight is amongst the best I have heard.' But it is 'Tordion' that is the chief culprit, having a harpsichord addition that sounds like a student's exercise in filigree descant writing! Fred Tomlinson commented in his correspondence of 1979 that 'In 'Tordion' the composer carefully contrived a gradual thinning of texture and volume. This is made nonsensical by busy-busy twiddles on an instrument incapable of diminuendo ... the pizzicato strings are almost drowned by the harpsichordist'. Yes, the PWS must continue to denounce this recording.

There is, however, a significant post-script to this debacle. The Marriner/St Martins *Capriol* re-issue also contains the complete set of twenty six songs originally recorded by Norman Bailey (bass-baritone) and Geoffrey Parsons (piano) on L'oiseau-lyre in 1977. As far as I am aware this is the only CD currently available of these recordings. Although I have the original Bailey/Parsons vinyl, I for one shall certainly be buying this CD re-issue. I will simply skip the *Capriol* tracks!

But back to the Newsletter. There is a real wealth of material in this issue, from the scholarly to the light-hearted. We have articles on John Goss, the influence of the occult on the music of Warlock (part 2), the literary character Robert Durand and a look at the composer Carey Blyton. There is more on offer in the Grand Warlock Auction and there are lots of reviews – new CDs, recitals and events, and notices of forthcoming concerts, events and social lunches.

Speaking of which, we now have a team of regional representatives, (Presidents of Chapters), who, amongst other things, will be organising social lunches in your area. Look out for one.

It only remains for me to thank all those who contributed material for this Newsletter and those who assisted with proofing. I wish you good reading!

Michael Graves

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In Search of John – The *Gossiana* Odyssey

(In Memoriam – Robert Beckhard.)

It was in fact Fred Tomlinson who initially agreed that a song programme celebrating the life and work of the baritone John Goss, close friend of Warlock, was a ‘very good idea’. I will be ever indebted also to the late and enthusiastic American Robert Beckhard, who steered me in various directions, biographical and musical, during the filming of Capriol Films’ *Peter Warlock, Some Little Joy*, in which I recreated the character John Goss, largely spending time on a mystery North Norfolk location crawl around old pubs. (I recall actor Mark Dexter and I greatly enjoying the award winning ale the *Woodford Wherry*.) Robert Beckhard replied in record time to an initial email with the information that Goss was a heavy smoker; ‘Make sure you get a cigarette into that picture!’

Some readers may still be wondering why I felt the life and career of John Goss in particular should be remembered, and I give the following reasons. Firstly, my initial visit to the British Library in order to use their archive service was a revelation to me. The first 78rpm record I heard was a disc of traditional folk ballads, which contained the memorable *Blow ye winds, heigh ho*. I was knocked sideways, and remember actually laughing out loud in the soundproof booth, so personable, infectious, and robust was the performance of JG and his cathedral male quartet colleagues. In all Goss’s recordings, even some of the rougher ones where one suspects endless re-taking due to pre-electric techniques had worn down the artists, (Gerald Moore discusses this in his book *Am I too loud?*), his charismatic persona and ability to clearly tell stories with his voice are the benchmark qualities of the true ‘songster’. And then his singing aside, there was his recording, writing and scholarship, and his fascinating romantic and political life.

Robert Beckhard suggested the term ‘Gossiana’ to me, which I coined, and having heard me sing some Warlock was the first to insist that my historical and musicological

research should culminate in a commercial recording. When he was able to type, in spite of his unfortunate and debilitating illness, we exchanged many emails on matters relating to British Music and the films of Alfred Hitchcock, both mutual passions.

Following further detective work and helpful advice from Dr Barry Smith, Alastair Chisholm and Liane Keegan of the Rebecca Clarke Society, I had a rough programme Sketch based around Goss’ own *Anthology of Song* and *Ballads of Britain*, alongside songs by Bernard van Dieren, E.J.Moeran, Rebecca Clarke and Peter Warlock. The question was whether a programme of art songs and folk ballads, as John Goss used to programme himself, work today? Would it seem too ‘old fashioned’,

would people think I’d lost my senses in a world saturated with single composer discs and the latest ‘in vogue’ *Songs of Travel*, *Schwanengesang* or *Liederkreis*? Could I get away with Elizabethan songs with a piano sung in the wrong octave, Schubert, Warlock, and van Dieren alongside *Billy Boy* and *Hullabaloo Ballad*? Is there even an audience left for any of this in the un-poetic early 21st century? At any rate, as very few recordings of Goss singing art songs survive today, it was vital to explore his recital programmes to develop a thorough picture of his favourite music and poetry. It was important to create a fresh ‘biography in song’ of a man we still know too little, rather than falling into the trap of a copycat ‘tribute’ album based solely on old recordings.



John Goss

(Photo: with kind permission from the Goss family)

My next move was to find a record label that would be interested and have good circulation, on and offline. I noticed that Stephen Sutton at Divine Art Records was releasing a Moeran disc with the first commercially available CD tracks of John Goss and his Cathedral Male Quartet, and it was hearing the restoration of Moeran’s *Sheep Shearing*, prior to release, that made me decide on this for *Gossiana*, despite problems in the vocal part allocations.

Stephen was interested in my ideas from the word go, and as a fellow enthusiast for historical recordings I visited his home in Northallerton to sign and seal on the album, impressively met from the station in a sleek and handsome sports car.

Steven Devine, early keyboard specialist, musical director and curator of the keyboard museum at Finchcock's in Kent, (which I'd visited some years previously), expressed interest in the project. I then visited the *Byre Studio* in the Highlands of Scotland, near Inverness, and very much 'clicked' with owner Andrew Graeme over Neumann Microphones and a good few *Grafenwalder* German Beers from *Lydl*.

The studio Bösendorfer was apparently the one Andre Previn had used in London; a lovely instrument and perfect for accompanying voices. My dream had been to find a 1920's piano in good working order, (Delius' piano played by Eric Fenby was still firmly in my head), but having test driven the Bösendorfer, and soaked up the peaceful, remote location, surrounded by woodland and next to a deer sanctuary, I settled for the Highlands of Scotland as the place to resurrect the sound-scape of the 1920s. (I confess there is one song on the CD just post the album title era, Rebecca Clarke's *June Twilight*, such a marvellous and important song connected with Goss's romantic life, that this minor anachronism paled into insignificance.)

It fell to Warlockian Dan Gillingwater to transcribe arrangements from the original Shellac discs (courtesy of the British Library's transcription service), as parts hadn't survived for the five voice ballads. Later arrangements printed in the *Daily Express Community Songbook* were in confusing, erratic, and questionable versions. (Some in the 'mauled' sentimental style of *Harmonienlehrer* arrangements Goss abhorred.) Far better as a starting point were the solo voice versions in

Goss's own *Ballads of Britain* with no accompaniment, as those contributed also by Goss to *The Weekend Book*. Dan and I had talked at various times at the Chelsea Arts Club and I recall I eventually received the arrangements in a cramped South Kensington café, this area my old 'stomping ground' from undergraduate RCM days during my vocal studies with the great Wagnerian bass-baritone Norman Bailey.

When it came to the week before the sessions, however, disaster struck. My first tenor Nick Sales, ended up stranded in Germany due to Operatic rehearsal alterations, so at very short notice there were last minute flight arrangements from London to the Highlands for baritone John Morgan. John had sung male voice ballads with my college singing professor, on his 1970's Warlock LP with pianist Geoffrey Parsons. Phil'O Brien

positively jumped at the chance to move up to the first tenor part, (we'd worked together in Montepulciano, on staged productions of Hans Werner Henze and Kurt Weill), both singers thankfully saving the planned session day.

Beyond lengthy post production, (including much time and energy spent polishing CD artwork, programme

notes and translations), I was contacted by John Goss's grandson Andrew post the official release, a builder and property developer based in France. He'd been playing *Gossiana* in his van whilst driving around the French countryside. A weird coincidence as my good friend Davy Bonte, had helped me with the difficult Mediaeval French Song *L'amour de moi*, one of the most inspiring and haunting songs I know. We'd tried between us to plumb the psychological depths in equivalent modern English of the original old French. Davy and I tried to get 'under the skin' of what the original lyrics were all about. (Whether we failed or succeeded, this is printed in the translations in the *Gossiana* CD booklet, along with my own translations of German song texts.)



Giles Davies with Barbara Goss
(Photo: Steven Maxwell)

Andrew remembered little of his grandfather from his childhood, but found the album 'very, very moving', and was delighted the Goss name had been championed. I was then put in touch with the carers and former neighbours of John's daughter Barbara Goss, now pushing 90 years old and somewhat frail, but still living in a Suffolk nursing home.

Her own life story was also fascinating yet tinged with sadness, although she was the first 'horsewoman' to be accepted by the Royal Equestrian Society. I had read an anecdote in an unpublished letter kindly sent with others by Barry Smith, that as a girl she'd been in tears at the news of the untimely death of her Dad's composer friend. She sadly remembered little now, although she did confirm the tale that she had sat on the singer Paul Robeson's knee in her youth as he sang to her! A folder of her father's manuscripts turned up along with some stunning, previously unseen photos, but Warlockians will no doubt be upset there is no

'lost' Warlock to be found here. However, the manuscripts are a treasure trove of handwritten songs from Goss's repertoire lovingly and beautifully written by hand in keys he himself used in recitals. I was personally thrilled to find *L'amour de moi*, obviously a favourite song, appearing here in Goss's own keyboard transcription, offering an alternative view and key to the one by Hubert Foss that we recorded from the *Anthology of Song*.

Meeting Barbara, and now so close to Goss's own possessions and musical thoughts, my travels, researches and four years of 'searching for John', had reached a

truly heartwarming and life changing experience, far beyond impersonal second hand copies of publications and shellac records found online. On the train back to London Liverpool Street, leather folder in hand, (musing on the newly discovered photo of Goss at a bar table with a wine glass), it was almost as if John's ghost had walked beside me all along, from the moment I sang and

read for the Warlock film. He now seemed to be calling me from that very photo as he raised his glass, with the line spoken by the fatherly ghost in Shakespeare's *Hamlet* and by Dido in Purcell's *Dido and Aeneas*, 'Remember me'.

International Record Review (on the opposite page to Placido Domingo's wondrous CD of Mexican Songs) deemed our final CD 'A mighty labour of love'. I hope this in itself is a fitting tribute to the late Robert Beckhard, the man who steered me to the life and work of John Goss, and brought me to the conclusion that there is a great deal of John Goss in myself!

Now, that signed photo of John Goss and Gracie Fields

on a mystery beach with an aeroplane in the background, would any readers like to have a stab at when and where it was taken? And what on earth were they up to?

Giles Davies

For further free online information, reviews, lyrics and photos, visit: www.gossiana.com

'Here's a health unto his Majesty' featured in the I-Tunes online traditional chart, 2009.



John Goss and Gracie Fields
(Photo: with kind permission from the Goss family)

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

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

[For part 1 see Newsletter No. 85, page 9]

Philip wrote to Taylor of these slowly-forming theories in language heavily weighted with religious imagery and allusions:

You are to be counted among the thrice-blessed ones since you realise that music can only exist in relation to life ... the most important of all undiscovered countries is the 'Kingdom of God' which is within us.²⁸ ... And since all music, all art of any kind that is of any value, must be sought and found in that inner kingdom and there alone, it is only reasonable that we should try and acquire some knowledge of its geography. But do we do so? – do we ever admit the necessity of doing so in this fag-end of an era of blasted materialism? For the majority of us, any knowledge we may have acquired of an inner or 'spiritual' life has been derived from one of the so-called 'Christian' churches, whose very foundation we have afterwards discovered to be rotten through and through. And in our repudiation of this rottenness, in our horror and disgust at the humbuggery that has beset us ... for so many years, we have cast overboard everything that we have ever associated with it – including things of a value unsuspected by ourselves.

This at any rate was my experience and to judge from the evidence of the arts ... it has been the experience of the majority of artists for several generations. The Christian churches are more remote in spirit from their Founder than the Jewish church was in his own day. The letter has again prevailed over the spirit,²⁹ the sign over the thing signified – the very same tendency for which the Scribes and Pharisees came in for so much censure. 'Woe unto you Lawyers, for you have lost the key of the Gnosis!' runs one passage which is rather obscurely translated in the Authorized version. Amongst the Jewish priests, there was a very real Gnosis,³⁰ or received esoteric tradition of inner meanings lurking in the words of what were to outward eyes only simple stories. *This is precisely what has happened to music.* It is all surface forms and surface ceremonial, uninformed – save in rare instances – by the *living* spirit. We have indeed lost the key of our Gnosis³¹ through our childish attitude of superiority to what we consider to be old wives' tales ...

I have realised – painfully, in myself – that no one can hope even to understand the messages of an art, much less to create anything of any value, until he is thoroughly educated – in the strict sense of the word: that is, until his real self with all its potentialities has been *drawn out* of its slumber into consciousness, until he begins to live as a human being and ceases merely to exist as an animal humani generis ... my voyages of discovery during the last six months have opened up for me such amazing and far-reaching vistas of hitherto

undreamed-of possibilities ... these matters are so intensely personal that one can hardly speak of them to another with any coherence, and it is almost impossible to do more than drop stray hints that *may* be useful, and *may* be only so much gibberish – to anyone else ...

Does this seem very foolish and meaningless to you? It is so very hard to compress into a page or two – [things] so very real and important to oneself. ... Plato's theory³² that knowledge is to a great extent remembrance of a very dim, very remote past is by no means to be discredited. I wonder if you feel, as I do often, that the very greatest manifestations of truth – whether in music or in literature – seem much rather *to awaken a responsive memory* that was asleep within us than to put anything new into us?³³

At the same time Philip seemed to be developing very definite ideas on composing and inspiration. As early as September 1913, he had written to Viva Smith telling her of his discussion with Delius on the question of artistic inspiration:

I was talking to Delius the day before yesterday about the question of artistic inspiration, and the conversation impelled me to read a similar meaning into many inexplicable things in the most fascinating and absorbing province of all research – the unexplored region of the human mind. ... Delius, who has been greatly interested in various occult sciences and has the telepathic sense highly developed, considers this 'substance' to be as elusive and intangible as the so-called 'inspiration', which enabled him to write well at some time and not at all at others. At the same time I elicited from him that this inspiration grows greater and more regular by constant practice and persistence in endeavouring to invoke it, that it does not come all at once, in a sudden frenzied moment, and that it is not in the least incompatible with orderly and regular hours of work – if, indeed, it *is* compatible with aught else, after a certain point of immaturity has been passed. This, of course, is not to say that any inspired artist can be as great as any other: we are still faced by the immense riddle of the nature of comparative grades of genius, of the 'will-to-create' itself, even, if we go a stage farther back. At the same time, what more conclusive example could be required, of the necessity for the union of reason with energy, if any really satisfactory results are to ensue?³⁴

These were obviously thoughts which had been slowly evolving in his mind, for in mid-1918, in letters to Gray, he referred to his newly forming theories of composition and musical inspiration, all seemingly developed in some way from a mystical or occult experience:

I am driven day by day towards a purely mystical conception of the nature of art: I believe that creation is a wholly spiritual act for which this or that faculty may or may not be employed as a tool: the means and methods are matters of indifference. To some the intellect may be of use, to others it is a clogging impediment. If one has something to say, IT will – as you remark with literal truth – GET ITSELF said, sooner or later, whether one be mad or sane, willing or unwilling, conscious or unconscious. If one wants to assist, that is to accelerate the process, one can only aim at the realisation of the central peace subsisting at the heart of endless agitation – for this is the *condition* of central being which, I think, is not a ‘thing’ one has or has not[,] but a state to be realised and attained.³⁵

At the same time he also expressed strong feelings about the actual study of the technique of composition itself:

I do not believe that it is possible for utterance to be impeded by ‘lack of technique’ – or whatever you may call the mere craftsmanship. I believe that those who imagine themselves thus obstructed simply deceive themselves *because* the truth *is not in them* – that is to say they have not yet focused that truth they would utter aloud within themselves ... There is no one thing called Technique – it simply does not exist. *How* a thing is done is absolutely unimportant – what matters is to get it done. ... I do not say that the conscious intellectual processes have no part in artistic creation – far from it – but what I *do* say is that the intellect is one tool among several – and a tool that may be dispensed with in many cases. ... In any age of extreme materialism it is necessary to insist on the things of the spirit rather more strongly than would be needed by a more enlightened epoch. We I think, can take the material processes for granted ... Art, we are agreed, is pure utterance – but I would add, at this point, an axiom that if we cannot acquire and use the language of art as naturally and spontaneously as we acquire and use our mother tongue, we had better leave it alone altogether (until we can!) – if we must learn the language of art laboriously like a foreign tongue, we shall only speak it as foreigners and our utterance will be at best artificial.³⁶

Gray instantly challenged these views and repeated his belief that a composer needed to have a solid theoretical background. He recalls in his memoir, that he told Philip ‘that in order to become a musician one could learn more from Fux and Albrechtsberger than from all the mystics who ever lived – a palpable absurdity, as I thought even then, but only thrown out as what I conceived to be a salutary corrective to his unduly mystical and unpractical bias at the time’.³⁷ Philip replied immediately, elaborating and expanding his theories:

Your proposition in its final form bids me believe that you seek to attain interior clarity by study of what is not only entirely exterior but – what’s more – what never in the beginning sprang from any interior impulse ... And if you argue from precedent and tell me that great men of the past have followed a similar course, I would ask you to point out a single essential ... feature in any work of art that can be attributed to this theoretical study, as distinct from the study of actual works of art – to say nothing of what intrinsic genius has itself created. I do not and shall never believe that van Dieren derived anything of essential importance from this kind of study ... I refuse so far to detract from the power of his own creative genius as to attribute any part in his music to the influence of such pursuits. ...

There is, too, a somewhat mystical utterance of Mozart, of whom one would hardly expect such a thing, to the effect that he frequently conceived *instantaneously* a whole symphony in all its parts and detail, after which vision its composition was only a matter of *unrolling*, so to speak, into terms of Time. And I remember the maestro [i.e. van Dieren] showing me one day a small sheet of paper on which were a few little pencil jottings, and saying that the whole work to which they related (I think it was the second string quartet) was now *already composed* – a statement which points to a similar conception or instantaneous vision having taken place in him as in Mozart.³⁸

A few years later Philip still held the same views but had now further developed his opinions on the subject, and was able to express himself more confidently when he wrote in an article in *The Sackbut* that:

Musical technique is simply the ability to express oneself in one’s own terms: all that can be *learned* of technique (and this is what constitutes ‘musicianship’ in the accepted sense of the word) is how to string together ‘effectively’ a number of tags and clichés culled from the works of other composers. For some this may be good exercise, for others it is no better than a dangerous drug.³⁹

Up until this time Philip had been anything but prolific as a composer. Almost entirely self-taught, in his late teens he had produced a few not-very-distinguished songs largely influenced by the music of Colin Taylor, Quilter and Delius. After a brief period of study with van Dieren (the only formal lessons in composition he ever had), he had written the three *Saudades*, settings seemingly written in a consciously van Dieren-like style. Despite his burning desire to compose, these early efforts were still halting and unsure and his self-confidence

sadly lacking. But suddenly in August 1918 he wrote excitedly to Taylor:

During the last few weeks the solution of a psychological problem that has obsessed and baulked me and stifled me now for nearly three years has been revealed and I am sensible of a tremendous liberation of spirit. One is prone to effervescence in the celebration of such occasions, and I have written ten songs in the last fortnight – they are probably more fizz than actual stuff, but still such activity has hitherto been a thing unknown with me – and it is a great relief.⁴⁰

Philip's comments that there had been 'a tremendous liberation of spirit' and that he had written 'ten songs in the last fortnight' are of the greatest importance. Suddenly all his theories of 'overflow' and 'pure utterance' seemed to come miraculously into effect for it was in these songs that Philip at last found his own individual voice as a composer. Gone is the self-conscious imitation of Delius and van Dieren. As Copley so neatly puts it, 'in place of laboured complexities of harmony and texture, ease, economy, and a certain inevitability and rightness in the use of constructional devices are to be noted ... from now on he had a mature style at his command.'⁴¹ Elizabeth Poston has also perceptively pointed out that Philip's work 'is whole, of a piece. Except for one or two recognisably immature works and the early vein he never returned to, his work has no development, no middle or late period. The songs he wrote at the beginning are those he was writing at the end.'⁴²

These early miniature masterpieces are quite remarkable in every way, showing as they do a new-found confidence and inspiration – 'the songs that made him'⁴³ – as Taylor later described them. Even if a few early influences are occasionally discernible, there is an originality, a language which belongs to 'Warlock' alone. Songs like *As ever I saw* and *Lullaby (Golden Slumbers kiss your eyes)* with their grateful melodies, contrapuntal accompaniments and gentle, chromatic touches contrast with the almost medieval *My gostly fader* and *The bayly berith the bell away*. The strange and puzzling symbolism of the text of the latter song is perfectly captured in the wistful, deliberate archaisms of the music. Indeed, it has an uncanny, eerie, and faintly disturbing atmosphere – an almost tangible evocation of the early origins of the words. Gray had spotted this when he later wrote that 'the peculiar quality which distinguishes these [works] ... from all other music I know lies in the union of a vein of

medieval mysticism with an acutely modern sensibility. The spirit of the ancient poems is perfectly caught.'⁴⁴ Were these inspired compositions perhaps the result of Philip's occult experiences together with the help of the medium, Hester Dowden, who was particularly noted for her skills in automatic communication? This suggestion is not as extraordinary as it might seem. The poet Yeats, for example, had also been involved in the study of the occult and when, after his marriage in 1917, his wife began automatic writing, he believed that these mysterious communications had been sent to give him new metaphors for poetry. We have a few important clues on the subject in a letter which Philip wrote in mysterious and secretive terms to Colin Taylor in August 1918:

In my view individuals in artistic matters (as elsewhere) are but the tools of certain tendencies and forces. One is given certain experiences, certain ideas, certain talents, certain forces in order that one may play a particular part in the general operations. Things do not happen at random and powers are not bestowed upon one for no particular purpose. ... One allies oneself with a certain force or direction and the more one effaces oneself, the more strongly can this force operate through one: that is the actual fact – yet it *appears* to the world that one's power is a *personal* thing, a force of the mere differentiated *self*, so that when one speaks of it – even to one's friends – one seems to be boasting of one's own prowess – whereas in truth – in very literal truth in *all* matters of art and spiritual things – 'every good and every perfect gift cometh from above'⁴⁵ – that is from within and yet from beyond one's self – he that loseth his life shall find it⁴⁶ – the truer, higher self, the force that works through the phenomenal puppet the world calls the person. ... For years now I have been led by some power stronger than myself along strange paths of preparation for the work that has now clearly revealed itself to me. I have travelled in the dark, often ignorant of the end of my journey, often ignorant of the very fact that I was travelling at all. During the last few months the light has begun to break: I have had experiences which have brought me to the realization of things which seemed before incredible. ... when we meet I shall tell you of experiences which will astonish you, which you will probably be unable to believe at first. But you will, whether you believe or not, at least be able to understand the surety and confidence which they have implanted in me. It is not for no purpose that I have been drawn to the study of the things that lie beyond the confines of our narrow sensuous world: and I will tell you, in strict confidence, that I have already received very definite and detailed communications *concerning music* from

sources which the ignorant and unheeding world call supernatural: and that there is unlimited power behind these sources. ... I think, too, when we meet that you also cannot fail to derive new light and strength from the very strange revelations that have been made to me: and, remember, this is only the beginning, this is only the first fruit of the first, tentative, faint-hearted experiments – who knows what heights we may not attain after years of study and work, if such astonishing results happen almost of their own accord at the very outset? Remember – not a word, not a hint of this or anything relating to it must be breathed to anyone: this is very important: you had better burn this sheet as soon as you have read it.⁴⁷

Many of Philip's letters dating from this period give a glimpse of a latent spirituality emerging in his pleas for true religion as opposed to an institutionalised one. His frustrations with current attitudes of materialism, kindled by the hopelessness of the war raging at that time and an apparent perversion of religious values, are often characterised by sudden outbursts of profanity. These frustrations may possibly have been one of the reasons for his rebellious attitudes towards the Establishment (as symbolised by his family background, Eton and Oxford, academic musicians, and critics) which subsequently produced his unconventional, at times often immature and anti-social, behaviour.

Unfortunately there is not enough time to discuss Philip's attitudes to, and his views on, the subject of religion. It is, however, important to note the 'religious' quality which is so apparent in much of his music. To have produced works of the religious and mystical intensity, clearly apparent in many of his later sensitive and beautiful carol settings for example, he must have had somewhere deep down a real belief and understanding which he found difficult to express in terms of formal religion. It is perhaps significant to note that on one occasion he wrote to his mother telling her that he had gone to Westminster Cathedral on Christmas Day 1915

and enjoyed the Catholic ritual very much. The music, in spite of a fearful organ, was superb – The whole thing being infinitely ahead of any religious service I have ever witnessed.⁴⁸

In his excellent article '*Philip Heseltine (Peter Warlock): A psychological study*', which appeared in 1985 in the *Music Review*, Denis ApIvor made some interesting speculations in connection with Philip's religious background and his subsequent behaviour. He links it to a large extent to his repressive Welsh background and the

nonconformist attitudes with which he would have been surrounded during the time he lived in Wales. Although Philip displayed anti-Christian feelings throughout his life, ApIvor draws attention to the 'religious' quality of his most significant work. He refers to Gray's description of Philip's 'emotional *volte-face*' on one specific occasion 'when in the midst of a wild and riotous gathering, he suddenly rose saying, "One has only a short time to live, and yet one spends it like this," and walked out, not returning until the next day'. ApIvor notes that Gray's memoir 'does not refer to the episode in which Philip was seen lying on the ground in Westminster Cathedral with his arms outstretched like a crucifix'.⁴⁹ It is perhaps also significant that after Philip's death a scrap of paper was found on which he had scribbled the following words: 'When I see, and smell, a crowd of Battersea children swarming round the doors of Stephenson's bakery, I am minded with disgust of a swarm of obscene flies hovering over a clot of dung in the roadway. But when I turn away there sweeps over me the unspeakable poignancy of the Good Shepherd and His Lambs.'⁵⁰

But in the end what are we left with? Not just a legend, however fascinating or intriguing it might be. Not just a sad story of an unhappy man who seemed somehow to get so much wrong. No – we have for posterity a living collection of songs of 'a lasting fragrance' as Warlock himself hoped they might be. And these we should treasure as jewels amongst the great heritage of English song.

I would like to end my talk today with a few perceptive words taken from an article on Peter Warlock entitled 'Rebel without Applause', which Wilfred Mellers wrote in a centenary article in the *Musical Times*:

The very last songs – a projected but unfinished cycle to verses by Bruce Blunt, a minor poet and drinking companion of Warlock, salvaged from oblivion by these settings – are small miracles. ... Although Warlock was, like Delius, a fanatical non-believer and, indeed, anti-Christian, he was obsessed with the Christmas story, which stands for potential rebirth at the dead time of the year; [the serene carol *Bethlehem Down*] evades nostalgia in a spiritual radiance that has no need of a church. Complementing it is the most famous of the Blunt songs, *The Fox*, which offers *no* palliative for death.

... Excelling even *The Fox* in emotional charge is another Blunt song wherein Mary the Mother confronts her dead son in *The Frostbound Wood* – another merely potential

rebirth. A single monotone piano line winds around the voice part, often in semitonal dissonance. This is an *opus* even more *ultimum* than *The Fox* in that its death-in-life, or life-in-death, is beyond irony, let alone the melodrama that intrudes into the fox-song ...

... [but] in the long run what matters is that Warlock, knowing that value is not commensurate with size, wrote a small song like *The Frostbound Wood* which achieves a tragic objectivity comparable with that of the final number of Schubert's *Winterreise*. Warlock's frozen Mother has the eternal validity of Schubert's frozen organ-grinder; that alone should suffice for a modest immortality.⁵¹

Barry Smith

28. *cf.* 'Neither shall they say, lo here! or lo there! for behold, the kingdom of God is within you'. Luke 17: 21
29. *cf.* 'for the letter killeth, but the spirit giveth life.' II Corinthians 3: 6
30. Greek for 'knowledge'.
31. Heseltine is here referring to the later claim by Christian writers to a special *gnosis*, a knowledge of spiritual mysteries, especially a higher knowledge of spiritual things.

32. Heseltine here refers to Plato's Doctrine of Recollection expounded in the *Dialogues (Meno, Phaedo and Phaedrus)* which he had studied at Oxford.
33. Heseltine to Taylor, 27 Sept. 1917, BL, Add MS 54197.
34. Heseltine to Viva Smith, 25 Sept. 1913, BL, Add MS 58127.
35. Heseltine to Gray, 30 May, 1918, BL Add MS 57794.
36. Heseltine to Gray, 9 June 1918, BL Add MS 57794.
37. C.Gray, *Warlock*, 188.
38. Heseltine to Gray, 15 Hune 1918.
39. 'Contingencies', *The Sackbut*, 1 (May 1920), 30.
40. Heseltine to Taylor, 22 Aug. 1918, BL, Add MS 54197.
41. I. Copley, *Music of Warlock*, 67.
42. Elizabeth Poston, Script of 'Warlock', BBC broadcast, 12 Dec 1964, 8-9.
43. Heseltine to Taylor, 29 Oct. 1918; pencilled note by Taylor in the margin of page 1.
44. C. Gray, *Warlock*, 204.
45. *cf.* 'Every good gift and every perfect gift is from above ...': James 1: 17.
46. *cf.* 'He that findeth his life shall lose it: and he that loseth his life for my sake shall find it.' matt. 10: 39.
47. Heseltine to Taylor, 9 Aug., 1918, BL, Add MS 54197.
48. Heseltine to his mother, 3 Jan. 1916, BL, Add MS 57961.
49. Denis ApIvor, 'Philip Heseltine (Peter Warlock): A psychological study', *Music Review*, 46 (1985), 118-132.
50. C. Gray, *Warlock*, 236.
51. W. Mellers, 'Rebel without Applause', *Musical Times*, 1994, 500-503

Wilfred Mellers (1914-2008): a snapshot

I don't believe there has been an article specifically about Wilfred Mellers within the pages of PWS Newsletters. Barry Smith's concluding quote above prompted me to provide a snapshot of this extraordinary man.

Over six decades, Wilfrid Mellers influenced British musical life in three roles – as a critic, as a pioneering teacher and as a composer. He obtained a first in English at Cambridge, then took a further degree in music at Oxford, also studying composition with Rubbra. Returning to Cambridge as supervisor in English at Downing College in 1936, he contributed reviews to FR Leavis's Cambridge journal *Scrutiny*, which published between 1932 and 1953.

Mellers articles for *Scrutiny* included: *Bernard van Dieren: Musical Intelligence and 'The New Language'*, (1936); *Delius and Peter Warlock*, (1937); *Music: Van Dieren and Rubbra* (1938); *Busoni's letters to his Wife* (1938); *Ivor Gurney and the English Art Song* (1938) and *Bartók on Wax: Review of String Quartet No2*. (1941).

Mellers wrote prolifically, producing a steady stream of books and articles, which earned him a place as one of the most influential and readable British writers on music in the 20th century.



Wilfred Mellers

In 1964 Mellers accepted a music appointment at the University of York. He declared that there should be no separation between theory and practice. Composition was encouraged and many believe his approach has led

to the great opportunities now available within the national curriculum in schools. His students described the enthusiasm of his teaching '... mercurial, gnome-like, perched cross-legged on a table or even the grand piano, his lectures were punctuated by screams of delight at the sheer sound of music'.

The written word has no sound, so Mellers conjured elaborate descriptions of sound in an attempt to convey the feeling of the music. Of Delius's *A Song Of The Hills*, he

wrote '... the gradual release of those passion-laden sobs in an ecstatic metamorphosis of chromatic harmonious Experience into pentatonic melodic Innocence, as the wordless chorus wings us to the peopleless peaks'.

Mellers was also a composer of note and mention must be made of his piece *Yeibichai*, commissioned by the BBC for the 1969 Proms.

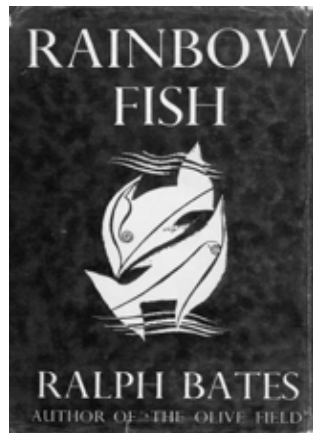
I look forward to including a more detailed article about Mellers and Warlock related writings in a subsequent Newsletter.

Michael Graves

Peter Warlock and 'Robert Durand'

Like my earlier article *Peter Warlock and The Scapegoat* (see Newsletter 84, p.5) the starting point for the present one was the Ian Copley article, *Warlock in Novels* that appeared in the *Musical Times*, October 1964. The Warlock portrayals by D H Lawrence (*Women in Love*) and Aldous Huxley (*Antic Hay*) are fairly well known, but less familiar is the character 'Robert Durand' who appears in Ralph Bates's *Dead End of the Sky*, and who is at least in part based on Warlock.

Ralph Bates the novelist (not to be confused with the actor of the same name!) has the distinction of being one of the rare centenarians of his profession. Born in 1899, his long life spanned the entire twentieth century, with his death occurring in November 2000. His birthplace was Swindon in Wiltshire, and after leaving school he worked at the Great Western Railway factory in the town before enlisting in 1917, where his main role was instructing soldiers how to cope with poison gas attacks. At the end of hostilities he spent some time travelling round Europe doing various jobs until he settled in Spain during the 1930s. From his army days he had acquired communist sympathies, and in 1923 he joined the Communist Party of Great Britain. His ambition had always been to be a writer and his first published work, *Sierra*, a collection of short stories, appeared in 1933. His writing career – in comparison to his long life – was relatively short, his output consisting of eight books published between 1933 and 1941, and a further single volume in 1950. Most famed of these is *The Olive Field* (1936), a novel dealing with the affairs of Spain in the run-up to the Civil War and which *The Listener* at the time described as '*In temper the novel it resembles most is Tolstoy's 'War and Peace'; for it describes a political condition in purely human terms ...*' Unsurprisingly perhaps, Bates enlisted with the government forces during the Spanish Civil War and with the eventual overthrow of the Spanish Republic he moved to Mexico, leaving the Communist Party shortly afterwards. Here he remained until 1948 when he was appointed as Professor of Creative Writing and English Literature at New York University, a position he held until his retirement in 1966. He then moved to the Greek island of Naxos where he spent the greater part of the last third of his life. He died in Manhattan.



Rainbow Fish, the fifth of his books, published in 1937 by Jonathan Cape, consisted of four short novels: the first and longest of these gave the book its title, and the other three were *Death of a Virgin*, *The Other Land*, and *Dead End of the Sky*. It is the last of these that concerns us here, and it is set in the studio life of Paris, the south of France, and various parts of Spain, Italy and Greece (by coincidence the preceding story, *The Other Land*, has Warlock's stamping ground of Pimlico as its locale).

Dead End of the Sky covers a two or three year period in the lives of five French characters: a musician/writer, Robert Durand, an artist, Pierre Voisson, and the three women - Blanche, Monique and Yvonne - that flit in and out of their lives. The story is in five sections (with a brief Epilogue recording Durand's demise), each recounted in the first person by the five characters in turn, so that fresh perspectives are given on the events that occur. Purely as a narrative tale there is not seemingly 'much action' that happens

in a structured way: Durand and Voisson become close friends, with Durand 'taking over' the latter's mistresses one by one. However, the third of these, Yvonne, Voisson eventually marries, and a key part of the story is Durand's inability to steal her from her husband, which contributes to his sense of failure and despair, maybe ultimately a factor in precipitating his suicide.

For those not having access to Ian Copley's article it might be useful here to give some pointers occurring in the story that confirm Bates had Warlock in mind when he created the character of Robert Durand. We need look no further than Durand's second sentence in the opening paragraph where he first meets Pierre: ... *I had been over to the Bibliothèque¹ transcribing some lute music and I was strolling back, lonely because of that music*. Durand later refers back to this, when, following some carousing with Pierre in a Spanish tavern, and the discovery that the door key to their apartment is mislaid, they sing out together ... *"Pierre has lost his key"... to the tune of a branle out of Attainant² which I transcribed the day I met him*.

Later Durand goes to Italy to write a book and stays with an old gentleman ... *who had a library of old music scores which he could not read. My discoveries made a stir which*

is not yet forgotten in musical circles. At this point in the story Durand is living with Monique, and she helps him transcribe the music, but he becomes weary through ... *drinking too hard and living too loosely*. We are also told that Durand is composing some original madrigals of his own. He then records how he confounded ... *all the academic fools and pedagogues*. One of these ('old Vinard') ... *insisted there was no Italian transcription of English Music before 1610, not knowing of Besardo's³ copying out of John Dowland in 1603*. Moving on to Venice, Durand is elated on discovering an original arrangement by Galilei⁴ of a madrigal by Cipriano de Rore⁵ – a rare moment of real joy in what the reader senses is an otherwise pretty joyless life. Back in Paris again, the critics are unimpressed with Durand's latest book, *The Sickie*, pointedly observing that "... *M. Durand should stick to the composing of musical miniatures, for which he has a charming gift!*". But as the story progresses there is the strong sense of a life going downhill, and when Durand is back in Spain again (Barcelona this time – there is an unmistakable impression of a life spent constantly on the move) he describes himself as ... *depressed and drinking*.

Durand's friendship with Pierre Voisson seems to transcend the various women in their lives, but the painter is not blind to the unattractive qualities of his friend – he records he is a tyrant ... *and if I rebelled he left me in the lurch*. Other negative attributes of pride, cruelty and viciousness are listed by Voisson, and in particular he recounts how Durand ... *turned on everyone, even old Vinard – the only academic musician who publicly praised Robert's own madrigals and transcriptions*. But because Vinard would not endorse any official recognition of him by the Establishment, Durand ... *turned upon him like a tiger⁶*. Durand had ... *never been academically trained in anything*. However, despite all that, Voisson describes Durand as his best friend ... *and I cannot forget him*. He gives an account of various events illustrating Durand's character, including an ability to be outrageous; one such occasion was being present at a Greek church service at which the congregation were all holding lighted candles. As service progressed and the candles began to droop and flop over Durand let out a tremendous guffaw that was doubtless considered disgraceful by the other worshippers there! In the end though, Voisson found his friend was someone he did not fully understand, concluding that ... *the final*

truth about Robert is hard to discover. But he was able to note the downhill spiral of Durand's life: ...*when he came back from Italy he began a series of affairs with women... that wasted his spirit and gave him nothing*. On the other hand he was very aware that the scope of Durand's gifts was exceptionally wide...*(he was) the most fertile man I ever met*.

The accounts of Blanche and Monique tell us less about Durand, but Monique does refer to his ... *notoriety and the distinction of a beard*. It is Yvonne who best understands Durand and begins by suggesting he was ... *totally against himself*, but then acknowledges that as a false start. She goes on: ... *the split-man, double personality business is just a literary fake⁷*. Critics who find the description of one individuality too difficult suppose they make it easier by attempting to describe two in one. Nonetheless, Durand comes over strongly as a character of contradictions – someone who was rather stuck in the past and couldn't quite reconcile himself with the contemporary world. As one suspects with Warlock: he was a deeply unhappy man at heart.

Other Warlockian traits that come over in the story are Durand's generosity to Pierre by responding without question to requests for money when it was really needed, a surprising and sudden tenderness towards an old sailor at one point, his occasional intensity of production (writes nine stories in a week), a tendency to get involved in quarrels, and composing carols. Unlike Warlock, however, we are told that his compositions (madrigals and canzonets) ... *were lovely, written in a counterpoint of absolute sixteenth-century purity. There was not a trace of modern idiom in them*.

It's very appropriate that the final word on Robert Durand and *Dead End of the Sky⁸* should come from the author himself. Luckily there is a letter from Ralph Bates to Ian Copley preserved in the latter's Warlock Archive. It was written from New York on 19th August 1963 and clearly Ian Copley had written to Bates voicing his hunch that Durand may have been based on Warlock. This is how Bates responded (and in a not very legible hand – uncertain words in this transcript are followed by [?!]):

Dear Mr Copley,

You are quite right in your conjecture. In writing *Dead End of the Sky* I had Heseltine in mind – and Rutland Boughton as well. Durand's "character" was largely built

on what I could learn about the man 'Warlock-Heseltine', for I never met him in person. Nothing of the action in that story of mine is factually true of Heseltine of course – nor of Boughton. A part of it was taken from myself.

The point of the story, for me, was that it was an effort in self-analysis. In Heseltine, and in Boughton, I thought I saw forces and influences at work that I all too painfully felt within myself. Boughton with his Celtic interests (in his Glastonbury phase) – and Heseltine with his superb Elizabethan and Jacobean scholarship (in music) and his extraordinary intuition. Yet both were divided men – Boughton became, as you know, if not a communist, at least a sympathiser. (At one distressing point in his life Boughton wrote to me, in the hope that I could establish his faith[??] – his predisposition[??] was music however).

In reading *Dead End* I hope you will have felt my sympathy and love for the man 'Durand'. It is the woman Yvonne, I seem to remember, who sums up with understanding. It was that same woman who expressed herself in a like sense concerning me. Durand, unable to bunk away from the 'past' – from his secret allegiances – levied wildly – extravagantly – and never fulfilled himself. He was not a man of simple nostalgias, capable as most of a common piety, but a prophetic man – a William Blake, perhaps, but without Blake's resource[??] and quite reckless[??] power.

Durand's friendship with the painter (built on André Masson – a dear friend) was a sign of his modernity. In Heseltine's music I seem to hear modern strains, that at times (*Curlew*) are stark.

How much of this analysis has ultimate validity I do not know. But this I can say, I am sure that my love of medieval studies does indeed derive from a nostalgia for the Anglo-Catholic faith of my early years. Those studies were a way of walking among still-loved things without thorough-submission to them. At great cost. Even now I feel this. For exactly two weeks ago I stood on the Wiltshire Downs – within a mile of Four-Mile Clump (behind Barbary Castle) in that part of my home county which figures in *Dolphin in the Wood*⁹ with just the same excitement as once I had felt. And I went into those lovely little churches of the chalk hills with the old sense of an impossible calm – Dunstable, Taverner, Tye, Tallis, Byrd ... it is their music, not the music of Purcell – that I hear at Salisbury – or at Collingbourne Ducis¹⁰ or Clyffe Pypard. I suppose it was so with Heseltine.

Yours sincerely
Ralph Bates

I end on a note of caution. With an article such as this, I guess the writer has a tacit hope that one or two readers might be sufficiently curious to wish to read the book in question. Should this be the case, a word of warning here! When I set out on the 'Robert Durand Quest' I promptly logged on to the internet and ordered a secondhand copy of *Rainbow Fish* - imagine my chagrin and astonishment when the book arrived that it did not contain *Dead End of the Sky*! What has seemingly happened is that the first of the four novels, the most substantial, and probably the one attracting the most attention, was subsequently reprinted as a separate entity. The *Rainbow Fish* containing the four novels is a much rarer bird – be sure you order the right one!

John Mitchell



Ralph Bates
(Photo: Carl van Vecht)

Acknowledgements:

Acknowledgement is given to the publisher Jonathan Cape for the reproduction here of fragments of text from Ralph Bates's *Dead End of the Sky* and to the Estate of the late Ralph Bates for the transcript of his letter to the late Ian Copley.

1. The Bibliothèque Nationale de France in the Rue de Richelieu, Paris, presumably.
2. Pierre Attaignant (1494-1552).
3. Giovanni Battista Besardo (?1567-?1617) lutenist/composer from Bologna
4. Vincenzo Galilei (1520-1591)
5. Franco-Flemish composer (1515/16-1565)
6. Maybe some echoes here of Warlock's vendettas against Percy Scholes, Frederick Austin, etc.?!.
7. Assuming Bates must have read Cecil Gray's Memoir of Warlock that had been published three years earlier in 1934, this is surely a swipe at the now largely discredited Dichotomy Theory? It is refreshing to note that not everyone at the time fell for Gray's Theory hook, line, and sinker!
8. The novel's title is something of a mystery to the reader until almost the end. Here there is a reference to two tunny fish hunting in the bay at Cala (Spain) that Durand and Voisson observe one moonlit night. Durand compares them to ...two comets trapped in the dead end of the sky. One senses here this is a metaphor for Durand's own sense of entrapment within the fabric of his doomed life.
9. Bates's last book, published in 1950.
10. This and Clyffe Pypard are Wiltshire villages which presumably had a special appeal for Bates.

Carey Blyton - at One with the Muse

The following article appeared in a London newspaper column a few days before 3rd May, 1969, the date of the unveiling of a plaque to Peter Warlock:

Saturday's plaque unveiling in Eynsford, Kent, should be a rollicking affair. Eric Fenby, companion to Delius is to unveil a plaque commemorating Peter Warlock, (nee Philip Heseletine), song writer, black magic devotee, expert on Delius and author (under the name Rab Noolas) of a book on drunks through the ages. Warlock lived in a cottage in Eynsford shortly before his death in 1930.

The cottage where the plaque will be, is now occupied by Joseph Munn, owner of the shop next door which is immortalised in the epitaph that Warlock wrote for himself:

*Here lies P. Warlock, the composer,
Who lived next door to Munn, the grocer.
He died of drink and copulation,
A sad discredit to our nation.*

Munn remembers Warlock riding around on a motorbike, collecting beer from the pub in enormous jugs and receiving weird and distinguished visitors like Augustus John at his cottage.

The Peter Warlock Society was founded by Patrick Mills in 1963. Patrick was born in 1939 and became obsessed by Warlock as a teenager when he was living in the Isle of Wight. In 1952 the thirteen year old sang Warlock's *The Countryman* in a competition. He had wonderful piano accompaniment and very much enjoyed the occasion. A few years later in the Seely Library, Newport, he spotted a copy of Cecil Gray's captivating book, *Peter Warlock : a Memoir of Philip Heseltine*, which inspired Patrick to take a much closer interest in the composer.

In 1958, national service beckoned and to earn more pay Patrick signed up as a regular in the RAF. After demob in 1961, he began a four year extra mural course in the history of music at London University and started work for the British National Bibliography publishers of the annual British Catalogue of Music.

After 18 months a rare opportunity presented itself to Patrick when the Catalogue editor injured himself after a nasty fall when mountaineering. Being off work, his job was offered on a temporary basis to Patrick who duly became full time editor of the Catalogue and in charge of classification until 1997.

In Grove's *Dictionary of Music and Musicians* Pat saw that there were societies who promoted some composers, like Sibelius for example, and he wrote to *The Musical Times* with the idea that they should publish a book of the limericks mentioned in Cecil Gray's 1934 biography of Warlock.

A response to this suggestion came from the composer Gerald Cockshott who mocked the very idea and revelled in the thought that *The Musical Times* might be taken to court for libel. He invited Patrick round for a chat. Patrick recalls that:

When I arrived Gerald Cockshott queried why I was interested in 'all this filth', referring to Warlock's notorious limericks. I gulped in panic and told him rather suddenly that I had the notion of forming a Warlock Society. He thought that it would be a capital idea and he became an energetic supporter, offering to become chairman if I was successful.

Patrick was and the Peter Warlock Society was formed in 1963 with Gerald Cockshott as the first Chairman, a role he performed for six years.

Carey Blyton's interest in madrigals ran parallel to Pat Mills' growing interest in Warlock. In June 1953, Carey and his first wife of three months, Patricia, were invited by his old school friend, Francis Weiss, to visit Cambridge University during May week, a chronological mystery, to attend the traditional River Concert which took place on punts moored at Trinity Backs on the river Cam.

As with others in the audience, Patricia and Carey watched the performance seated in a punt. The discomfort of their seating may have been forgotten as the concert concluded with the magic of Wilbey's madrigal *Draw on, sweet night* performed as the choir was punted down the river and out of sight.

In September, Carey left his job with the Gas Council to enter Trinity College of Music, London to start a four year music degree course. Depending now only on Patricia's income as a commercial artist, the couple could barely afford their attic flat in Bromley Road (the building now houses the Beckenham Theatre Centre). Patricia's father, who had described his son in law as an impecunious cripple, stepped in to protect his daughter by arranging for the couple to use a ground floor flat in a Victorian house in Kingswood Road, Shortlands. This pile was nick-named "The Castle" by neighbours.

Patricia was dismayed by the large cold rooms, nearly empty as there was no money for much furniture. Carey did not mind the cold and he was elated because at last he was receiving some serious music education following two years of self tuition after he had given up his zoology degree course in 1951. Patricia was deflated by penury and because, according to Carey, she had wanted to have a family. Within a year the couple separated.



Carey Blyton with a German lute, on the Thames, summer 1953
(Photo: David Roberts)

At about the time that Patrick was hearing first hand accounts of Warlock's years in Eynsford, Carey Blyton at Trinity was making in depth studies of the Elizabethan ayre and the Tudor madrigal. In 1956 he was putting the finishing touches to *The Poetry of Dress* a composition which, he said, had been influenced by his discovery of the songs of Peter Warlock who was one of the pioneers of transcribing music of this period into modern notation.

However, for *The Poetry of Dress*, Carey selected mainly words from a later poet, Robert Herrick, who was a cavalier poet in demand at the court of Charles I and one of the four sons of Ben Jonson. That probably delighted Carey who was himself one of a group of four talented artists who, with their elder statesman, David Munro playing the Jonson role, had formed the Beckenham Salon in 1952.

In his poems, Herrick wrote of rustic rites and superstitions, flowers, fairies, the country, wine and a number of imaginary mistresses, an agenda very similar to Peter Warlock's, though if one believes his epitaph poem, the mistresses were not imaginary. Carey saw himself very much in sympathy with Warlock as they were both miniaturists at heart. Symphonies or concertos

were not part of the output of either composer. There was also a mutual love of the natural world, pseudonyms, limericks, whacky humour, and being a bit of a rebel with a sense of fair play.

Also in 1956, Carey completed *What Then Is Love*, a group of four short poems from various writers, including Shakespeare, combined to tell a story in a genre he often adopted. This piece was written for both a mixed choir and a solo soprano, using a clarinet to replace much of the counterpoint, especially in the canonic writing.

The Poetry of Dress was first performed by Anthony James (tenor) accompanied by Michael Rich, in a *Primo Canto Society* concert at Leighton House, London on 26th June 1962, an ideal venue, evocative of the 19th century salons and so suitable to Carey's music.

Carey Blyton had joined the *Composers' Guild of Great Britain* in 1960 and became aware of the formation of the *Peter Warlock Society* in 1963. After correspondence with Patrick Mills, Carey joined the *Peter Warlock Society* around 1965.

A couple of years later, Christopher le Fleming, then Chairman-Elect of the *Composers' Guild of Great Britain* and one of the first members of the *Peter Warlock Society*, came up with the idea of a plaque on the cottage in Eynsford.

He sought the advice of Carey Blyton who in 1965 had moved with his second wife, Mary, to Swanley, just a few miles from Eynsford, then the home of Ernest Tomlinson, composer, conductor, broadcaster, administrator, founder of the *Light Music Society* and creator of the *Library of Light-Orchestral Music*. Ernest had known Carey for three years and in an article in the *Light Music Society Magazine* he wrote of how he and his family visited the Blytons in their new house with ...

me sitting with their six week old son Matthew on my lap and my ten-year old daughter, Hilary, thinking how tall Mr Blyton was and how she didn't feel comfortable until he sat down!

In the same article:

Carey was not a composer to sit back and wait for things to happen and in 1965 he masterminded a concert in the *Dartford Rural Arts Festival* with a string orchestra and wind group, earning the gratitude of the two other "Kentish" composers featured, the late Ted Shipley and

one Ernest Tomlinson. Carey's fascination with electro-acoustic music evidenced itself in the novel sounds he produced from my grand piano in the John Cage 'Prepared Piano' tradition.

Ernest Tomlinson was well known to Christopher le Fleming as a member of the Executive Committee and, in 1964, Chairman of the *Composers' Guild of Great Britain*. Ernest was also the brother of Fred Tomlinson the Warlock scholar. Ernest may well have mentioned Carey's success with the previous *Arts Festival* concert and this made him the obvious choice for the local management of the Warlock plaque event. In due course it was agreed that the *Peter Warlock Society* combine the plaque event with the annual festival of the *Dartford Rural District Arts Council*, to which body Carey Blyton became a permanently co-opted member.

Thus in 1968 Carey found himself largely responsible for the administration of what was to become a complex event. On 3rd May 1969, the plaque to be unveiled was now to commemorate the three years spent by both Peter Warlock and E J Moeran. As well as the unveiling and a reception in the afternoon, a concert took place on Eynsford Village Hall later in the afternoon. This was of music by Warlock and Moeran and was the inaugural concert of the *Arts Council Festival*. Carey obtained the services of the *Figaro Ensemble* comprising:

Wynford Evans (tenor)
Harold Lester (piano)
James Galway (flute)
Maunce Checker (oboe & cor anglais)
Nona Liddell (violin)
Roy Gillard (violin)
Herbert Downes (viola)
Norman Jones (cello)

John Mitchell, a member of the Peter Warlock Society, was at the event and, although he didn't meet Carey till five years later, he remembers him being there and making the opening speech for the occasion, which was attended by around one hundred and fifty people.

He had obviously played a key part in helping the project coming to fruition, liaising between the *Peter Warlock Society* and the *Dartford Arts Council*.

Christopher le Fleming was very pleased telling the press that ...

More people turned out today than to see the unveiling of the plaque where Handel lived in London.

The local newspapers used 2,100 words of in-depth coverage of the plaque unveiling and the evening concert. Later another 2,000 words of praise were penned by Kenneth Wright, Head of BBC TV Music from 1951 to 1959; and from Gerald Cockshott, retiring chairman of the Peter Warlock Society.

In the September issue of *Music Magazine*, in an article entitled *Plaque-ating the Muse* Kenneth Wright put the event in context when he wrote about the music of Warlock and Moeran that:

their music, melodious under the influence of folk song and accompanied by those translucent harmonies that shocked and thrilled us in the post-World War I years, has all too soon been forgotten in the international flood of atonal mass-production which has spread from the far west to the far East.

Warlock and Moeran were close friends. They loved tunes, from lullabies to jovial bucolic songs; the melting harmonies, influenced by Grieg's writing for strings, of Delius; the bohemian life uncomplicated by the sophistication of etiquette and represented, at its most simple, by rollicking choruses in the local pub. For three years they lived together in a little cottage in Eynsford, in Kent, with its single street of shops.

Here, in the blazing sunshine of the third of May, the *Dartford Arts Council* collaborated generously with the *Peter Warlock Society*. The opening event of their 1969 Arts Festival was the unveiling, by Eric Fenby, OBE, 1968 *Chairman of the Composers' Guild of Great Britain* and famous also as the amanuensis of the blind Delius, of a memorial plaque on the cottage which from 1925-28 resounded to the rollicking songs, and often to the almost mystical harmonies, of Warlock and Moeran. It is true the blustery wind had uncovered the handsome plaque many times in the previous half hour, but the timely intervention of six-foot composer Carey Blyton with his stick enabled the ceremony to be carried out with proper dignity.

A month later in the autumn issue of *The Composer*, Gerald Cockshott added:

The concert and the unveiling were well attended by people in the district and members of the *Peter Warlock Society*, some of whom had travelled a considerable distance to be present. But though the national newspapers all received handouts, only two printed any advance publicity and no more than one reported the event – in 30 words, at the bottom of a page with Moeran's name wrongly spelt. As for the BBC, they simply did not wish to know.

The local press concentrated on the day's events:

A GREAT day in Eynsford history brought hundreds out to line the streets last Saturday ... there was the air of a big occasion as in bright sunshine. Professor Eric Fenby. OBE, Chairman of the Delius Society, described Warlock as 'England's greatest songwriter.' Congratulating Mr Cockshott, the Arts Council chairman, Mr Ken Rawlins, said "he had achieved a further milestone in his determination that the works of English composers should be recognised in full measure." Describing Warlock's time in Eynsford, he added that "the countryside-composer link seemed as strong as Britten-Aldeburgh or Spencer-Cookham. The high wind which "unveiled the plaque at least a dozen times before the official party arrived was a pure breath of Warlock.



The unveiling of the plaque, Eynsford – 3 May 1969
(Photo: Mary Blyton)

In September, 1968, the BBC had screened the Ken Russell film *Delius, Song of Summer* a moving account of how in 1928 the twenty two-year-old Eric Fenby worked with the blind and paralysed composer, an ordeal and an achievement surely without parallel in the history of music. Meeting Fenby in Eynsford made Carey recall the reverence in which Delius had been held by himself and other Beckenham salon members in the early 1950's. David Munro and Mike Hopkins made a midnight visit to the Delius grave in Limpsfield, and Arthur Dodd installed an Appalachia stained glass window above his front door. When passing through Limpsfield at night they would whisper "Goodnight, Fred" as they drove past the churchyard. This included Carey and his wife Mary when returning from visits to Mary's parents in Seaford. Mary attended the Eynsford unveiling and her photographs captured the occasion: the huge crowd, the brilliant sunshine and Warlock's breath blowing open the curtain.

Ken Rawlins told Mary that ...

the plaque was made for us at Chelsea Pottery, designed by me, organised by Carey. It languished under our bed,

for safekeeping, for many weeks before it was installed. We were terrified that it would get hit (by their young children) or disintegrate before the big day.

In 1974, John Mitchell began his A. Mus. Diploma and, on the recommendation of a friend visited Carey in Swanley, as a private pupil to study the theory of music. The pair got on famously during the three years of John's degree course and during this time Carey was completing a script called *The Eynsford Years* which he described as:

a twenty five minute television film treatment of the composer, wit, scholar and songwriter, Peter Warlock's years at Eynsford, Kent (1925-1928), when he shared a small cottage in the High Street with the composer, E.J. Moeran and the Maori graphic artist, Hall Collins (Te Aku): a film closely integrated with Warlock's music of this period. This film treatment is the homage of another, lesser, song-writer who loves Warlock's music.

John's great interest in Warlock may well have helped Carey complete his film script. Certainly in 1976-1977 when Carey was arranging Warlock's *The Two Cod Pieces* for saxophone quartet, John recalls Carey having the idea that ...

the Warlock pieces would sound rather splendid in this medium and decided to arrange them. Talking about it with me at the time, he thought that if I were to tackle one (and he the other) it would be an excellent student exercise for me! Carey decided to arrange *Beethoven's Binge* himself and he paid me the compliment (well, I like to interpret it like that!) of asking me to take on the more challenging of the two, i.e. *The Old Codger*. I was delighted to respond, and even more so when my arrangement was included on the CD that was made.

The CD was issued in 1991 and in the notes Carey acknowledged how the original pieces had been written in 1917 and gleefully quoted Warlock's note that *The Old Codger* was "the extracted square root of a recently discovered symphony in D minor by Julius Caesar." This being a reference to the Belgian composer Cesar Franck, on whose symphony Warlock's piece is based. Carey added that in another version of *The Old Codger*, Warlock described it as No.6 of *Bulgy Gogo's Contingencies*. Thus Carey titled his own CD *The Return of Bulgy Gogo*. Carey used this title again for the first item in his 1979 piano composition *Pastiches*, recorded in 1996 on Carey's Piano Music CD.

Cliff Watkins

How I first came across the music of Peter Warlock

I first came across the music of Peter Warlock only relatively recently. In some ways it's a surprise to me that I came across it at all. My musical background is limited to that of an enthusiastic listener. I have not studied music, other than a few early piano lessons from my Grandmother. At the time these held no interest for me at all. Of course I do regret this now, but the family connections were not really conducive to serious learning. I cannot sing to save my life and although I do enjoy the process, it's the results that leave a lot to be desired (as my family will testify). Finally, as a Chartered Civil Engineer, I have long worked in an industry that is not generally known for its sympathy to the Arts.

I therefore consider myself very fortunate to have met a serious music lover when I went to my first job in a drawing office. I was slowly introduced to various pieces of orchestral music and encouraged to attend concerts. It was the experience of hearing live music that really got me hooked. Over the past thirty years I have spent a lot of my spare time in concert halls gradually listening to a wider repertoire. It's probably thanks to my Grandmother's influence that my main area of interest has been piano music and I have since taken up the piano again in a very modest way. More recently my interests have turned to vocal and chamber music.

I have long admired the distinctive voice of the bass-baritone Bryn Terfel and my family, who come from North Wales, have followed his career since he was a boy. It was hearing his CD of English songs *Silent Noon* that I first came across just a single song by Peter Warlock. His rousing performance of *Captain Stratton's Fancy* (that I have since heard him sing live) really sparked my curiosity. I have to admit the name Warlock meant nothing to me at the time but found myself wanting to hear more. A visit to my local record shop found a single disc of songs and a recording of *Capriol*, and I then realised that I had in fact heard this piece many years before, without ever knowing or indeed enquiring who the composer was.

A trawl of the internet was useful and soon found the Peter Warlock Society website and it was little over a year ago that I joined. I am very grateful to John Mitchell for his warm welcome and enthusiastically encouraging correspondence, suggesting particular songs to listen to and so forth. The website also proved a useful source of information and I soon found myself eagerly consuming much of the available reading matter and acquiring various recordings. The *Warlockathon* discs, with their chronological view of all of the solo songs provided the ideal opportunity to hear a significant number that were otherwise not commercially available. Clearly much credit is due to the society for making it easier than it

would otherwise be for those, like me, who wanted to discover more.

I soon discovered that there was a lot more to his music than the marvellous drinking song I had first heard. I became captivated by some of the earlier songs such as *As ever I saw* and *The bayly berith the bell away* with the lines "...and through the glass window shines the sun. How should I love and I so young" sending shivers down my spine. Other songs that made an early impression were *Late Summer*, *Mourn no moe* (the version with string quartet) and *The Distracted*

Maid. However it was the solo version of *Bethlehem Down* that really got to me, almost to the point of obsession. I have found myself being drawn to sad melancholic works and this version seems quite different to the original choral version. The more I hear the more I realise that the majority of his songs are of a high standard and no doubt my list of favourites will change with time.

I have always found expressing in words, what I feel about music difficult. I have great admiration for those who can do so without sounding trite or clichéd. All I can say is that I have found Warlock's songs to have a certain quality that seems to draw one in. There have been only a few other composers that meant so much to me since my early encounter with the works of Schubert. I look forward to many more years of enjoyment experiencing this remarkable music.

Bryn Philpott



Bryn Philpott
(Photo: Chris Smith)

The Grand Warlock Spring Auction - Part 13

John Mitchell, our Hon. Treasurer writes:

The following lots for auction comprise the second part of items received last year from the Warlock Archive of Ian Copley, and these are supplemented by items (Lots 36 to 45 inclusive) kindly donated to the Society by Frank Bayford for auctioning purposes. Once again, we are accordingly very grateful to Brenda Copley for the donation of her late husband's Warlock archive to the Society, and on this occasion to Frank Bayford also.

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

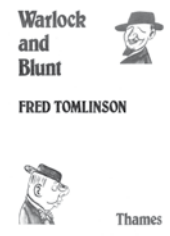
All bids should be sent to me, either by e-mail or letter, not 'phone or fax, and must be received by midday on 30th June 2010. Any questions about all aspects of the auction should be directed to me, i.e., not to the *Newsletter* Editor.

Abbreviations:

PW = Peter Warlock; MB = minimum bid

Lot List

Lot 21



Warlock and Blunt by Fred Tomlinson (Thames Publishing 1981). Fred's book is nicely illustrated with various photos, letters and music examples. 40 pages. Almost mint condition.

MB £6.

Lot 22

A Peter Warlock Handbook Volume 1 by Fred Tomlinson (Triad press 1974). This is copy No.33 of the original limited edition of 300. 54 pages.

G. MB £5.

Lot 23

A Peter Warlock Handbook Volume 2 by Fred Tomlinson (Triad Press 1977). This volume contains listings of PW's vocal and instrumental transcriptions of early music, and also sections on Delius, Bernard van Dieren, and PW's literary and journalist works. This copy is No.15 of a limited edition of 300. 112 pages.

G. MB £7.

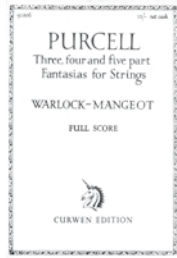
Lot 24



Warlock and van Dieren by Fred Tomlinson (Thames Publishing 1978). As with Lot 21, the book is pleasingly illustrated with letters, photos and musical examples. A chance to acquire this rare volume, which includes a catalogue of van Dieren's compositions. 64 pages.

VG. MB £7.

Lot 25



Three, four and five part Fantasias for Strings by Henry Purcell. Transcribed by PW and edited by André Mangeot. Full score (Curwen 1927). 48 pages, and includes a substantial Historical Preface by PW (dated Eynsford, March 1927). Almost mint condition. MB £5.

Lot 26

PW – Sociable Songs Volume 1 (Thames Publishing 1982). 8 songs with piano and optional unison or two-part chorus (*Good Ale, Peter Warlock's Fancy, Twelve Oxen, The Topper's Song, One More River, Maltworms, The Cricketers of Hambledon, and Fill the cup, Philip*). VG MB £3.

Lot 27



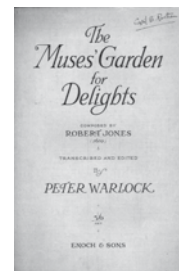
PW – Sociable Songs Volume 2 (Thames Publishing 1982). 4 part-songs for male voices and piano (*Captain Stratton's Fancy, Piggesnie* [both arranged by Fred T.], *One More River, and The Lady's Birthday*). VG MB £3.

Lot 28

English Ayres – Elizabethan and Jacobean - transcribed and edited by PW and Philip Wilson. In six volumes; Volumes 1, 3, 4, 5 and 6 are reprints from OUP in a smaller format, probably dating from the 1960s. Volume 2 is

in the original larger format. In the six volumes here there are a total of 125 songs (voice and piano) by such composers as Dowland, Rosseter, Campion, Robert Jones, etc.. Volume 2 is only F - but the other five are in near mint condition. MB £8.

Lot 29



The Muses' Garden for Delights by Robert Jones [1610] - transcribed and edited for voice and piano by PW (Enoch & Son, 1923). 12 songs. Belonged at one time to the composer Cyril Rootham, whose signature is on the front cover. G (with reinforced spine). MB £6.

Lot 30

Two Songs from A Pilgrim's Solace by John Dowland (1612) - transcribed and edited for voice and piano, with violin obligato, by PW and Philip Wilson. (J.&W. Chester Ltd., 1923). Includes a separate violin part. G MB £3.

Lot 31

Lachrimae or Seven Tears by John Dowland (1605) - transcribed by PW for two violins, viola and two 'cellos (OUP 1927). This lot contains all the string parts as well as the score. G. MB £7.

Lot 32



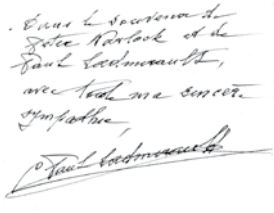
First Book of Elizabethan Songs - transcribed for voice and string quartet by PW (OUP 1926). Seven songs by various composers, and the lot includes the string parts. G. MB £5.

Lot 33

Three Carols by PW (*Tyrley Tyrlow*, *Balulalow* and *The Sycamore Tree*). Vocal score (OUP 1923).

F MB £1.

Lot 34



Paul Ladmirault photograph (10.3cm x 7.3cm). Ladmirault, of course, is most famed in 'Warlock Circles' as being the dedicatee of *Capriol*. The photograph has a signed inscription on the back by Ladmirault's widow, and reads: Dans le souvenir de Peter Warlock et de Paul Ladmirault avec tout ma sincere sympathie.

G MB £5

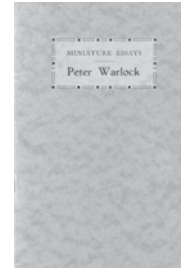
Lot 35



Programme of a recital of songs by PW - given by René Soames and Elizabeth Poston under the auspices of the Lancaster Music & Arts Club on 5th December 1945. With a photo of PW on the front cover and a note in Arnold Dowbiggin's hand: Programme designed and arranged by Arnold Dowbiggin. Contains a programme note by a 'GB' and two poem 'hommages': Bruce Blunt's *The Long Barrow* and Roy Campbell's *Dedication of a Tree* (to "Peter Warlock").

G MB £5.

Lot 36



Peter Warlock – Miniature Essay (JW Chester, 1926). The first little book on Warlock! Running to only six pages of text (which is repeated translated into French), it also includes a photo of PW, a contemporaneous work list, and a reproduction of PW's manuscript of 'Johnnie wi' the tye' (from *Lillygay*). Although of seeming anonymous authorship, we now know the writer was none other than EJ Moeran, who was sharing a cottage at Eynsford with PW at the time.

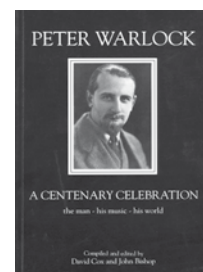
VG MB £10.

Lot 37

British Music of our Time edited by A.L. Bacharach (Pelican Books, 1946, First Edition). Has a chapter on PW by Hubert Foss. Several 78rpm records of PW mentioned in the discography.

G MB £2.

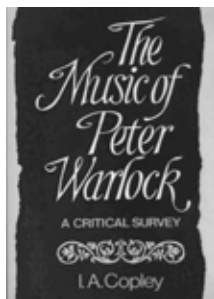
Lot 38



Peter Warlock – a Centenary Celebration compiled by David Cox and John Bishop (Thames Publishing, 1994). Running to 264 pages, it is divided into three sections: 'The Man', 'The Music' and 'Warlock and his World'. No serious PW aficionado should be without it!

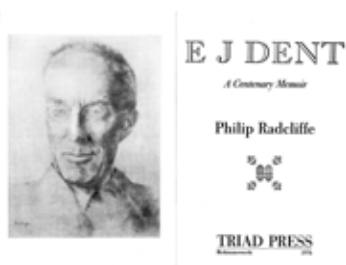
VG MB £10

Lot 39



The Music of Peter Warlock by Ian Copley (Dennis Dobson, 1979). With Frank Bayford's signature. The first full length book on Warlock's music, with many music examples in the text. 334 pages.
VG MB £10.

Lot 40

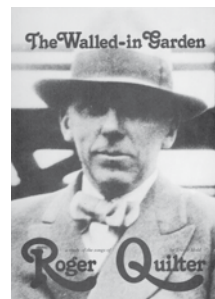


E.J. Dent – a Centenary Memoir by Philip Radcliff (Triad Press 1976). No.160 in a limited edition of 400 copies. Contains some interesting background to Dent's 1930 "Elgar Controversy" that PW became involved with. 30 pages.
VG MB £7

Lot 41

A Mingled Chime by Sir Thomas Beecham (Hutchinson & Co., 1944, First Edition). Contains a few mentions of PW.
G MB £3.

Lot 42



The Walled-in Garden – a study of the songs of Roger Quilter by Trevor Hold (Triad Press 1978). Contains several mentions of PW.
VG MB £10.

Lot 43

Warlock and Delius by Fred Tomlinson (Thames Publishing 1976). With Frank Bayford's signature. 31 pages.
VG MB £7.

Lot 44

Goodnight to Flamboro – the life and music of William Baines by Roger Carpenter (Triad Press, 1977). No PW connections here as far as I am aware; although Baines' lifespan (1899-1922) was well within Warlock's, seemingly their lives never touched.
G MB £8.

Lot 45

Delius 1862-1934 – compiled by the Delius Trust to mark the 50th anniversary of the composer's death. A folder containing loose-leaf information - short biography; a select discography; list of works; the collected edition; calendar of performance events, 1984.
VG MB £5.

John Mitchell

Reviews: CDs

Divine Arts – Peter Warlock: Collected 78rpm Recordings (Review 1)

Gramophone Magazine 'Editor's Choice' – January 2010

This is a vital set for Warlock enthusiasts. A number of these recordings were made before Warlock's death in 1930 not that this in itself is any guarantee of authenticity of approach but there is fascination in hearing these contemporaneous accounts.

Anthony Bernard's *Capriol* is not taken at a dawdle. The sound is a little boxy but vivid and even brusque in a way that, in the finale, recalled Bartók. The Delian *Serenade for Strings* is taken by Barbirolli at a dry-eyed speed but one can still feel the minute attention to dynamic and pace by the instant more so than with Bernard in *Capriol*. Unsentimental stuff.

It's unnerving to hear *Capriol* in a version played by Szigeti as transcribed by him for violin and piano. The pianist is none other than Nikita Magaloff. A shame that each movement is not separately tracked. It is played with greatly accentuated emphasis and fierce tone. Lambert's 1937 *Serenade* also sounds fast by latter-day standards. It's forty seconds shorter than Barbirolli in 1928. The sound is more agreeable in this case with heightened fullness of tone. Lambert continued that same year with a *Capriol* also with his own string orchestra. Though overall only fourteen seconds longer than Bernard it sounds less hectoring – more modern. The tone is very nicely rendered and it's quite pleasing to the ear overall. The 1935 recording of Warlock's version of the Purcell *Fantaisie no. 3* is sedate and stately in a version played Casals-style by the Pasquier Trio. Ten years later the Griller take Warlock's arrangement of Purcell Four Part fantasia. This is seriously done again with stately concentration and gravity of expression.

Sounding best of all and for me Warlock's masterwork is *The Curlew* here heard in a 1950 version by René Soames, Leon Goossens and the Aeolian String Quartet. The influence of that cor anglais can be heard to this day – as late as 1979 in Howard Blake's score from the film

of Erskine Childers' *The Riddle of the Sands*. Soames is passionate but his accent may seem rather outdated and twee to some. *The Curlew* is a melancholy score and there is quintessential beauty in its melancholy. The curlew-call intertwines with the words and with wild-eyed witchery. There is romance here but Warlock will let in not even a shred of sentimentality. The work makes an indelible impact yet for me the versions by James Griffett (Pearl and ASV) and Ian Partridge (EMI Classics – just reissued again) take some beating. Soames is good though, for example in his way with the words: "The roads are unending and there is no place to my mind".

He sings the words "Because I have told them my dreams" where Partridge chillingly speaks them in hushed tones. After all the witchery hearts melt in the face of the images conjured by the words "I know a sleepy country where swans fly round coupled with golden chains ... and sing as they fly / A king and a queen are wandering there and the sound has made them so happy and hopeless, so deaf and so blind with wisdom they wander till all the years have gone by."



The second disc is full to the brim with thirty five songs. The Dawson *Captain Stratton's Fancy* is sung with boozy character. It's full of life and expression and still works. John Goss, a good friend and close associate of the composer lays into *Oh Good Ale* with the Cathedral Male Voice Quartet. *Flow not fast ye fountains* sounds rather stilted though Diana Poulton plucks away at the lute with an emphatic will as she also does in *There is a garden, O Eyes* and *Come My Celia*. Goss does little in the way of expression but he is very clear in his enunciation. These January 1928 recordings are a valuable sliver of history. The English Singers are recorded in the *Corpus Christi Carol* the year before the Goss recordings – it's quiet and fast. The recording was on the, for me, little heard of Royston label. The baritone John Armstrong sings *Sleep* and *Chopcherry* with the International String Quartet for a National Gramophone Society disc in 1931. A quick

Reviews: CDs (continued)

pace is in evidence again; the results seem unfeeling. *The Fox* is sung eerily and ruthlessly by Parry Jones – very impressive and even slightly gothic-macabre – in 1934. He is more honeyed in *Sleep* and sunset warm though warbly-lachrymose in *Take O take Those Lips away*. *Sweet and Kind* is better. *As ever I saw* again finds Parry Jones in good stalwart form yet sensitive to the word-setting as he also is in *The Passionate Shepherd*. Thankfully Leslie Woodgate's BBC Chorus, recorded in 1936, are so much better than the English Singers in the *Corpus Christi Carol*. Peter Pears even sounds good, in springheel form, well before a solipsistically beloved bray had become part of his stock-in-vocal-trade.

From the same disc we hear a surgingly lusty *Cornish Christmas Carol*. It's to the tune we now know as Nowell! Nowell!. In 1941 Cecil Cope recorded the *Six Nursery Jingles* for the BBC Transcription Service. This is silently surfaced and sounds wonderfully alive and clean for these little charming trivialities. In 1941 and 1943 Roy Henderson recorded some eight Warlock songs - all here. *Milkmaids* and *Captain Stratton's Fancy* Henderson is accompanied by Eric "Griffen" in 1943 but otherwise it's Gerald Moore. Surely the accompanist for the first two is in fact Eric Gritton? Henderson's tight tone ensures clarity of enunciation - very sharp uptight diction. He relaxes somewhat for *Passing By* but he seems to miss the tenderness. There's too much of the 'Captain Stratton' about this. I had fears for *My Own Country* - one of my favourite songs among the Warlock solo items. In fact he does this very well indeed, assisted by the wonderfully sensitive Gerald Moore. *Fair and True* comes off less well, despite the strange tonal world of the initial piano notes. *Piggesnie* skips along in sprightly fashion and Henderson does here take the hint. The three songs by Nancy Evans are again taken with Moore but there is a dearth of feeling in *Sweet and Twenty*. *Consider* is not a song I recall hearing before. In fact it works well in its swirling aspirational scena style. Evans tackles *Sleep* very well. *Rest sweet nymphs* transports us to Truro County Girls school choir in 1946 where the pupils are conducted by the attentive Miss Sanders. It's very lovely and is lovingly done. *The First Mercy* is hauntingly sung by boy soprano Master Billy Neeley. Again a wonderful *Corpus Christi*, this time taking 4'45" against the 1936 BBC Chorus version and The English Singers 3'03" in

1927. This 1950 HMV version is conducted by Woodgate with The Festival Singers and with Flora Nielsen. It's a master-work. Wonderful stuff but sounds even older than its 1950 vintage and making that Cecil Cope BBC transcription job all the more miraculous in its superbly preserved clarity. Dennis Noble and Moore, again totally reliable yet full of blazing imagination, tackle the mystical *Frostbound Wood* in 1951. They are accorded fine sound. *The Fox* is as nicely macabre – even melodramatic – as Parry Jones in 1934. In fact Parry Jones does it with less grease-paint. Oscar Natzke has been celebrated in various sets over the years and here he does a rather populist *Captain Stratton's Fancy* with Graingerian 'chuckles' in the orchestra and the piano solo. Dawson is non pareil but Natzke is pretty good and he does have the benefit of the orchestra.

All the transfers are by Andrew Rose of Pristine Audio. The originals were painstakingly collected by John Bishop – he of Thames Publishing fame. Bishop did so much for the music of Warlock and many other British composers.

An item 'missing' from this collection is a recording of *The Curlew* by John Armstrong with the International String Quartet. Its inclusion would have necessitated a third CD – the recording is available as a download via Pristine Audio. I could happily have done without the two Purcell arrangements if we had conveniently had that other version of *The Curlew* there.

Thanks to Divine and to the funders for the set, the *Peter Warlock Society*. This single-width 2-CD set is smartly presented. There are some nice pictures of the soloists and everything is fully documented with lots of local colour. Full discographical detailing is supplied. The wonderfully extensive notes are by Stephen Sutton and Giles Davies; no words though.

Rob Barnett

www.musicweb-international.com

Reviews: CDs (continued)

Divine Arts – *Peter Warlock: Collected 78rpm Recordings (Review 2)*

Gramophone Magazine ‘Editor’s Choice’ – January 2010

This is a fascinating and substantial collection of early recordings of Warlock’s music – some, even, made when he was still alive – and there is a handful of further items with strong Warlockian connections. The two discs have a total playing time of over 140 minutes and the booklet that accompanies the recordings is similarly extensive but has some sorry deficiencies: let’s begin with someone called “Philip Warlock” on p. 9. I’m sure that wasn’t Barry Smith’s fault although it appears embarrassingly close to his name. There are other infelicities, sins of commission or omission, which I must list in due course.

A part of the content could already be familiar to some PWS members. The late John Bishop, whose collection is the source for these CDs, issued a cassette of archive recordings – for Society members only – in 1994 and I reviewed it for Newsletter 54 that year (p. 4). What I wrote then still stands although the later recordings on the cassette, from the LP age, are not relevant to the anthology under discussion here and do not reappear. What is present, though, colours our knowledge of an era, stimulates questions about what would happen next and has implications for our present times. I must make it clear, however, that the content of this pair of CDs is considerably greater than that of the cassette; many items on the former did not make it on to the latter so don’t be lulled into thinking that, if you have the tape, there’s no need to acquire the discs. There is one significant advantage, though, to having the earlier issue.

The Curlew was first recorded in 1931 (and, therefore, shortly after PW’s death) under the direction of Warlock’s friend, the redoubtable Constant Lambert; the singer on that occasion was John Armstrong. Stephen Sutton, in his booklet note, pleads lack of space for its non-inclusion here but says it is “available elsewhere”. If you don’t have the cassette, “elsewhere” is Pristine Audio, an internet site from which recorded music can be downloaded. I didn’t find the site that easy to use at first; if you want to try for yourself go to www.pristineaudio.co.uk and click on “Main Indexes” on the front page. Rather than use the “Master Music Index” (I couldn’t find a way of scrolling down it, nor did I find the “Search” facility any help) click on either “Vocal Music” or “Chamber Music” in the top left-hand corner and use the slider (on the panel that appears) to get to the bottom of the list as composers are given in alphabetical order. After that I leave you on your own but, if you can locate the recording, do listen to it;

it might lack the precision of later renderings but the fragility of the performance (it must have been a devil of a piece for contemporary players) and the fluid stream-of-consciousness inherent in Lambert’s direction, especially in the instrumental fantasias, make for a neurotic result that, given Yeats’s text, is both apt and credible – and appreciably different from what you might have come to expect as a result of more recent airings. (The site gives you options to download or purchase on CD but do read the small print!)

If there really was room for but one *Curlew* my preference would have been Armstrong/Lambert’s. It is different, more historically significant and of a greater curiosity value. As it is, the version offered is from 1950-52¹ (several takes edited together) with René Soames (tenor), the Aeolian Quartet and Leon Goossens (cor anglais). This is an altogether more modern reading, closer in style and interpretation to others – those of Young, Partridge, Griffett et al. – that might be more familiar, hence my viewpoint. The minimal information about the line-up might have been the sum of the information on the original record labels (I think we should be told – the lack of detail and errors generally could, perhaps, stem from these); but, referring back to John Bishop’s cassette once more (and I criticised that in my earlier review for the paucity of information that accompanied it), I discover that the flautist was G Gilbert and the director of the ensemble was none other than Elizabeth Poston, composer, editor, compiler, writer, broadcaster, wartime intelligence agent, one of PW’s associates and early admirers and – allegedly – one of his lovers. So here is another direct link to the composer himself and one that I would have expected to be detailed somewhere in the notes.

There are other occasions, alas, when potentially useful information is also absent, although the catalogue number of the source-disc is always provided. Tracks 3-6 of CD2 are recordings of English lute-songs sung by the baritone John Goss, another of PW’s friends, accompanied on the lute by Diana Poulton. It would have been nice to have been given the names of the respective composers too for they are not there in the track listing: *O eyes, o mortal stars* is by Alfonso Ferrabosco the younger and is so credited later in the liner notes; but *Come my Celia* (words by Ben Jonson) is by the same man although no reference is made anywhere to the fact. Warlock’s transcriptions of these two songs were

Reviews: CDs (continued)

published by Enoch in 1925 in volume IV of *English Ayres 1598-1612*. *Flow not so fast ye fountains* (not 'Flow not fast ye fountains' as here) is from John Dowland's *Third* (and last) *booke of songs or ayres* and Warlock's edition of the 4-part version was published by Curwen in 1926. There is a garden in her face is one of the best known songs from Thomas Campian's *Fourth booke of ayres*, published alongside the third in 1617, employing a text of his that had already been set by both Jones and Alison over a decade earlier; Warlock's several versions of it were issued by OUP in a variety of volumes between 1923 and 1931.

PW, of course, made performing versions of many such songs for voice and piano, translating the tablature of the lute-part into modern, more widely understood notation that can be played on the piano. He did the same for some instrumental pieces too. In her critical biography of John Dowland, Diana Poulton wrote:

In 1928 Warlock published a collection of fifteen of Dowland's lute solos, under the title *The Lute Music of John Dowland*. I had visited him in Eynsford, Kent, where he was living at the time, in September 1927, and I can still remember his playing me *Forlorn Hope* which he had just finished transcribing; possibly it was the first time it had been played in three hundred years.²

So we have a strong link between Warlock and Poulton that ipso facto justifies the inclusion of these four songs. Additionally, they indirectly raise the issue of Warlock's rôle as an early-music pioneer.* His intent was to make the music accessible to a wider range of public and performers: voice + piano was the way he effected that. While Poulton regrets that, in his edition of the *Lachrimae* (1927), Warlock eschews the lute tablature, she concedes that "perhaps no more than two people would have played from it in those days".³

Alongside *The Curlew* on the first of the two CDs are a number of instrumental items: there are two versions of *Capriol* (referred to as *Capriol suite*)⁴ as well as Josef Szigeti's arrangements of some of the movements for violin and piano; there are also two versions of the *Serenade* and Warlock's transcriptions of a couple of Purcell's *Fantasias*.

The second CD is given over entirely to vocal items. The lute-songs apart there are 31 solo songs (six of them on one track – items from *Candlelight*, listed as "Six Nursery Jingles"), one unison song and four choral songs;

three of the last are versions of *Corpus Christi*. And it is also possible to compare different approaches to pieces in the first group – three goes each at *Captain Stratton's Fancy* and *Sleep*, and two at *The Fox*. Some singers are represented more than once: although his version of *The Curlew* is not used, John Armstrong turns up twice in solo songs (with string quartet accompaniment); Nancy Evans is to be heard three times, Parry Jones six and Roy Henderson on no less that eight occasions.

Gerald Moore wins the prize for attendance, though, as he is the accompanist on 12 tracks and for four different singers. As well as the lute-songs John Goss sings *The Toper's Song*, of which he was the dedicatee, and there are other notable presences. Peter Pears (a PWS connection there, one of our former Presidents) is a soloist in a recording of *Corpus Christi* made in 1936, and one *Captain Stratton's Fancy* is sung by Peter Dawson, possibly on his way back from Mandalay. Photographs of most of the performers also appear but not, alas, that of Master Billy Neeley whose performance of *The first mercy* (1950) is included in the set. (What became of Master Neeley? It was during my attempts to find out that I came across the reviewing faux pas mentioned above.)

I was particularly intrigued by the case of *Rest sweet nymphs*. Here it is, a unison song performed by what was originally designated only as a "Girls' School Choir". Detective work has identified the school (the West-country Chapter would like to know) and, better still, one of the original performers; she has been able to give a first-hand account of the circumstances of the recording but I shall say no more. Buy the whole thing to get the full story!

Of course, we are dealing here with historic material. Its attendant surface noise has been cleaned up and, although some of the treble brightness is lost as a consequence, the results are a success. The earliest example dates from 1925 (John Goss again) and was made acoustically rather than electrically. Such mechanical constraints will affect the way that we access the pieces so many decades later but I don't wish to make a point about this. The quantity is far more important than the quality. Nor do I see any virtue in commenting upon individual performances as is the way with conventional reviews – the variety of content is enough in itself and, anyway, the performers are largely beyond taking on board anything that I might presume to say about them.

Reviews: CDs (continued)

In his accompanying notes Giles Davies makes a strong case for the singers represented in the collection although he does not ignore their occasional imperfections either. So, the Warlock element aside, this becomes a catalogue of executants and performance-styles that define an age. Nevertheless, try as I might to come to terms with it, what I find discomfiting is the contemporary style of singing with its mannered pronunciations. It's simply not done like that any more; if Thomas Allen or Andrew Kennedy were to sing Warlock's songs in that way nowadays questions would be asked in the House. However I also have to accept that it was just this sort of voice that Warlock would have expected to hear. Should we now lobby for such affectations to be a part of "authentic" performances?

Brian Collins

1. According to the track listing the last take was made in August 1952 although the dates on the front cover of the accompanying booklet are as at the top of this review.
2. Diana Poulton: John Dowland, Faber and Faber, second edition, 1982, p. 446.
3. idem.
4. My fulminations (and the rationale behind them) against this all too common misrepresentation of Warlock's title were made plain in the Editorial to Newsletter 52.

*A longer, personal footnote:

Warlock and early music (continued)

Outside what I was studying for A-level, the two big composer-discoveries of my 6th-form years in the mid-60s were Igor Stravinsky and John Dowland. Warlock was there too but with a much lower profile; the explosion of interest in him that I would experience was yet to happen. I was fortunate that the local, municipal library possessed, along with its polished brass door handles, its separate sanctum sanctorum of the reference section and the distant, segregated children's department (in the basement and with its own entrance), a complete set of Dowland's ayres, albeit in the Fellowes edition; even in those days of naïveté and inexperience, and having worked out how to interpret the lute tablature, I couldn't understand where the fancifully grotesque piano arrangements came from or how they could be justified. One of the LPs I bought at the time was Julian Bream's

recordings, for Westminster in the 1950s, of some of Dowland's lute-music and I played it over and over on the family's Dansette. The disc itself has disappeared long since but I was gratified recently to see that the material has been re-issued on CD by Deutsche Grammophon (disc no 477 7550). The double CD also has other stuff including some choral ayres performed by The Golden Age Singers; one of their number was René Soames who is also featured on the Warlock set reviewed heretofore. Needless to say I now have the material anew.

Then, in 1970, my college tutor Louis Pearson organised the Durham Warlock Festival which changed my life for ever. There was a stall of produce for sale – no jam but lots of things otherwise preserved. I don't know/can't remember who was in charge of this – it could have been John Bishop himself – but I bought a copy of Warlock's edition of the *Lachrimae* mentioned above which I still have. It is now scrawled upon and battered, falling apart after much usage and abuse, one of my treasured possessions. It put some of those recordings into a newly understandable context.

Bream's performances, especially his technique at the time and the instrument on which it was delivered, might not pass muster these days; but they were groundbreaking and revelatory in those years and, for me, their value – as nostalgia and more – is enormous. The liner notes in this new issue relate the usual stories about the Royal College of Music's refusal to accept Bream's guitar when he was a student there; but it was his discovery in that institution's library of Warlock's piano-transcriptions of Dowland's lute pieces, referred to in my review above, that inspired Bream to consider a performance on a plucked-string instrument. So there we have it: the work of one British, early-music pioneer of the between-the-wars generation becomes the spark that ignites the interest of another practitioner from the same country a quarter of a century or so later. I have often made the point that Warlock's importance is more than that of composer, even if this is the principal way that we, as a Society, recognise him. He really was one of the most important figures of the British cultural life of his time and in so many ways.

Reviews: CDs (continued)

The Complete Butterworth Songbook

John Mitchell interviewed Mark Stone last year (see Newsletter 84 p. 37), and the 'all Butterworth' CD referred to there has now been released. Mark is planning to record the complete 'Peter Warlock Songbook' (presumably as a 3 CD set) and accordingly Peter Naylor's review of The Complete Butterworth Songbook is printed here as it may in this context be of interest to PW members. Ed.

To have the complete catalogue of George Butterworth's thirty songs on one CD is a first to be warmly welcomed. Twelve of the songs and the piano version of the cycle *Love blows as the wind blows* are world premiere recordings. Six further songs are no longer available elsewhere. We now have the chance to appreciate as a whole the range of mood and texture achieved by the composer during his short life (1885-1916) before being shot in action during the First World War. His memorable melodies, evocative harmonies and perhaps above all his sensitive word setting – all shine out from this recording.

The baritone Mark Stone makes the most of the opportunities given him by the grateful vocal lines; his expressive phrasing and diction throughout are truly commendable. His generous range of tonal colour, superbly matched by Stephen Barlow, the pianist, encapsulates the unique quality of each song whether the theme is love, betrayal, disillusionment, tenderness, rollicking bravado, or the poignant sense of life's brevity. Changes of character within a single song are also beautifully registered, whether between sailor and maid, mother and daughter or the dead and the living in *Is my team ploughing?*

Vaughan Williams's dramatic setting of this poem is justly well known, but many Housman fans may feel that Butterworth's simpler, more austere song gets nearer to the style and spirit of the text. In this performance the attenuated thread of sound for the dead friend's voice starkly contrasts with the fully focussed tone and virile thrust of the living man and in turn with admirable vocal control shades back to the thin thread of sound at the end for 'Never ask me whose'. The breathless moment of suspense after the final ghostly descent on the piano is given full space here before the last stunned low note sounds, barely above a whisper.

Another remarkable juxtaposition of life and death comes in *Bredon Hill*. After the full climax on 'I hear you' (with a ringing sustained top G) where the singer addresses the noisy church bells there is a total silence

followed by a strong dissonant chord and strange whole tone scale phrases in the pianist's left hand as death is contemplated before the final low chord brings rest.

In the centre of the recital comes *Love blows as the wind blows* based on poems by W.E. Henley and originally scored for string quartet. It explores the ebb and flow of love in time and musically is unified by subtle use of a leitmotiv. Each song is given the flexibility and freedom needed, and the support between singer and pianist never falters.

Of the single songs, *Haste on, my joys!* is the earliest, rescued in 2001 and published by Modus Music, with a coda (missing in the original) from John Mitchell echoing the introduction: an interesting example of the composer's

romantic style before he began collecting folksongs. *Requiescat*, the latest is performed with appropriate restraint and simplicity. The spare accompaniment and recurring silences add up to a perfect realisation of the contained grief and fragile beauty of the youthful poem.

The imaginative folksong arrangements are variously direct, playful, jaunty, tranquil or poignant. Come my own one is particularly engaging, with its accompaniment alternating between dotted rhythms and more flowing triplets, while in *The true lover's farewell* the piano is starkly independent of the voice, peaking on a widely spaced implacable minor chord.

The recording quality throughout is excellent, the balance between the voice and piano nicely judged. The accompanying booklet includes a biography of the composer, and a complete text, with helpful background information along the way. As a bonus, the CD (when played on a computer) has some film footage (probably shot in 1912) of George Butterworth as Morris Dancer.

The CD confirms that Butterworth's contribution to early twentieth century English Song is a vital one, to be treasured. It is hard to imagine any two more satisfying interpreters of what he has given us.

Peter Naylor

There is a £2 discount offer from Mark Stone till 31st May

When purchasing CDs from www.stonerecords.co.uk, entering ARNOLD into the coupon code box will give a £2 discount on the total order – this applies to all orders and is not restricted to the Butterworth disc.



Reviews: CDs (continued) and Publication

If on a Winter's Night – Sting

NOËL! 2 – Carols And Anthems For Advent, Christmas And Epiphany

Some members may have seen the BBC documentary at Christmas about the making of Sting's recent CD album *If on a Winter's Night....* My wife and I, being admirers of Sting's work, bought it, and were very surprised to find that it included a version of Warlock's *Balulalow*.



I was also quite apprehensive! I'm sure that views about this track will vary widely amongst members. For what it's worth, I feel that Sting's rendition is sensitive to PW's original when viewed in the context of the genre within which he works (in this case, an eclectic mixture of arrangements of traditional carols, folk and 'art' songs, using excellent folk and classical musicians). His sympathies are evident from the CD booklet, where he says 'In selecting the songs here, I was drawn to many of the beautiful lullabies from both secular and religious traditions and became intrigued by their dual nature, for lullabies seem to be designed not only to soothe but also to unsettle the listener. Peter Warlock composed his beautiful setting of the Scottish hymn *Balulalow*, a lullaby that is lyrically at the more comforting end of the spectrum; but the E flat pedal against the modal voicing of the arrangement is not entirely free of dark portents'.

The arrangement begins with a few added bars of guitar introduction setting the E flat tonality, together with a very discreet side drum roll. The swaying chords of the opening are then given to the wordless chorus (rather than strings as in the original), and each time they appear they are extended by a couple of bars (presumably Sting liked them). He sings the verses in his familiar, slightly breathy style, with a touch of portamento here and there, to a guitar and cello accompaniment. Following the second verse a solo trumpet (Chris Botti) repeats the first half of the melody, after which Sting sings the second verse again. Here the string counter-melody is given some prominence; I know PW marked it pp, but the effect is luscious, and perhaps to be enjoyed in a naughty way once in a while (like those Christmas chocolate truffles). The final wordless chord is punctuated by a downward-spread, very slightly acid guitar chord.

You can perhaps tell that I enjoyed this. I was prepared to be offended, but in the event was pleasantly surprised. The whole CD is well-produced, and as mentioned above

the performers involved are of a high quality (ranging from folk musician Kathryn Tickell to the violinist Daniel Hope).

Other composers whose works are "reinterpreted" in the album are Praetorius, Purcell, Schubert and J S Bach. Listen and see what you think! I anticipate a deluge of letters to the Editor disagreeing with my view...

John Merrick

(The longer deluxe limited edition CD, which is no longer available, also contains 'Bethlehem Down'. Ed.)

NOËL! 2 – Carols And Anthems For Advent, Christmas And Epiphany

This collection of over forty compositions and arrangements for SATB has clearly been a Herculean enterprise, and reflects considerable credit on David Hill, Choral Adviser to Novello, the volume's publisher. He has drawn on music from composers as diverse as Sweelinck and John Tavener, and has generously included arrangements not only by himself but by several names skilled in the field of choral music.

Some of the material is a cappella, some with either organ or piano, and two arrangements by David Hill are of special interest. A version of a 14th century carol has uncomplicated parts for tambourine and drum, while Warlockians will find his arrangement of Bethlehem Down respectful and ingenious. As described in the preface, the four verses alternate between the composer's solo version and that for SATB.

This enterprising volume occasionally strays into territory which, as any choral conductor will confirm, could present problems. It is a courageous leader who, these days, would tackle material with a divided tenor line, though the preface expresses the hope that the material is accessible to both amateur and professional singers. In one place tenors divide into 3 parts, in another there are 4 soprano soloists. One of Mendelssohn's lengthy 8-part unaccompanied motets, while a treasure, might be viewed with apprehension by singers rehearsing in the village hall.

These, however, are minor reservations set against the extremely varied sources revealed in thumbing through this enterprising collection. I have resisted singling out names, but full marks to Ian Venables for his courage and originality in providing a new melody for *While Shepherds watched*. Not only is it new. It's in 6/8.

Eric Wetherell

NOËL! 2 is available from musicroom.com at £12.95

Reviews: Radio Broadcast

Radio 4 - 6.30am Sunday 24th January 2010

Something Understood - 'Wrestling and Resting'

The programme, presented by Mark Tully, compared the opposing forces of wrestling and resting, and the overall emphasis leaned heavily in the direction of philosophical and spiritual considerations. The programme opened with part of the second movement of Rachmaninov's Symphony No.2, which had been written after Rachmaninov had spent three years wrestling with composer's block. We are told that he eventually overcame this by learning to rest. Many writers and composers were referred to throughout the programme, including Peter Warlock. With the dark strains of the instrumental passage 'The Interlude' from *The Curlew* in the background, Mark Tully explained:

Philip Heseltine made many enemies among the musical elite of London as a critic, so, when he published some of his own compositions he took the name of Peter Warlock and is known by that name. Warlock drank heavily and wrestled with depression and it's generally assumed that his death by gas poisoning was suicide. One of Warlock's most admired works is his setting of W B Yeats' poem *The Curlew*. In that poem a lover wrestles with his loss of his beloved.

The narrative then gave way to *The Curlew's* final song, 'I wander by the edge', sung by Ian Partridge, before the programme continued with more accounts of instances where writers and composers works and also aspects of their lives, appeared to support the main assertion. Tully's concluding message was:

'... If you wrestle with things too much, they grow arms and legs.' One of the reasons people struggle too hard is that they have unrealistic ambitions about happiness. Reinhold Niebuhr says we can only expect God to make us reasonably happy in this life. To achieve that reasonable happiness, I would feel the emphasis should be on resting, if that means, as I think it does, accepting ourselves for what we are. That's also the view of Brahms' *Sacred Song*. The opening words are, in English, "Let naught afflict thee with grief. Be calm as God ordains and so rejoice in my will."

Brahms' *Sacred Song* then brought the programme to a close. It would be out of place for me in this review to comment on the philosophies contained within the programme, but as far as the reference to Warlock is concerned it was disappointingly simplistic. Although it was a very brief reference, yet again, the image of Warlock as a dysfunctional habitual drunkard was put forward. How much more pertinent to the programme's assertions might a more serious consideration of Warlock have been?

Michael Graves

Reviews: Concerts

Samuel Queen (baritone) at St Stephen's Church

Warlock with Brahms and Fauré

It was a pleasure to renew my acquaintance with St Stephen's Church, Gloucester Road, SW7 at 6.30pm on Monday 23 November, for apart from hosting our Peter Warlock Christmas Play in October (see reviews on pages 35-36) that church has carved out a musical niche of rush-hour recitals, free of charge, which on this occasion drew an audience of about seventy five people. What drew me there on this occasion was a song recital given by a young baritone, Samuel Queen, and his redoubtable accompanist William Vann (director of music at St Stephen's and friend of Alex Clissold-Jones, the playwright of *A Peter Warlock Christmas*), who were performing among other things, works by Warlock.

The 'other things' comprised the profundities of Brahms's *Four Serious Songs*, and the subtle nuances of Fauré (a composer's composer as the cliché goes), which included three of his melodies, *Berceuse*, *Notre Amour* and *Le secretaire*. The Brahms was beautifully rendered with a well-judged portamento in the third song. The Fauré was sung with great sensitivity, though perhaps *Notre Amour* could have done with a little more rehearsal.

And then it was Warlock. First of all, it was gratifying to see that instead of programming Warlock with his contemporaries, here he was being asked to hold his own with Messrs Brahms and Fauré, a compliment which Warlock would have relished. And how did it go? Blissfully is the short answer. *Jillian of Berry* was dispatched at such a rapid tempo as to remind me of the third song in Schumann's *Dichterliebe* (*The rose and the lily*) in which some singers are alleged to sing in one breath! (Full marks also to the accompanist who had his work cut out!) There are developing two schools of thought about *Sleep* which was the next song. Most singers sing it sleepily, while a few sing it as a desperate plea to be released from the chains of insomnia. However, Samuel Queen gave a perfectly formed orthodox interpretation. Next followed the solo voice version of *Bethlehem Down* in which the disturbing accompaniment, which Warlock indicates for organ or piano, was this time played on the piano. It reminds us of the medieval conception of the shadow of the cross falling across the stable scene. Others may contemplate the disturbed mental state of the composer, in this his last work, dedicated to Arnold Dowbiggin, who received his copy on the very day Warlock died. *Captain Stratton's Fancy* was as jaunty as one could wish for.

All in all, Samuel Queen has a voice which holds infinite promise for the future, and I'm sure we shall hear more of him. Perhaps he will join the Warlock Society.

Pat Mills

Reviews: Concerts (continued)

Song Recital - Bejun Mehta (counter-tenor) Julius Drake (piano)

9th December 2009 Wigmore Hall

I have to confess that I had not hitherto paid much attention to the counter-tenor voice, but it was at the informal musical sequence at the Society's last A.G.M. that I first came across a counter-tenor singing early twentieth century songs. It was hearing Tim Travers-Brown's performance of three Warlock songs and his impressive CD *The Frostbound Wood* (see review in Newsletter No. 85 page 26) that encouraged me to explore this repertoire sung by another counter-tenor, Bejun Mehta. The inclusion of a couple of Warlock songs, in his Wigmore Hall recital on the 9th December, provided an added incentive.



Bejun Mehta

A relative of Zubin Mehta, the American soloist Bejun Mehta first came to fame as a boy soprano. However, it was many years after his voice changed that he read a profile of the counter-tenor David Daniels and this led him to develop his voice in the counter-tenor range. As well as having a successful operatic career, he is known for his exploration of the mainstream song repertoire. It was with the accompanist, Julius Drake that he undertook the journey across three centuries of song.

The recital started on traditional counter-tenor territory with Purcell's *Strike the viol* (1694), *Olinda in the shades unseen* (1694) and *Since from my dear Astrea's sight* (1690), as well as Britten's arrangement of *Evening Hymn* (1688). The recital continued with Haydn's songs, from his second visit to London in 1794, *Sympathy*, *She never told her love* and *Fidelity*. Beethoven's song cycle *An die ferne Geliebte* (1816) concluded the first half. It was interesting to hear this, the first major song cycle, sensitively sung in the higher voice range, but can't help feeling that it benefits from a deeper voice.

After the interval we were given largely 20th Century English songs, the exception being Stanford's *La Belle*

Dame sans merci (1877) with its tension and dramatic sense giving Mehta an ideal opportunity to display his acting ability. We were also treated to two of Vaughan Williams's most famous songs, *Linden Lea* (1901) and *Silent Noon* (1903) which was given a characteristically moving performance. The remaining works comprised Howells's *The Widow Bird* (1915) and *The Little boy lost* (1920), which is rather a disconcerting song; Lennox Berkley's *The horseman* (1946); and Gurney's beautiful setting of *Down by the Salley Gardens* (1920).



Julius Drake

The two Warlock songs were left to the latter part of the recital. *The Lover's maze* (1927) was taken at a rattling pace, much faster than I have been accustomed to from the recordings in my collection, but effective nonetheless. Julius Drake's navigation through the said maze gave ample expression to those unquiet thoughts. The recital concluded with a spirited *Jillian of Berry* (1926), again performed at a fast tempo, which certainly gave the impression of being sung without taking a second breath. After the applause had melted away, Mehta announced with straight face an encore which turned out to be the humorously Handelian setting of *Old Mother Hubbard* by Victor Hely-Hutchinson.

This proved to be a recital of interesting and varied works by performers of great sensitivity who were clearly at one with each other. Mehta combined the purity of the counter-tenor voice with a dramatic delivery and use of vibrato, avoiding any possibility of the 20th century works seeming the least bit pallid. This recital will stay in my memory for some time to come. I am now looking forward to hearing the man who appears to have inspired Mehta, David Daniels, in his forthcoming Wigmore Hall recital on the 21st February.

Bryn Philpott

Reviews: Concerts (continued)

Warlock and the 'little beans'

I Fagiolini at King's Place, London N1 9AG and Ludlow Assembly Rooms 16th and 18th December 2009

Anyone promoting a good selection of well-performed Warlock carols on an anniversary of Warlock's last night on earth, could easily tempt a reviewer to suggest that had Warlock heard such a concert on Tuesday 16 December 1930 before going to the *Duke of Wellington* pub on Eaton Terrace with Bernard van Dieren at 10.40pm, he could well have been tempted not put the cat out, if indeed that act had been a prelude to Warlock gassing himself. But, don't forget, no-one is legally entitled to say Warlock committed suicide, because at his inquest, the coroner gave an open verdict. [See articles by John Mitchell in Newsletter 50 (April 1993), pp. 14-16: *Suicide, Accident, Murder... or maybe something else?!*, and Newsletter 56 (Spring 1995) pp. 10-11: *Questions for Nigel Heseltine.*]

In a letter to his mother dated 15 November 1930, and quoted at the inquest, Warlock wrote :

I would very much rather visit you at some time other than Christmas. It is a season of the year which I dislike more and more as time goes on. The Christmas festivities throw a gloom and melancholy over me, and make me very poor company. I find it much better to remain more or less alone and devote myself to some quiet work. This year, too, some stuff of mine that I have never heard is being sung at Westminster Cathedral and at the Brompton Oratory on Christmas eve and Boxing day and I should like to attend the performances.

So, in December 1930, Warlock did have some performances to look forward to, and had one of them been on the 16th, might that single event have enabled us to have another forty years or so of Warlockian compositions?

One concert to tempt this reviewer to make such a suggestion was *I Fagiolini's Christmas Party* at London's newest concert hall, Kings Place on 16 December, and, this 'party' was repeated identically in Ludlow Assembly Rooms on 18 December and, both venues allowed Warlock Society brochures to be displayed!! It was reported that the Ludlow experience was rather wonderful, but the day-trip for the performers through the B roads to Ludlow in the snow was rather hairy, but well worth the very warm welcome from a packed out audience. The audience clearly appreciated the carols and back in the car, there was a feeling of increasing relief as the performers got closer to the motorway, relieved also by satsumas, mince pies and a Christmas present of marzipan fruits to keep them awake with a lot of laughter. Surely Warlock would have enjoyed a journey like that!

Kings Place is a new creative hub redesigned from warehouses on the banks of the Regents Canal, 300 metres from King's Cross/St Pancras, the biggest transport hub in Europe, and now within easy access to Kent with the high-speed rail link just opened! It contains a 400-seater concert hall, a dining venue, a conference and events centre and an office complex. When I phoned the box office a few days before this concert they said they had 70 tickets left, but when I took my seat in the gallery, I certainly couldn't count up to 70 spare places.

I Fagiolini was founded by Robert Hollingworth at New College, Oxford in 1986. What a hot-bed for Warlock-inspired ideas that college is (see Bruce Phillip's review of *A Peter Warlock Christmas* in New College Chapel on 8th December 2008 (Newsletter No.84 page 36 and reviews of that play's first London performance on pages 35-36 here.). The name 'I Fagiolini' comes from 1986 when at New College, early music was known as 'beany', due to the perceived knitted yoghurt lifestyle of those practicing it. Stuck for a group name at short notice, a founder member suggested 'little beans' would sound nice in Italian, so the idea stuck, even though unfortunate slang connotations came to light when they first visited Italy. It all sounds very Warlockian to me!

Since then the group has done very much what Warlock was doing in the British Museum in the 1920s, discovering good music and making it available. They have now produced fifteen CDs, hosted innovative productions of Renaissance music with masks and puppets, and given concerts from the Proms and European Festivals to the Far East and both ends of Africa. In May 2006 they won the Royal Philharmonic Society Ensemble Award.

I Fagiolini's Christmas Party was subtitled 'Christmas around Europe', and Robert Hollingworth quoted his starting point for the idea in words that could well have come from Peter Warlock. 'Lots of variety and contrasts in texture with a range of repertoire and performers'. Remember Warlock's *The Lady's Birthday* composed for 'Mr Goss and the Cathedral Male-voice Quartet at Eynsford on Derby Day 1925'? In fact, I would be so brave to suggest that had Warlock heard this concert, or seen its programme, he would have doffed his hat to such a collection of music. With a group of only six singers in various combinations from one to six, there were motets by Byrd, Palestrina and Guerrero, Poulenc's short war-time cantata *Un soir de neige* and a monody

Reviews: Concerts (continued)

by Hildegard von Bingen sung by Clare Wilkinson from the rear gallery – what a wonderful contrast that was to the preceding polyphony. We also heard a 16th century Valencian Christmas ‘ensalada’ entertainment by Mateo de Flecha with mixed languages and time-signatures! It was called *La justa* about a joust between the Devil and Christ, with the Devil being sent packing at the end with his disgusting rucksack?? These were all interspersed with animated programme notes from Robert in a relaxed manner that exuded his charm, humour and enthusiasm.

However, the four Warlock items, *I saw a fair maiden*, *Rich Cavalcade*, *Bethlehem Down* and *Benedicamus Domino* were introduced by the baritone Eamonn Dougan, who spoke enthusiastically, and with a well-groomed knowledge of Warlock, and when he repeated this at the Ludlow performance, he also mentioned our Society, and reported some nods in the audience, suggesting Ludlow has its own collection of Warlock nutters. Perhaps it was they who had been distributing our brochures in the foyer. We are delighted to report that since these concerts, Eamonn has joined our fold. In *I saw a fair maiden*, the six-part ‘Lullay’ refrains used all six singers, but the four-part verses were reduced to only four singers. Quite a touching effect.

The Rich Cavalcade has had rather a chequered history. In 1929, the editor of the *Radio Times*, Mr C Henry Warren, considered publishing a carol in that year’s Christmas edition, and asked his friend, Frank Kendon (1893-1950) for a poem which Henry Warren asked Warlock to set to music, but Warlock did not take to the poem and told Warren he would prefer another carol of his be used, with words by Bruce Blunt, and it was *The frostbound wood* that duly appeared on pp. 856/7 of the 20 December edition, but with a misprint in the final bar – the penultimate bass B should be a D tied to the final note! Even though that Radio Times edition was 73 pages, more than half of these pages are devoted to articles and adverts not concerning the week’s programmes, and the words of the Kendon poem did appear on p.862 on a page called *The Poetry of Radio* alongside *Lines written at a concert of Delius’ music* (Broadcast from the Queen’s Hall on 1 November 1929) by Robin Hey. However, Warlock

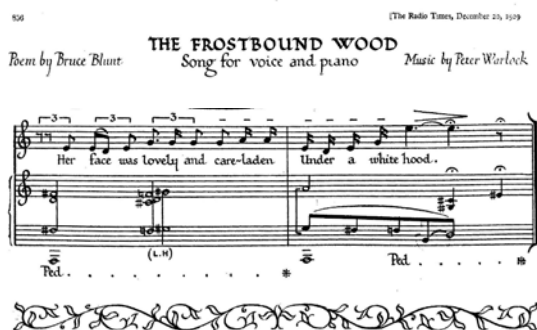
did make a setting of the Kendon poem and gave the manuscript to Henry Warren over a lunch when Warlock persuaded Warren to use *The frostbound wood* instead. (see a letter belonging to the Peter Warlock Society from Henry Warren to Dr Copley dated April 18th 1964). Interestingly, Warren had kept the manuscript from 1929 until 1973 when John Bishop imaginatively managed to trace it, and John had it published by Thames as the second of *Two Carols* (not Warlock’s coupling) with the Cornish *Kan Kernow*. At the line ‘You saw them not on the lonely road’ do I detect a flavour of ‘Met me in the frostbound wood’ from Warlock’s setting of Bruce Blunt’s poem? On p. 209/10 of Dr Copley’s *The music of Peter Warlock*, Copley suggests *The Rich Cavalcade* is not a very characteristic composition, but it reminds

one of fairly sophisticated church music of the period with cross-rhythms and chains of diatonic sevenths and even Elgarian reminiscences, and in one respect it is prophetic when he sets *Blesses the still delight of winter* with doubled two-part writing, ST-AB, which characterizes much English choral writing (cf. Britten, Tippett, et al) of a later generation. In Dr Brian

Collins’s *Peter Warlock – the composer* on p.310 Collins says ‘it is a curious work that does not appear particularly strong on the page. but a sympathetic performance reveals some pleasing and typically Warlockian sounds’. As this was the first time I have ever heard it, I can vouch the truth in this. Incidentally, it was this piece that enabled the society to know about this concert, as Robert Hollingworth wanted to publish the Kendon words in the programme and couldn’t work out how the lines scanned from the music setting, so he contacted the society to ask if they could help. Having a copy of the Christmas 1929 Radio Times myself, I was able to reply immediately, whereupon Robert joined the society.

Bethlehem Down was as exquisite a performance as I can ever remember, and the jollity of *Benedicamus Domino* was as convincing as ever, and even though there were only six singers, I did not detect that the eight-part writing must have been reduced!

Malcolm Rudland



The last two bars as printed in
The Radio Times 20th December 1929

Reviews: Concerts (continued)

Biography and Review - Ronan Magill

Concert in Japan 7th December 2007

The British Pianist Ronan Magill has come to international attention in recent years for his critically acclaimed performances of the great masterworks of the romantic and modern piano repertoire, both for solo piano, and for piano and orchestra.

Born in Sheffield in 1954, the special qualities in his playing were noticed, first by Yehudi Menuhin, who invited Ronan at the age of nine, to be a founder pupil at his now world famous school for young musicians; and then at the age of fifteen by Benjamin Britten, who greatly helped Ronan Magill develop his special interpretative talents while later becoming a student at the Royal College of Music in London. Britten said of him: "I was amazed at his general musicality and intelligence, and his is a remarkable gift".

Ronan Magill entered the Royal College of Music in 1970, graduating in 1974 with the Hopkinson Gold Medal for piano and the Cobbett Prize for composition. His Wigmore Hall debut in July 1974 was followed by a tour of Scandinavia and then, in October 1974 his South Bank debut with the Brahms second piano concerto.

After these acclaimed debuts, he moved to Paris to study with Yvonne Lefébure at the Conservatoire Européen, returning briefly to London in 1975 when he won 1st prize in the "Greater London Arts Association" Young Musicians award at the Purcell Room. This led to many concerts including a Performance on BBC2 of Rachmaninoff's third piano concerto with the LPO. Returning to Paris, Magill was awarded the Premier Prix at the Conservatoire in 1976, and appeared frequently in recital, and 'on air'.

Magill has won two International Piano Competitions: in 1985, the first "Milosz Magin International Piano Competition for Polish Music", which led to a triumphant tour of Poland in 1986; and in 1994, the third British Contemporary Piano Competition, leading to appearances throughout the UK.

In 1990, Ronan Magill worked with the great 'cellist Rostropovitch in the preparation of his jubilee concert. In 1999, Ronan Magill performed Mozart's Piano Concerto K595 at the Queen Elizabeth Hall, and gave his debut in Germany, which was enthusiastically acclaimed by the press: 'Brilliantes Meisterdebut in Deutschland', Rheinische Post.



In December 2000, Magill made his New York debut at the Weill Recital Hall, Carnegie Hall. In 2001, his work with Benjamin Britten was the subject of a programme on BBC Radio 3. He also participated in a BBC television film "Britten's Children" directed by John Bridcut in 2004.

In May and July 2004, Magill gave two recitals for the Canterbury and Deal Festivals. In 2005, he made his debut in Japan and was invited back, performing recitals in Tokyo and Kyoto. Ongaku No Tomo praised his 'exquisite polyphony in the Bach-Busoni Chaconne', and his "marvellous deep melodic line in the Rachmaninoff B flat minor Sonata. He's an outstanding pianist and we're looking forward to his next visit to Japan." Since then, he has returned to tour in Japan in 2008-2009, and will make his concerto debut in the USA in April

2010, as well as appearing at the Wigmore Hall in July, and a further visit to Japan in October 2010.

Ronan Magill

Concert Review – Dec 2007, Yokohama Minato-Mirai Hall

This was the first full-fledged recital in Japan by Ronan Magill – winner of the 1st Milosz Magin International Piano Competition for Polish Music in 1985, and a musician who studied directly under the composer Benjamin Britten. The programme started with the Bach-Busoni Chaconne and Schumann's Humoreske, while the second half was all Rachmaninoff – the Op. 32-12 Prelude, the Moment Musicale Op.16-3, and the second piano sonata.

Magill's basic approach is to allow his own sensibilities to mould the flow and emotions of the music, rather than emphasising the structure of the musical construction. So his free and broad-minded approach in the Chaconne was full of originality, but still maintained an exquisite sense of the polyphony, while in the Humoreske, it was fascinating to hear how he built up multiple layers of colour with apparent ease.

But it was in the Rachmaninoff sonata that his strengths were most in evidence. The treatment seemed at times almost arbitrary, but the melodies sang superbly amidst Rachmaninoff's characteristic dark lyricism, and his creation of a sentimental and melancholy mood displayed really wonderful powers of expression. I look forward to his next visit to Japan.

Yudai Majima (music critic)

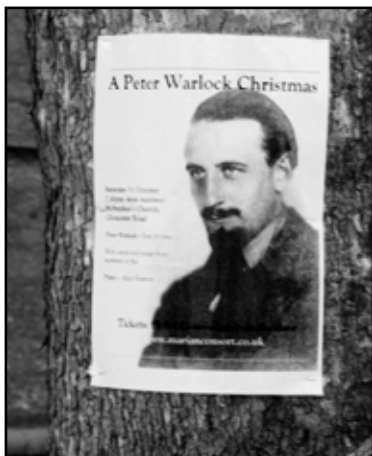
Ronan Magill will be playing Warlock's *Folk Song Preludes* at the Wigmore Hall 12th July 2010. (See page 41 for details.)

Reviews: Play

A Peter Warlock Christmas - A play by Alex Clissold-Jones (Review 1)

31st October 2009, St Stephen's Church SW7

Warlock: Benedict Holme
 Piano: Alice Newton
 Choir: *The Marion Consort*
 Soprano Alexandra Coghlan, Gwen Martin
 Alto Chloe Morgan, Rory McCleery
 Tenor Alex Clissold-Jones, Nick Scott
 Bass Chris Borrett, Nick Ashby



It is a pity when, as is all too often the case, a conceptually outstanding and well-rehearsed artistic event receives only one performance, and so it was a privilege to see Alex Clissold-Jones's stunning medley of music and drama emerging for its second and third showings on this rainy October day, 115 years and a day after the birth of its protagonist. The location this time was the church of St Stephen SW7, a short stroll from the Chelsea postcode haunted by Warlock, and the dusky setting of its sanctuary steps (looked after for twenty-five years by a certain Thomas Stearns Eliot in his position as churchwarden) served to heighten the drama of the occasion. Many thanks must be given to the parish priest Father Bushau for not only allowing the event to take place but also for permitting the transformation of the east end into the *Duke of Wellington* public house, replete with pints of ale!

Warlock himself was portrayed in an impassioned yet eloquent manner by Benedict Holme whose appearance and demeanour seemed to capture with immaculate detail the essence of the man – particularly astonishing when it was considered that he performed such a demanding part in both the early evening 'matinée' and the second showing only a few hours later. It was noted by several in the audience that all the action could be comprehended

and enjoyed even at the back of this sizeable building. Equally entertaining were the brief acting debuts of the singers – Nick Ashby as Percy Scholes was a particular highlight (we enjoyed the memorable quote that Warlock's music, along with Berlioz is 'unworthy of serious consideration') and, of course, the music itself. *Bethlehem Down* surfaced twice: first in the choral version that has been performed in the building countless times down the years as part of the annual service of lessons and carols, and, of course, in the arrangement for voice and organ that was Warlock's last composition, ably realised for piano by Alice Newton and delicately sung by Chris Borrett. It is to be hoped that we hear more from tenor Nick Scott – his rendition of *In an arbour green* was certainly one of the musical highlights – and it was also a pleasure to listen to solos by Alexandra Coghlan and Alex Clissold-Jones, the writer and director himself appearing on stage à la Hitchcock. Gwen Martin, Chloe Morgan and Rory McCleery (the Marion Consort's director) made up the rest of the choir.



Benedict Holme
 (Photo: John Mitchell)



Alex Clissold-Jones
 (Photo: Michael Graves)

Crucially though, the sheer force of the drama triumphantly overcame the challenge of depicting a man who slid from ecstasy to despair, vividly realising Clissold-Jones's excellent script. We were constantly reminded of the words of Bruce Blunt in 1944: '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.'

William Vann

Reviews: Play (continued)

A Peter Warlock Christmas - A play by Alex Clissold-Jones (Review 2)

31st October 2009, St Stephen's Church SW7

It was a bold move to choose an Anglo-Catholic church chancel as the venue within which to recreate the saloon bar of the *Duke of Wellington*. As I put this too him, Clissold-Jones's eyes twinkled mischievously with Warlock-esque delight. But there was nothing impish about the play, which was robust, well-structured, powerful and moving.

It would be a daunting task for anybody to attempt to provide a convincing portrait of Warlock, together with several, representative, examples of his work, in a fifty minute production. Clissold-Jones not only did this, but presented us with sufficient complexity of character to make Warlock credible. Benedict Holme must be congratulated for his sensitively-paced, crisp and sympathetic portrayal of Warlock.

The play opened to the piano accompaniment of *Rest Sweet Nymphs* whilst the cast gathered on the stage. This, it has to be said, slightly hesitant start, was quickly superceded as the *Duke of Wellington* drinkers, led by one of their number, started to sing *While Shepherds Watched*. After only three bars, Warlock burst onto the scene shouting, 'No, no, no, NO!', whereupon he proceeded to tear up

their music. He replaced it with his own and urged them to carry on. The choir then launched into an absolutely stunning rendering of Warlock's *A Cornish Carol*. There was no doubt that the choral singing was, if nothing else, going to be excellent.

The structure of the play was effectively a series of monologues punctuated by songs. Warlock introduced himself with panache, welcoming us to the *Duke of Wellington* and to '... well ... my last hour on earth'. This bald, arresting statement was then shrugged off, giving way to a toast to life at Eynsford, the exuberance of which was expressed through the song *In an arbour green* sung by Nick Scott. An elaboration of life at Eynsford was followed by a remarkably sensitive rendering of *I Saw a Fair Maiden*. Then a contrasting piece

of monologue, describing Warlock's disastrous encounters with music critics, changed the mood totally. One could sense Holme's delight at his delivery of the vitriolic line 'one such stinking bag of putrescent tripe was Mister Percy Scholes' and that because he had declared Warlock's music to be 'unworthy of consideration'.

Inevitably the mood became more and more sombre as the play unfolded. Clissold-Jones, however, resisted the temptation to use the very darkest of Warlock's songs. Indeed, when I was in conversation with him some weeks later in Oxford, he described how he had deliberately avoided using rollicking drinking songs or excessively dark songs, being conscious of the need to show the complexity of the man without recourse to soap-operesque sensation. In my view he succeeded.

The gentle choral version of *Bethlehem Down* started beautifully with the Marion Consort humming a verse quietly as Warlock described how he and Blunt had conceived the song in response to a newspaper competition. It was a magical moment, reflecting contemplation and brief contentment and it made the darker,

solo voice and piano version, which was the penultimate song in the play, all the more poignant. The final song was the exultant *Benedicamus Domino*.

The performances on the whole were of a very high standard, although the solo singing perhaps did not have quite the authority one would ideally wish for. The soloists, however, are still young, but it has to be said that their choral singing was extremely fine, and it was difficult to believe there were only eight choristers. I recorded the performance, with prior permission, and can honestly say that when it comes to listening to the choral works featured in the play, I turn to the recording I made rather than the commercial CDs I have. Praise indeed.

Michael Graves



Benedict Holme
(Photo: Michael Graves)



The Marion Consort with
Benedict Holme (rear centre) and
Alice Newton (second from right)
(Photo: Michael Graves)

Reviews: Event

The Social Lunch at The Air Balloon, Crickley Hill, Gloucester

Saturday 21st November 2009

A Convocation of Presidents!

For those wishing to attend the social lunch at *The Air Balloon* at Crickley Hill, and who were able to get there early enough, there was an offer of a pre-lunch tour of Gloucester Cathedral, conducted by our Gloucester Chapter President, John Merrick.



Sheila & Brian Hammond at *The Air Balloon*
(Photo: Michael Graves)

The President of the Cornwall and Devon Chapter, Brian Hammond, and his wife Sheila (who knew Bruce Blunt very well) travelled to Gloucester from St Austell for the day, but were actually the first to arrive! Neither had visited the Cathedral before and so were particularly interested to see it and to hear more about the Three Choirs Festival. Many thanks go to John for his kind offer, authoritative tour and first Presidential duty!

Moving on to *The Air Balloon*, (don't mention nude motorcyclists!!) the party was joined by others including the Hon Sec, Malcolm Rudland, Newsletter Editor, Michael Graves (who is also the President of the Dorset/Wiltshire/Somerset Chapter) and Dr Lionel Carley, President of the Delius Society.



Dr Lionel Carley
(Photo: Siren Steen)

After lunch, Lionel invited us all to his home, the *Old School House*, in nearby Sheepscombe, where he offered us afternoon tea and sympathy. The route to this country retreat, along steep and narrow lanes more suited

to mountain goats than modern vehicles, is tortuous enough, but entering said building was even more hazardous. This was because the impressive bell turret was in a temporarily precarious state due to harsh winter conditions. I understand, however, that at the time of writing, stonemasons are poised to secure the edifice.



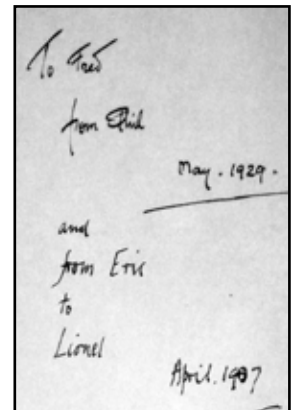
The *Old School House* bell turret
(Photo: Michael Graves)

Once safely inside it soon became apparent that this artistic centre has enough Warlockian archives for it to be known as 'the nerve centre of the Sheepscombe enclave of the Gloucestershire Chapter of the Peter Warlock Society', (I can't believe I'm writing this!!).

Amongst the fine Arts & Crafts furniture, we found some signed books, including a copy of *Frederick Delius* by Philip Heseltine with Delius's own signature and a copy of *Denmark's Best Stories: An Introduction to Danish Fiction*, which was inscribed: 'To Fred (Delius) from Phil (Heseltine) May 1929', then subsequently 'from Eric (Fenby) to Lionel (Carley) April 1987'.



John and Barbara Merrick inspecting *Denmark's Best Stories*
(Photos: Michael Graves)



Many thanks go to Lionel for his company and hospitality, which rounded off a most interesting, pleasant and memorable day out.

Michael Graves

Peter Warlock Society Presidents of Chapters

Job Description

In the Autumn Newsletter (No 85) I made reference to the Committee's desire to introduce a team of area representatives, or 'Presidents of Chapters', who would help the society serve those of its members, who live beyond London and the Home Counties and those living overseas, more effectively.

Despite the grand title, the president's rôle will largely be a question of passing on to members in their catchment, information about concerts, recitals and events that contain a Warlock element, or one of related interest. It is hoped that presidents will be more accessible to provincial and overseas members than a London based committee might be and, accordingly, presidents will be very pleased to meet members at concerts and other events. When attending concerts, presidents will be wearing a small PWS lapel badge in order for them to be easily identified.

Another valuable aspect of the president's rôle will be to inform the newsletter editor of forthcoming Warlock related events in their area, and subsequently reviews of them, thus enabling the newsletter to be more representative of wider Warlockian activity.

For those with an interest in socialising, there will also be opportunities for members to meet, for example, at arranged social lunches or for drinks after concerts.

We now have a provisional team of presidents, although there are still a few vacancies (see page 39). Please contact Malcolm Rudland, the Hon Secretary, if you would be interested in taking on this role.

Presidents of Chapters - Job Description

1. Presidents will be non-executive officers of the Peter Warlock Society.
2. In general presidents will assist the committee to promote the work and raise the profile of Peter Warlock.
3. Presidents will notify members in their area of details of local and regional concerts, recitals and events, which have a direct Warlock content or one of related interest. They may also similarly notify, at their discretion, Warlock 'sympathisers'.

[Sympathisers are non-members who have shown an interest in Peter Warlock and who would appreciate receiving information from the Society about concerts and events that have a Warlock or related element – Eg. heads of music departments in schools and colleges, managers of theatres and recital venues, leaders of music ensembles/choirs, organisers of music interest groups etc. However, not all sympathisers are connected to organisations or institutions and it may be considered inappropriate and also unfair on the paid-up membership, for individual sympathisers to receive 'free' information from the society.]

4. Members and sympathisers will be able to contact the president of their chapter regarding any Warlock related matter. Presidents will deal with sympathisers at their discretion.
5. Presidents will assist the newsletter editor by informing him of any concerts, recitals or events taking place in their area so they can be promoted through the newsletter.
6. Presidents will attempt to ensure that a review is written (by a PWS member, associate or themselves) of any concert, recital or event that takes place in their area. Reviews will then be forwarded to the newsletter editor.
7. Presidents will be pro-active in encouraging individual musicians, choirs, ensembles and venues in their area to include works by PW in their recitals.
8. Presidents will be informed of new and/or lapsed members in their area, but will not be expected to act on lapsed memberships unless they specifically wish to do so. They may continue to pass on information to lapsed members at their discretion.
9. Presidents will be sent copies of committee meeting agendas in advance of meetings and will be invited to request agenda items through the Hon Secretary.
10. Presidents will be encouraged to organise social lunches or other social events in their area.

Michael Graves

Peter Warlock Society Presidents of Chapters (continued)

List of Chapters and their Presidents

United Kingdom

UK Chapters are listed clockwise geographically

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Scandinavia

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15 Belvedere Avenue, Oranjezicht,
Cape Town 8001, South Africa
Tel: 0027 21 465 4928
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Forthcoming Events

20th April 2010 morning recital

**The True Light College, Waterloo Road,
Kowloon, Hong Kong**

Geoffrey Pratley (piano) and Wong Kin-Yu (piano)

Warlock's *Capriol* arranged for piano duet, plus works by John Carmichael, Dvorak and Beethoven

This recital will be a private one, so if there are any Warlockians in HK at that time who would like to attend the recital, they should contact the college directly.

(See also NewsBrief item page 45)

Friday 23rd April 2010

7.30pm – Number 8, High Street, Pershore

Tickets £18

English String Orchestra directed by Michael Bochmann
Warlock's *Capriol* plus works by Fiocco, Roberts, Grainger, Popper, Ireland, Dvorak, Sarasate, Bazzini and Bartok.

ESO Box Office on 01386 791044

English Music Festival 28th – 31st May

Saturday 29th May 2010

2.30pm – Silk Hall, Radley College, Oxford

Orchestra of St Paul's directed by Ben Palmer
Warlock's *Capriol*, plus works by Purcell, Elgar & Gibbs

The English Music Festival weekend is based in and around Dorchester-on-Thames near Oxford and this year takes place from 28th May to 31st May. More information from the EMF website www.englishmusicfestival.org.uk

A programme of the English Music Festival weekend can be requested from Em Marshall by post or by email:

Post: Em Marshall, The Red House, Lanchards Lane,
Shillingstone, Dorset DT11 0QU

email: em.marshall@btinternet.com

Friday 11th June 2010

7.30pm - The Artrix, Bromsgrove

Tickets £16, Students £6

English String Orchestra directed by Michael Bochmann
Craig Ogden (guitar)

Warlock's *Capriol* plus works by Mozart, Giuliani, Django Reinhardt, Fernando Sor, Vivaldi, Ireland, Boccherini.

ESO Box Office on 01386 791044

Gregynog Festival – 1st weekend 11th to 13th June

The theme of this year's Gregynog Festival is *Pleasure Gardens* and the PWS Social Lunch has been scheduled on the first week-end when programming highlights one of Peter Warlock's scholarly interests, the music of the Vauxhall Gardens.

Gregynog programme – 1st weekend

Friday, 11th June

7.30pm – Music for Mrs Arne

Emma Kirkby & London Handel Players

Repertoire to include Handel, Carl Friedrich Abel, Thomas Arne, Johann Christian Bach, Felice Giardini & John Frederick Lampe

Saturday, 12th June

10.30am start – A Musical Breakfast

A day programme of presentations and performances:

11am Rhian Davies, *Welsh composers at the London Pleasure Gardens*

12.30pm Lunch (see Social Lunches on page 47)

2pm Recital

Rachel Brown, flute

Katherine Sharman, violoncello

Terence Charlston, fortepiano

Repertoire to include Handel, Haydn, James Hook, John Parry (Bardd Alaw) & Stephen Paxton

4pm Ann Griffiths & Angharad Evans, triple harps

John Parry (Parri Ddall), 'the Celebrated Blind Harper of Ruabon'

7.30pm Catrin Finch, harp

Repertoire to include Britten, Debussy, Guridi, Rota, Salzedo, Smetana & Tailleferre

Sunday, 13th June

3pm Academy of Ancient Music

Repertoire to include Handel, Avison, Corelli & Geminiani

Concert tickets may be purchased securely online at www.gwylgregynogfestival.org and by telephoning the Festival's booking and information line on 01686 207100.

An estate admission fee of £2.50 per vehicle, payable to Gregynog on the day, will apply to daytime events on 12th June, but not to evening concerts.

**More details from Rhian Davies on 0793 206 3563
or by email: trefaldwyn@tesco.net**

Budapest Jaunt

Friday 2nd to Tuesday 6th July 2010

Unfortunately the Budapest jaunt has had to be postponed until next year, but do pencil in 1st to 5th July 2011 and we'll hope to announce details later.

Forthcoming Events (continued)

Cheltenham Festival

Wednesday 7th July 2010

8.30pm – Pittville Pump Room, Cheltenham

Festival Academy 1

Festival Academy Strings, conductor Neil Thomson
Brett Dean (viola)

Warlock's *Capriol*, plus works by Gesualdo, Brett Dean,
John Woolrich and Grieg

Friday 9th July 2010

9.30pm – Thirlestaine Long Gallery, Cheltenham

Festival Academy 3

Festival Academy Soloists, members of London Winds
James Gilchrist (tenor) and Anna Tilbrook (piano)

Warlock's *The Curlew*, plus works by Bliss, Gurney,
Richard Causton and Britten

Saturday 10th July 2010

11am – Pitville Pump Room, Cheltenham

Music for a While

This concert is probably the first ever to see Warlock's
song *Sleep*, arranged for strings, played by viols rather
than the usual string quartet.

Iestyn Davies (Counter-tenor)
Fretwork Viol Consort

Warlock's *Sleep* plus works by Dowland, Purcell,
Gesualdo, Wolf, Elvis Costello

Cheltenham Festival Box Office: Tel. 0844 576 7979

For more information and to book online:
www.cheltenhamfestivals.com

Wigmore Hall

Thursday 22nd July 2010

7.30pm – Wigmore Hall, London

Ronan Magill (piano)

Warlock: *Five Folk Song Preludes* plus works by Scarlatti,
Schumann, Liszt and Beethoven

(See biography and general review on page 34 – also see
review of his last performance of the *Folk Song Preludes*
in Newsletter No.84 p31 entitled *Warlock in Piccadilly*.)

Three Choirs Festival

Saturday 14th August 2010

2:30pm – Cheltenham Ladies College

English String Orchestra directed by Michael Bochmann
Warlock's *Capriol* plus works by Ireland, Joubert, Elgar,
Finzi, Britten and Grainger

Three Choirs Box Office (from May):

Tel: 0845 652 1823 or email: booking@3choirs.org

Forthcoming PWS Events

Peter Warlock Society Annual General Meeting

Saturday 8th May 2010

12.30pm on the bridge of the paddle steamer *Tattershall Castle* moored on the Thames by Embankment Tube.

There will be an event preceding the AGM at 11.45 nearby.
(See back cover for full details)

Saturday 22nd May Social Lunch at *The Antelope*,
from 12.30pm (see page 47 for details)

Saturday 12th June Social Lunch at *Gregynog*, Powys
at 12.30pm sharp (see pages 40 and 47 for details)

Saturday 3rd July Social Lunch at *The Fox Inn*, from
12.30pm Bramdean, Hants (see page 47 for details)

At the most recent social lunch, (6th February 2010) *The Antelope's* normally tranquil saloon bar was bursting at the seams with members of all ages occupying both ends of the bar, the entire ante-room, and the long table in the upper room. Members had gathered from as far as Manchester, Bristol, Bath, Bournemouth and East Anglia and the atmosphere was terrific. Read also the review of the social lunch at *The Air Balloon* on page 37.

Peter Warlock 116th Birthday Concert

Thursday 11th November 2010

7.30pm – Amaryllis Fleming Concert Hall,
The Royal College of Music, London SW7 2BS
(See page 47 for more details)

We very much hope to see you at the AGM, and/or one or
more of the forthcoming social lunches and/or later in the
year at the **Birthday Concert**.

The Delius Society Forthcoming Events

Thursday 10th June 2010

2pm – Birmingham Conservatoire, B3 3HG
The Delius Prize (seventh year)

Sunday 27th June 2010

11am – Surbiton Golf Club,
Woodstock Lane, Chessington, Surrey KT9 1UG

Delius Society AGM and Annual Lunch – followed by
tea in the garden at Waffrons (formerly the home of The
Harrison family). Further details to be announced.

Mid to late November 2011

The Royal Opera House, Covent Garden, London

Delius: *A Village Romeo and Juliet*

Six performances conducted by Sir Charles Mackerras.

Warlock's Music Orchestrated By Others

Since the appearance of my article in Newsletter No. 84 it is gratifying to report that Lewis Foreman has discovered in the BBC Orchestral Library orchestrations of two more of Warlock's solo songs, namely *Captain Stratton's Fancy* and *Mr Belloc's Fancy*, the latter in its later (1930) version. These orchestrations of what Warlock called his Two True Toper's Tunes are by Peter Hope and Frederick Bye respectively, not Warlock himself, but both were issued by the publisher of Warlock's original versions with piano (Augener), and are thus no less authentic than the seven other songs listed in the article which were orchestrated by others. The BBC have kindly given the Society copies of the orchestral scores.

In the article I also referred to an apparently lost arrangement for strings for use as the accompaniment to Warlock's version of *The First Mercy* for three-part women's (or boys') voices. I mentioned this because there was a reference to a strings arrangement in Volume 1 of the 1974 *Peter Warlock Handbook*. It is true that the title page of William Davies's arrangement of the song for full orchestra states that it is also suitable for strings only (as well as for strings & piano / harp, and for flute, oboe, clarinet, strings & piano). But these arrangements by Davies, as well as that by Raymond Bennell, are specifically to be used with a single soprano voice. The reference in the 2008 edition of the *Handbook* to an arrangement for strings by G. Russell-Smith should be deleted. There is in fact no evidence that either Warlock or his publishers ever envisaged that the SSA version would be accompanied by anything other than piano.

Yours truly

David Lane

Home grown concert?

Barry Smith's biography refers to PW's "flair for organising concerts. Family and friends were often pressed into taking part in these entertainments."

I have organised similar events and like PW, I imagine, I found that by including as wide a range of singers and musicians as possible, I was able to attract around two hundred in the audience, plus the entertainers waiting their turn to go on stage.

If you consider Warlockian members' own skills as musicians and composers in the PW vein, it seems to me that it would be possible to organise a concert that would be attractive to PW nutters and a wider public.

Cliff Watkins

Robert Beckhard Obituary

Thanks to Malcolm Rudland for his excellent obituary of Robert Beckhard in PWS Newsletter 85.

However, I'm sure I speak for others in that we've never known the PWS to be "muted" cf. first line p33. In fact, the opposite is more often the case, although that may be a moot point.

(Note to sub-editor – above headlined "Con Sordini?")

Yours etc

John Evans

Delius, Goossens and Warlock in Pennsylvania.

The Delius Society presented a major concert on 15 November, 2009 at The German Society of Pennsylvania. Founded in 1764, The German Society is now housed in a handsome 19th-century building boasting a fine auditorium and a library of rare volumes all in German. This even is the first in what we expect to be a continuing relationship with the German Society and next season we shall present 'cellist Lloyd Smith in a recital there.

The concert opened with three of Delius's songs in German: *Brausen des Waldes (Four Posthumous Songs)*, *Traum Rosen* and *Die Nighthingale* by mezzo-soprano Suzanne DuPlantis accompanied by our Vice Chairman, Davyd Booth. Three songs by Eugene Goossens with string quartet accompaniment certainly had their local premiere in this form if not in their piano versions: *The Appeal*, *Melancholy* and *Philomel*. Ms DuPlantis' rich mezzo again pleased the audience in these rarities. To close the first half The Wister Quartet played one of their favourites: Haydn's *String Quartet in G minor*, Op. 74 No 3 (Der Ritter).

Following the interval came three of Warlock's most famous songs but rarely heard with their string quartet accompaniment. These were *Mourn no moe*, *My gostly fader* and *Sleep*, all of which drew rapturous applause. The concert closed with a stunning performance of Delius's *String Quartet*. Every local performance of this infrequent work has been under Delius Society auspices.

As usual, there was a complimentary reception following the concert in the Ratskeller. The audience was the largest for a concert at the German Society in several years for which we were all pleased, and they even ran out of printed programmes.

Sincerely

Bill Marsh

Chairman Philadelphia Branch, The Delius Society

Miscellaneous

English Music Festival e-mail bulletin and *Spirit of England* Newsletter

The Peter Warlock Society is a member of the *EMF British Composer e-Bulletin* scheme, which has been set up by the English Music Festival to promote and benefit British Composer Societies and Trusts.



The PWS is now disseminating information, such as forthcoming events, through this email bulletin, to members of all the composer societies who join the scheme, currently those of Arthur Bliss, Havergal Brian, Elgar, Armstrong Gibbs, Herbert Howells, Stanford, Arthur Sullivan, RVW and, of course, Peter Warlock.

We can also add details of forthcoming concerts and events to the Events Calendar on the EMF website (www.englishmusicfestival.org.uk), which will be available to view by anyone. If there are any events which you believe would be of interest to add to this calendar, please contact PWS Newsletter Editor, Michael Graves.

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

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

You can also request to receive the free quarterly English Music Festival newsletter, *Spirit of England*, which has 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:

e-mail: em.marshall@btinternet.com

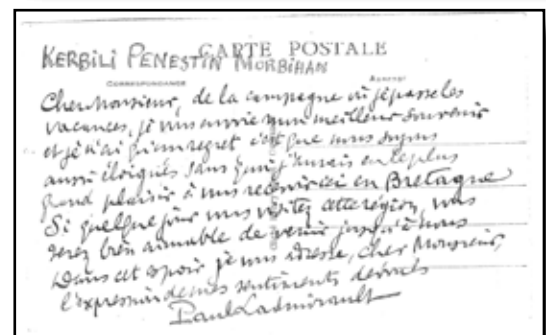
Tel: 07808 473889

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

In the meantime if you have any questions about the scheme, please do not hesitate to get in touch.

Michael Graves

A Postcard from Ladmirault to Heseltine



Dear Sir,

From the countryside where I spend my holidays, I send you my best wishes and my only regret is that we should be so far apart without me having the greatest of pleasures of receiving you here in Brittany. If, one day, you were to visit this region, you would be warmly invited to come to us. It is with this hope, dear sir, that I give you the expression of my most distinguished sentiments,

Paul Ladmirault.

Notes on translation:

I have tried to maintain the French vocabulary style, which is normal in French syntax but sounds flamboyant in English.

'You would be warmly invited' is a bit of a guess, as I couldn't make out the word between 'bien' and 'de'. It looks like 'aimable' but that doesn't actually make sense in the sentence. Ladmirault definitely wants Heseltine to visit though, 'jusqu'à nous' means 'to come as far as us'. He presumably didn't say 'chez nous' due to it being a vacation address in Brittany rather than his home.

'Expression de mes sentiments distingués' is a standard French end of letter phrase, still used today in formal business correspondence. It translates into English as 'Yours Sincerely', but given the postcard's era, I thought I'd leave the French formality in there.

Tamsin Graves

Peter Warlock Historic CD

'Editor's Choice' Gramophone January 2010



Collected 78rpm recordings 1925-51

This 2 CD Set of Historic Recordings has been digitally remastered from original 78rpm records in the John Bishop collection and is of excellent quality.

CD1: Duration 65.52

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

CD2: Duration 78.15

Vocal and choral music. Artists include: Peter Dawson, John Goss, Dennis Noble, John Armstrong, Roy Henderson, Nancy Evans, Parry Jones

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

at his address (on front cover)

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 30th October 2005

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

Sterling cheques payable to Peter Warlock Society
Cheques for £12 equivalent in US dollars payable to Stephen Trowell

Available from David Lane,

6 Montagu Square, London W1H 2LB

James Griffett

The Curlew Re-issue and Special Offer



Regis Records have re-issued the CD recording of Peter Warlock's *The Curlew* with *Five Nursery Jingles* and various songs featuring: James Griffett (tenor) and The Haffner Quartet
The recording is coupled with R. Vaughan Williams *On Wenlock Edge* with James Griffett (tenor), the first time this performance has been released on CD.

Regis Catalogue No.: RRC 1316

There are several distinguished recordings ... and this, from 1973, still counts among the best ... James Griffett, intelligent and expressive, explores the drama and lyricism in each (work) with great sensitivity.

Yorkshire Post, 5 Feb 2010

This CD is available to PWS members at the special price of £5.50 inc P&P from James.

Cheques payable to James Griffett

**The Lion House, 75 Cleasby Road, Menston,
Nr Ilkley, West Yorkshire, LS29 6HW.**

**Jaunt in France with
Warlock and Delius DVD**

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 review in Newsletter No.84 pp 27-28.

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

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

Sterling cheques payable to Peter Warlock Society
Cheques for £12 equivalent in US dollars payable to Stephen Trowell

Available from Malcolm Rudland

at his address (on front cover)

DVDs and Publications

Peter Warlock - Some Little Joy DVD



A Film by Tony Britten

This excellent DVD is still available.

Signum Records Catalogue No.: SIGDVD002

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

Price: £15 plus p&p (UK £1.25)

Also occasionally available from sellers on Amazon Marketplace @ £10 approx. (p&p UK £1.25)



Music Sales – New Releases (see next column)

Music Sales are replacing the Stainer & Bell *Curlew* instrumental parts they have with the society set of parts that have vocal and instrumental cues.

A Crying Curlew by Ian Parrott is back in print

Walter Beeler's score and parts of *Capriol* for Wind Band (Curwen 44466c) is now available

All three now available on www.musicroom.com

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

The Boydell & Brewer offer advertised in the last Newsletter has now expired, BUT the four volume set is still, at the time of writing, available from PostScript at the same price of just

£50 (normally £200) for the set plus £3 carriage (UK)

Order direct from
www.psbooks.co.uk

A Peter Warlock Handbook Volume 1

The revised edition (2008) of the Peter Warlock Handbook Volume 1 is still available.

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

Sterling cheques payable to Peter Warlock Society
Cheques for £9 equivalent in US dollars payable to Stephen Trowell

Available from John Mitchell
at his address (on front cover)

NewsBriefs

Robert Beckhard – Memorial Event in the USA

An event was organised on Saturday 17th October 2009 to remember Robert Beckhard, who passed away on 28th May 2009. It took place at the Friends Meeting House on Rutherford Place on 15th St New York (between 3rd and 2nd Avenue) between 2pm – 5 pm.



The Friends Meeting House
viewed from Stuyvesant Square Park, NY

It was an informal occasion to give attendees the opportunity to recall Bob and the music he loved, some of which was played on CD. Refreshments followed.

Walter Beeler (see Music Sales New Releases)

The American, Walter Beeler (1908–1973), whose score and parts of *Capriol* for Wind Band is now available from Music Sales, is best remembered as an arranger and an influential teacher, brass pedagogue and band director. From 1935 he led the Ithaca College Concert Band to national prominence, and in the early 1960s, Crest Records issued Walter Beeler's *Band Development Series*, intended for future band directors at teacher-training institutions, with the hope that his insights may continue to help in the development of fine bands.

Capriol in Hong Kong

Geoffrey Pratley, who organised the *Warlockathon* at the Royal Academy of Music on Warlock's 111th birthday, his last RAM event before he officially retired, will be in Hong Kong teaching at various Universities and the APA during April 2010. He will be giving a duet recital in HK on 20th of April, which will include *Capriol*. His partner will be one of Geoffrey's expupils from the RAM, Ms Wong Kin-Yu. Incidentally, our Hon Sec, Malcolm Rudland, was one of Geoffrey's very first pupils.

(See 'Forthcoming Events' page 40, for full details of the programme.)

Re-siting of the Bartok Statue

We had hoped to announce a date in this Newsletter for the re-unveiling of the Bartok Statue in South Kensington, but as yet there is no indication of when that will occur. When we do, we hope to put in place a re-enactment of 4th October 2004 with Sir Charles Mackerras and the cast of thousands we had then. Fingers crossed for an announcement in the Autumn Newsletter.

Future Jaunts

If any members would like to motivate a jaunt to a place or location with a Warlock connection, please e-mail your ideas to mrudland@talk21.com.

Finocchiona salami for Warlock devotees

One of Warlock's sons, a journalist by trade, recently reported in *The Spectator* that there was something exquisite about extremely finely sliced Finocchiona salami, particularly as purveyed by Carluccio's. The description of this delicacy, which apparently just melted in the mouth, was beguiling. In the same week as *The Spectator* article, and in his regular weekly column, this same journalist had written about the work of the artist, the late John Craxton, son of the pianist Harold and brother of the oboist, Janet Craxton, and he mentioned a memorial service for John at St James's Piccadilly on 4th February. It so happened that our Hon. Sec was teaching at the nearby Guards Chapel to finish in time to get to St James's for the end of that service, so with a bit of 'joined-up-reading' he attempted to offer Warlock's son a packet of Carluccio's Finocchiona.



Unfortunately the gentleman was unable to attend the service due to ill-health. Fortunately for those devotees of his father who did attend the PWS social lunch at *The Antelope* 6th Feb, Malcolm, with characteristic generosity, shared the spoils with his chums. We were thus privileged to enjoy a slice of this ambrosia with raised glasses!

Courting Puma?

Our member Keith Glennie-Smith was unable to attend the performances of *A Peter Warlock Christmas* on 31st October last year as he had arranged a long time in advance to go with a party of friends on a visit to the Whitechapel Bell Foundry.



However, missing Warlock's birthday celebration was still very much on his mind at the time, and his thoughts turned to the "Puma look-alike" (Anna Penteley – see previous Newsletter No 85, p 3) who was due to be in attendance at the event. Imagine his astonishment when, after the bell foundry visit had finished, and having a wander round some of the back alleys of Spitalfields, he came across the thoroughfare pictured here! More than coincidence perhaps...?!

Hire Library

Unfortunately, for reasons beyond his control, Gary Eyre is unable to continue operating the Society Hire Library. Consequently we are looking for a new home for the Library (around five boxes at 2'x2'x2' each) as well as somebody to undertake the rôle. The two aspects are not necessarily indivisible.

The previous arrangement was that Gary stored the Library in a secure part of the church where he was organist. So if you would like to help by offering storage space and/or to operate the Library, please let Malcolm Rudland know. His contact details are on the front cover.

Do we have your email address?

According to our records we still do not have e-mail addresses for 77 or our 248 members. If you think you may be one of them, please e-mail it to mrudland@talk21.com

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 45)



Warlock at The Antelope

by kind permission of the landlady, Katie Lewin

YOU ARE INVITED
by the Peter Warlock Society
to another Social Lunch

at the nerve centre of the Warlock Society, with a chance to meet the committee after one of their meetings. This is a Fullers Real Ale pub, with a wide selection of food for you to choose from and pay for at the downstairs bar.

Saturday 22nd May 2010
from 12.30pm in the Upper Room
of *The Antelope Tavern* (Tel 020 7824 8512)
Eaton Terrace, London, SW1 8EZ

There is meter parking in the area until 1.30pm.

The nearest tube station is Sloane Square.

Turn right out of the station past the Royal Court Theatre; turn right into Cliveden Place, then left into Eaton Terrace, whereupon the tavern comes into view.

RSVP to (or 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

by kind permission of Jane and Ian Inder

YOU ARE INVITED
by the Peter Warlock Society
to another Social Lunch
at *The Fox Inn, Bramdean*

Saturday 3rd July 2010
from 12.30pm

For those who have not yet seen the pub that inspired Blunt and Warlock to write and compose the song *The Fox*, (Warlock's last original composition) this lunch provides the perfect opportunity to do so and to meet fellow Warlockians.

RSVP to (or more details from)
Michael Graves on 01666837334
or michaeljohngraves@tiscali.co.uk



Gregynog Social Lunch

YOU ARE INVITED
by the Peter Warlock Society
to another Social Lunch

at Gregynog Hall, Tregynon, near Newtown,
Powys SY16 3PW.

Saturday 12th June 2010
at 12.30pm

The Lunch will take the form of a 'taster' menu in 18th-century Georgian style and tickets at £12.50 per head should be booked in advance via Gregynog on 01686 650224 or gregynog@wales.ac.uk.

The theme of this year's Gregynog Festival is Pleasure Gardens and the Lunch has been scheduled on the first week-end when programming highlights one of Peter Warlock's scholarly interests, the music of the Vauxhall Gardens.

(For the Programme, running order and details of accommodation please see page 40)

An estate admission fee of £2.50 per vehicle, applies to daytime events, but not to evening concerts.

Advanced Notice

YOU ARE INVITED
to
Warlock's 116th Birthday Concert

Thursday 11th November 2010
7.30pm – Amaryllis Fleming Concert Hall

at

The Royal College of Music,
Prince Consort Road, London SW7 2BS

A Concert for Warlock's 116th birthday conducted by Nigel Black and Eric Crees

Music for choir and brass by Warlock with brass arrangements by Eric Crees

We welcome the RCM into our circle of hosts promoting these birthday concerts

Peter Warlock Society

Notice of the 2010 Annual General Meeting

In 1994, our AGM was held at Eton, whence we annually followed Warlock chronologically from Christ Church, Oxford, etc., but the idea petered out before we got to Biskra and Budapest. In 2009 we restarted the process going back even further, to the potential site of Warlock's conception, which means that this year we celebrate his birthplace. Unfortunately, the real venue of Warlock's birthplace is still under wraps, *The Savoy* is being redeveloped and is taking longer than expected. However Warlock did often tell his friends he was born on the Embankment, so we have hired the bridge of the paddle steamer the *Tattershall Castle* moored on the Thames just south of Hungerford Bridge. Built in 1934, it carried passengers and livestock for 40 years, for the 40-minutes crossing from Hull to New Holland and it was the first civil vessel to carry radar, and moved to its present site in 1981.

Saturday 8th May 2010

From Embankment Station (District and Circle Lines) turn right in front of the river and the ship is three minutes walk just past the r.s. *Hispaniola*.

11.45am – The Garden Shed Where We Meet

Following Danny Gillingwater's brilliant re-enactment of the conception (see Newsletter 85 pp.28/9), we meet in the Whitehall Gardens exactly opposite the *Tattershall Castle* on the other side of Embankment. By the garden shed (see photo!!) behind the statue to the nineteenth century administrator, Sir Henry Bartle Frere (1815–1885), Danny will offer another of his inimitable sketches, this time depicting the birth of Peter Warlock. As usual it will have a cast of thousands and will include animals and deities. Not to be missed.



NB. If the weather is inclement, the re-enactment will take place on the bridge of the *Tattershall Castle* at **12.15pm**. The paddle steamer's bar doesn't open until noon.

from noon

Drinks available in the bar below the deck of the *Tattershall Castle*. The beers are John Smiths, London Pride and Amstel

12.30pm

AGM on the bridge of the p.s. *Tattershall Castle*. Please order and pay for your meal on the bridge before the AGM so that it will be ready afterwards.



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

For more information on the paddle steamer go to www.thetattershallcastle.co.uk.