

Peter Warlock Society

Newsletter 87 Autumn 2010 www.peterwarlock.org ISSN 0-266-366X

The Journal of the Peter Warlock Society



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Editorial

Welcome to Newsletter No 87. Again we have a packed edition full of interesting articles and an unprecedented number of reviews. Some recent sad news has been of the deaths of Sir Charles Mackerras and Ronald Reah. Both are remembered in this edition.

I am receiving interesting material from both new and regular contributors and I very much welcome it. This edition's lead article was submitted by Rebecca Brooke, who has only been a member of the Society for a year. As you will see, she has already undertaken a monumental amount of research, both primary and secondary, in her début article about 'a Bernard van Dieren inspired journey'. Bryn Philpott has submitted a review of the exhibition of Great British Composers' portraits at the NPG for this edition and will, before long, become one of the 'old hands'. John Evans has provided a very full account of the *Musical Breakfast* at Gregynog. Giles Davies has again submitted

material, this time for the *How I First ...* series and John Mitchell and Malcolm Rudland are, of course, tireless in their commitment to furthering our knowledge and appreciation of all matters Warlock.

If you think you have any information that might be of interest, any ideas that might lead to an interesting article, or if you have been to a concert you consider worthy of a review, then do please get in touch with me. I am happy to receive material from you, or any ideas you may have, at any time. However, to guarantee inclusion in the Spring edition, Friday 11th February is the deadline. I look forward to hearing from you and hopefully to meeting you at one of the forthcoming concerts or possibly at a social lunch on your area! My contact details are on the front cover.

I do hope you enjoy this edition of the Newsletter!

Michael Graves

Contents

Articles

- 3 In Search of Bernard van Dieren
Rebecca Brooke
- 12 First *Capriol*
Malcolm Rudland
- 14 Wayside Warlock
John Mitchell
- 19 Arranging Music for Viols: a conversation
with Fretwork's Richard Boothby
Michael Graves
- 21 How I first came across the music
of Peter Warlock: A Baritone's Perspective
Giles Davies

Obituary and Appreciations

- 22 Ronald Reah: a personal memoir
Brian Collins
- 23 Charles Mackerras
Malcolm Rudland

Reviews: Concerts

- 27 The English Music Festival
Michael Graves
- 29 Gregynog Festival: *A Musical Breakfast*
John Evans
- 32 Cheltenham Festival: *The Curlew*
John Merrick

- 33 Ronan Magill: *Folk Song Preludes*
Malcolm Rudland

Reviews: Books, Radio & Events

- 34 BBC Radio 3 *In Tune* with Ronan Magill
Michael Graves
- 35 BBC Radio 4 Robert Winston's *Musical
Analysis*
Michael Graves
- 36 *The Classical Music Map of Britain*
Malcolm Rudland
- 37 *A Peter Warlock Handbook* Vol.2
Peter Thompson and John Mitchell
- 39 *Great British Composers* at the NPG
Bryn Philpott
- 40 Social Lunches
Michael Graves
- 42 The Re-enactment of Warlock's Birth and AGM
Michael Graves
- ### Miscellaneous
- 43 Chairman's Report
- 44 Forthcoming Events
- 45 Letters to the Editor
- 46 Adverts and NewsBriefs
- 46 NewsBriefs

Articles

In search of Bernard van Dieren

A new PWS member embarks on a BvD inspired journey to look into this perplexing subject.

by Rebecca Brooke

I recently sought out three London homes in my quest for knowledge about Bernard van Dieren (1887–1936), very much my obsession at the moment. After having been engaged in this study, my feeling is that he would quite enjoy being placed under the microscope.

Why did Philip Heseltine believe and champion this man and his music so passionately? I could not feel satisfied with the understanding I had, to date, of Heseltine's life because the role of van Dieren seemed so mysterious.

Bernard van Dieren had loved music but had trained in science, hanging on to his dream until he finished school at the age of twenty to become a full time composer. The odds might have been against this largely self-taught musician yet by 1907 six of his songs were published in Rotterdam. Most could be described as German sounding. One showed his interest in German Expressionism.

The first location on my tour is 62 Loudoun Rd (Loudon Road prior to 1922), home to newlyweds Bernard and Frida van Dieren in the years 1909-1913. Beguiling fronds of wisteria decorating many of the houses only led me to the abrupt discovery that the original number 62 is replaced now with a homely abode of 1960s vintage.

A little scene-setting is required. Conjure up a vision of walls with the shelves that van Dieren designed and built himself. These shelves

are laden with calf-bound volumes lettered in gold and some are carefully decorated with marbled end plates also to his own designs. As well as a carpenter and 'DIY' expert, one may add that van Dieren was a connoisseur of food and wine, an excellent shot, had an aesthete's

knowledge of poetry, and was a scientist, writer and highly acclaimed musician. Poetry, especially lyric poetry, I discovered, has long been a tool employed by working composers. Perhaps on those bookshelves we would find the Romantic poems of Heinrich Heine. Or

Symbolist poems by Villiers de l'Isle-Adam with their focus on colours you could hear and sounds you could see. Chinese poetry with its tonal language, different composition and absence of filler words like 'the' was at the disposal of composers seeking an 'alternative' quality.

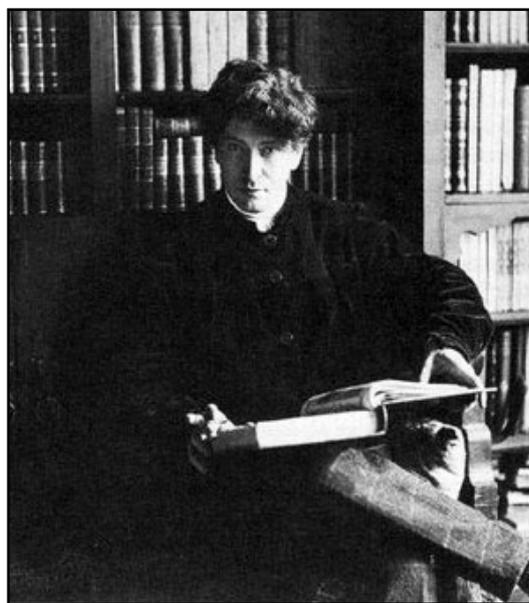
'Orientalism' had segued into music. A translation of *Aladdin* by Danish writer Oehlenschläger helped inspire a piano concerto by Ferruccio Busoni (1866–1924). Busoni at this time was becoming increasingly pre-occupied with his *Turandot* project (another Chinese tale, but with a Commedia dell' arte flavour, translated by Schiller). It would morph into a Max Reinhardt production staged in Berlin before it moved to London for a short run in January 1913 (produced there by actor-manager Sir George Alexander). Busoni took this a step further in creating the first *Turandot* opera in 1917. His productions played a rôle in influencing Puccini's decision to write his own *Turandot* a few years later.

Before moving on I would like to mention an ancient poet of Tang Dynasty China, one Li

Bai (701–762 AD). He was a real life 'bon viveur', who donated much of his wealth to needy friends, effortlessly producing poems during solitary travel. A pioneering translation of Li Bai and a subsequent anthology by Bethge, called *The Chinese Flute*, would also be a resource



62 Loudoun Road
(Photo: Rebecca Brooke)



Ferruccio Busoni



Frida Kindler



Hans Kindler



Bernard van Dieren
with Mother



Bernard van Dieren

(Photo: With kind permission
of Alastair Chisholm)

for fresh, musical rhythms inspiring settings by Mahler in *Das Lied von der Erde*, by Constant Lambert, who set eight songs by Li Bai in the 1920s, and by van Dieren, in his *Symphony Op 6*, and his *Chinese Symphony* (1914).

Frida Kindler (1879-1964) trained with Busoni. It was Frida to whom Busoni dedicated his *Nuit de Noël* (1909). As an old lady, in the last year of her life, Frida still kept a picture post-card of her old master, Busoni nearby. Her friend John Davenport paying her a visit, recalled how, in a gentle fog of reminiscence, she even thought for one moment that he might indeed be Busoni. As early as 1906, Frida, a superb pianist, was teaching and performing in London (at London's Promenade Concerts). She was likely to have been the first major influence on Bernard van Dieren. He joined her in London in 1909, a sensitive young man who had lost his father and younger sister a few years previously. They married on 1st January 1910. Bernard became a young father, when Bernard Hans Jean Jules Maximilian Navarre Benvenuto was born in December 1910.

Van Dieren entered Busoni's orbit through Frida, who regarded the Italian as a hero. To Busoni, this young musician and journalist (working for *Rotterdamsche Courant* and other European newspapers) might have been a journalistic ally. I suspect the van Dierens in their little home were a calming influence for Busoni, a workaholic composer, constantly on the move between Europe and America.

Busoni would be described in van Dieren's *Down among the Dead Men* (1936) as receiving no true

acceptance by German critics of the 1910s, nor credit for championing the German language. I do wonder how much the Dutch author might be describing his own experiences at the pointed end of music criticism. The same thread comes across in the obituary he would one day write for Delius. I reflected on the questions the author asks such as what caused the Italian to settle in Berlin. Van Dieren chooses to describe the amusing way Busoni was cocking a snoot to the conservatism of his day when publicly praising the art of the Italian Futurists. Berlin of the 1890s had appealed to Busoni, as being somewhere one might live unhampered by the 'fetters of a tyrannical past'. Van Dieren joined Busoni in Berlin in 1912 for the first performance of Schoenberg's *Pierrot Lunaire*, in which Frida's brother Hans Kindler was lead 'cellist. However, Busini would soon become disaffected by the growing signs of German Nationalism in Berlin.

Frida's successful career in England most likely caused the van Dierens to permanently adopt London as their base. Rotterdam had already served as a haven from the conservatism and Catholicism of the provinces. It was recalled in van Dieren's *Dutch Melodies* (based on military tunes he remembered from childhood). London, like Rotterdam was an artistic melting pot.

The second location is 35a Priory Terrace in Kilburn, where the feel of the area disengages completely from noisy Kilburn High Road. 35a is the large ground-level flat, not the basement, as I was told by the basement's puzzled resident who caught sight of me wavering up and down the steps to the front door.



35a Priory Terrace

(Photo: Rebecca Brooke)



35a Priory Terrace looking towards Abbey Road

(Photo: Rebecca Brooke)



Viva King

These were the same steps which Viva King recalls almost falling down, one night in 1920, whilst in a group including Philip Heseltine, following one too many drinks at the *Café Royal*. Heseltine, then in his 'Sackbut year' was residing here while the van Dierens were abroad. At that time it was 35a St Georges Road. An early 20th Century historic map at Stanfords confirmed that St George's Road had its name changed to Priory Terrace some time after the 1930s (I refer to it as Priory Terrace). On a Saturday morning separated by ninety six years from the time the van Dierens moved here, the shutters of the ground-level rooms of 35a Priory Terrace opened letting sunlight into the apartment, and a glimpse of a piano.

Priory Terrace and its surrounding streets were a far cry from London's Bohemia, centred around Fitzrovia's *Restaurant de la Tour Eiffel* and Augustus John, most prominent star of the scene. Kilburn was little different to how HG Wells might have perceived it as a schoolteacher in nearby Mortimer Road between 1889 and 1890.

These were streets without cars or harsh sounds. How awful must have been the noise of Zeppelin raids during the Great War. The more I delve into van Dieren's legend, the more I see him as a natural sphere of energy around which other people cannot help but orbit. While living at this address some of the most interesting artists of the day entered that orbit. I do not think he was trying to excel in what we today call 'networking'. He simply had a magnetic quality. Whether that artist was Osbert Sitwell, Jacob Epstein or Heseltine, it is significant that in each case, van Dieren would be regarded as a fascinating 'find'.

In 1915 van Dieren met Jacob Epstein (1880-1959), a fellow immigrant, for whom London was a suitable refuge and a place to shock Edwardian sensibilities. Epstein, living nearer to Bloomsbury at Guilford Street, near his friend Cecil Gray (at Great Ormond Street), was famous for Oscar Wilde's tomb at Pere Lachaise Cemetery, and most recently, at this time, for the bare-bottomed nudes adorning the upper facades of what is now Zimbabwe House in London's Strand. It was Epstein who, at Guilford Street, introduced the Sitwell brothers to this handsome Dutch composer, who was dressed in a brown velvet smock and seemed to them like a medieval necromancer, or an alchemist. Another little-known string to van Dieren's bow was that he was entertaining.

On his mother's side van Dieren had the cachet of being great-great-grandson of Jeanne de La Motte-Valois, impoverished countess and heartless adventuress in the biggest money scandal surrounding Marie Antoinette of France. The Diamond Necklace Affair of 1784 had given the Queen's enemies false grounds to trade upon, and destroy her reputation. It had all been Jeanne's master plan. At a time when the country was facing bankruptcy, there were many who looked to scapegoat the Queen, supposing her to covet a necklace costing £500 million in today's currency. The manipulative La Motte had seen an opportunity to trade on two men's belief that she was intimate with the Queen, telling them the Queen wanted to secretly purchase the necklace. In fact Marie Antoinette never saw the necklace. La Motte forged letters from the Queen attesting to her interest in



Jeanne de La Motte-Valois



Reproduction of the necklace

the necklace, hiring a woman to impersonate her, in order to acquire the jewels.

When payment was claimed for this costly purchase, the Queen was implicated. The culprits were brought to trial and Marie Antoinette was herself 'in the dock'. Though La Motte lied that the Queen was behind it all, she was literally branded a thief (with a V for 'voleur', the French for 'thief', on each shoulder) and was also imprisoned.

Within the year, the Revolution had begun and this con-woman escaped to London. There, with her husband, she not only benefited from the proceeds of the theft, but made more money writing poisonous gossip about the Queen. The success of van Dieren's forbear was short-lived when she died falling from a window in 1791. Van Dieren amused Osbert Sitwell when he told him this story (which Sitwell mentions in his *Noble Essences* of 1950). This Dutchman, who spoke English without an accent (apart from slowly intonating his words), would have seemed to be quite hilarious making light of the idea of 'being descended from a charlatan'. Sitwell's reminiscences capture well the born entertainer, and true star whose qualities were transparent and generously offered, not disingenuously concealed.

Epstein then introduced Heseltine and Gray to van Dieren in 1916 at the *Café Royal*. How could they fail to be magnetised by this music journalist and composer. He was erudite, and familiar with the work of Schoenberg. He could disentangle all the component strands of a modern harmonic complex like no one else. It would not take long to propel them into organizing and financing a van Dieren concert in February 1917 at *The Wigmore Hall*. This featured the Dutch composer's *Diaphony*, an experimental, French-sounding piece. It was castigated by some as an un-tuneful caterwaul. In fact by this time he was returning from a radical to a more tonally-based

style, although the writing was still largely polyphonic. This retreat has been put in the context of van Dieren's increasing illness from 1912 onwards. *Diaphony*, an arrangement of three Shakespeare sonnets, was dedicated to Epstein. In his later music, such as *Seraphine* (1930), there is nothing of the extreme positions he had held at earlier times. Hearing a small snatch of this, I likened it to a Berlin cabaret song. Of the nine van Dieren pieces I chose to listen to at the British Library Sound Archive, my favourite is the beautiful *Wer zum erstenmale liebt* (1908) based on a Heine poem. This is a far cry from being un-tuneful. While van Dieren seemed to have been conveniently labelled a modern expressionist, was he perhaps similar to the Delius he wrote about in 1934, who disapproved of 'fashionable contempt' for the established masters?

Fred Tomlinson's study of Warlock and van Dieren implies shrewdness on the part of van Dieren. I would argue that van Dieren was a genuine polymath to far greater an extent, and that it was almost a struggle for him to excel in just one thing. As well as a composing he was a writer with a good turn of phrase. He was fluent in at least five languages. Even in chemistry and higher mathematics he was more than just superficially acquainted. Most obvious of all, Heseltine and Frida would have hardly chosen to worship someone who stood for such brilliance and sincerity, if this image did not so closely fit van Dieren.

Van Dieren is a focus for divided opinion, at least in the Heseltine story. Yet countless musicians use 'contacts' for their potential commercial benefit. However, this did not work in van Dieren's case as his music scores would not sell, despite all of the good efforts of Heseltine. Even if he was commercially minded, he would never have even contemplated trampling on others in pursuit of personal gain. He had sufficient maturity to completely rule this out. To his younger artistic friends he is more likely to have been a guiding influence. In Cecil Gray's memoir 'Musical Chairs', Gray mentions that his first dealings with van Dieren concerned some kind of madcap failed plot by young rebel student musicians to steal a Berlioz manuscript, and this indicates a van Dieren who seems very much an arch-rebel, with a non-conformity quite unexpected of an older musician. I believe this must have made him a great inspiration to Warlock, also



Bernard van Dieren – studio portrait and Philip Heseltine circa 1929;

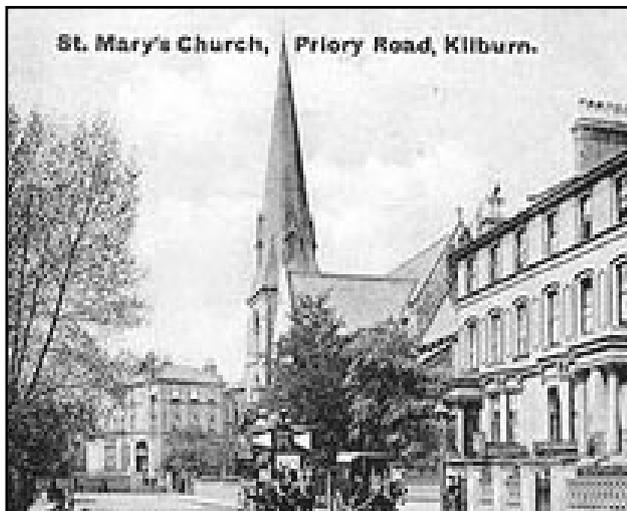
a little anarchic, in my opinion. He was also very close to his own son, and evidence indicates this was a loving relationship. He was a man who understood commitment. He tried to help his friends and repay the interest and favours shown to him with practical tuition and advice. He advised Heseltine on which songs he thought best to include in *The Curlew*. For Epstein, he produced a glowing and illustrated monograph *Jacob Epstein And His Work* (1920).

There is a paradox about van Dieren. He was a sick man one minute, then seemingly fit and healthy the next. Like Busoni, he spent much time on the move. For example, between 1919-20, (when Heseltine was house-sitting at Priory Terrace) he was in the Hague. Some might consider travel to be quite a feat for a sick man. Sitwell makes the point that van Dieren had unusual muscular strength even when most afflicted by illness. Was the strength inherited from his mother? This old lady could carry her son up and down the stairs during the worst crises of his illness. He would frequently need an amanuensis to write down scores, a rôle which Heseltine would sometimes occupy. Fred Tomlinson recalls that in 1923 van Dieren hoped a bicycle tour was the answer to his health problems. The tour took him from Paris to the Riviera, then on to Italy via the Alps, three thousand miles in five months. This is either a staggering feat, or a staggering paradox, calling incapacity into suspicion. Heseltine's mother had taken the latter view, and after being asked by her son to arrange a money transfer direct

to van Dieren, she reprimanded the Dutch composer to such an extent that he needed to timidly request that Heseltine put himself as the recipient of these funds in any subsequent attempts. Van Dieren did face up to the reality of taking a regular job, taking employment at the Philips laboratory, but for just one year, during the 1920s, where he made scientific instruments.

His personal Latin motto was '*vale et me ama*' (meaning Farewell, and love me), not the motto of a businessman on the make. Could he be amongst those artists whose inner motives are spiritual? Angela Hughes's book on her family's years in Chelsea includes recollections of how van Dieren was found to be someone whose 'knowledge and Catholicism was much of interest'. This young man, his wife and three year old lived at the quiet end of Priory Terrace at the intersection with Abbey Road near St Mary's Church, built in Abbey Road in 1856. Today the pointed spire of this Church is the landmark of the area seen in the picture from the beginning of the last century. The houses seen to the right of the church still exist but lack the wall with its distinctive interstices (which links this photo to one in Alastair Chisholm's book showing Frida and her son, with the same wall seen to their right). The area railings of properties in Priory Terrace also no longer exist.

This very spot has a religious significance. When the railway near the top of Priory Terrace was widened in 1850, labourers came upon the remains of part of the old priory grounds including tiles, coins, Gothic keys, the



clapper of a bell, and some human bones. This location on the banks of the Kyle Bourn river (now one of London's underground rivers, its name meaning 'cold water') was the domain of a hermit called Godwin (or Goodwyne). The keepers of this hermitage supplied refreshments to pilgrims en route to St Albans. The hermitage would be home to three nuns called Christina, Gunilde, and Emma, ex-maids of honour to Queen Matilda (daughter and heir of King Henry I of England). In 1134 the lands of Kilburn Priory adjoining ancient Watling Street incorporated the site of the older hermitage.

St Mary's has a wall bearing a plaque dedicated to some of those relics from 1850, and the memory of the Priory is kept alive in 'Abbey Road' and 'Priory Road'. Upon this hallowed ground, van Dieren required, if not the patience of a saint, then the belief in the succorance of angels amongst him. He had been afflicted by an incurable kidney disease for many years which had necessitated morphine and no less than ten operations throughout his life to stave off the most violent attacks.

So wretched was the illness during the worst attacks that nobody believed he would live long. This might explain the level of generosity shown by his friends. To many he seemed to be always recovering from one operation or preparing for another. To make matters worse, Frida would herself become ill in 1930.



Clockwise from top left:

St Mary's Church at the St George's Road Junction c.1910 and c.2010 (*Photo: Rebecca Brooke*);

Frida and 'Young Ber' outside 35a St George's Road, London (*Photo: With kind permission of Alastair Chisholm*)

During the Great War a door had opened for Bernard to use his linguistic skills as a cypher expert for the British and the Dutch. Troubled by the fear that, as a result of his actions, lives might be lost, he soon cut short a potential future career in intelligence. It was also at Priory Terrace when, in 1917, illness confined him to his bed making him look 'spiritual and worn with suffering'. He channelled some kind of devotion into his friend Epstein, causing the latter to undergo a mystical experience. Epstein, the American Jew, compared this experience to that of the author Turgenev, who once felt



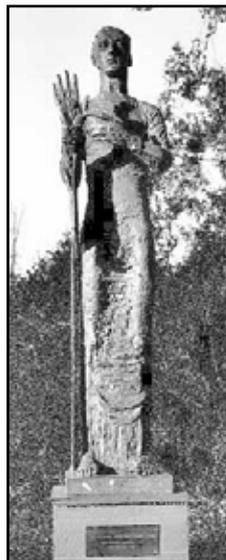
Bernard van Dieren – studio portrait



Jacob Epstein with bronze head of Bernard van Dieren

(Photo: ©Leeds Museum and Galleries (City Art Gallery) and ©Tate, London 2010)

the presence of Christ in the man next to him in a crowd. Epstein fashioned a clay mask from the face of the obliging Dutch composer in the study which would later become a statue in bronze. Work was temporarily put on hold when Epstein was enlisted in 1917 but it continued a year later. The artist deemed the figure to be an anti-war statement and declared that he could even envisage it remodelled and made hundreds of feet high like the *Angel of the North* but rooted with pacifism, and a 'mighty symbolic warning to all lands.' While van Dieren was the principal model, Epstein also used Cecil Gray as a model for the hands, neck and feet. The finished statue, *The Risen Christ* is now in the National Gallery of Scotland and can be seen by appointment (accession no. GMA 1092, Granton Centre).



The Risen Christ
(©Tate, London 2010)

How fitting that the mystical experience which led to the creation of *The Risen Christ* should have occurred on this hallowed land! An additional Epstein bust of van Dieren resides at the *Doelen Hall* in Rotterdam.

Because of these recurring bouts of illness Frida, possessing loyalty and kindness in large measure, supported the family by teaching the piano at Priory Terrace and by giving recitals. Forgotten was the career

she could have had as a virtuoso pianist. Her selflessness led Cecil Gray to write: 'Disinterested altruism is the rarest of virtues. The only person I have ever known to possess it is Frida van Dieren. She was always willing to give everything without any hope or expectation or desire of getting anything in return.'

The third of Bernard van Dieren's London homes (from 1932) is 68 Clifton Hill, just a 10 minute walk from Priory Terrace into St John's Wood. While this is a comfortable residence, I felt that a sense of soul had been left behind in Priory Terrace, where time had once seemed never ending.

In 1934 in the spacious music room, young Eiluned Davies would arrive to study pieces by the composer and receive tuition from Frida. To the rear of the new house was a makeshift revolver and rifle range backing onto a shed. This would not have been possible to accommodate in the garden of Priory Terrace, which was extremely small. Van Dieren was a cracking pistol and rifle shot...again a paradoxical hobby for a sick man.

But sick he was. Scheverell Sitwell recalls an episode towards the end of van Dieren's life when on one occasion his illness gave him a temperature of 112 degrees

Fahrenheit. He had come to the BBC to hear his own music being performed, but was so ill, he was forced to lie down as he listened. At one difficult juncture, he called to the conductor to stop, asked the first violinist for his instrument, and demonstrated how it should be played. After this, van Dieren lay back exhausted on the sofa as the rehearsal continued. Remarkably, actual steam was observed rising from his head.

Heseltine had left van Dieren to be his sole executor and heir. The inheritance was not communicated to van Dieren prior to Heseltine's death. It was only at the inquest that it became known to van Dieren.

Fred Tomlinson reminds us that van Dieren inherited the Warlock copyrights which were quite significant in terms of royalties resulting from the growth of the gramophone recording industry. There is no doubt that the fortunes of the van Dierens were changed forever. Yet, during each of my visits to the properties in Kilburn and St John's Wood, I was left with a sensation of music being somehow in the air. I did not sense that in the case of the van Dierens, that they were engaged with the pursuit of wealth, but rather of art.

Until the late 1920s success had much been measured by music draft publishing, not music recording, a concept which would later become as important, if not more important. Britain's offices of *Emile Berliner's Gramophone Company* (later *Deutsche Grammophon*) famous for the *His Master's Voice* label, pushed plans for a new studio in 1929 just a fifteen minute walk away from Clifton Hill in the direction of the West End. This brought into being three state of the art studios before a merger formed *Electrical and Musical Industries (EMI)*. The flagship site (later called *Abbey Road Studios*) was opened by Sir Edward Elgar in 1931. Whilst Hans Kindler (regularly in touch with his sister and brother in law between visits to the USA and a home in Senlis near Paris) must have sought this type of fame, being one of the first 'cellists to make records. Frida and Bernard, whether in Berlin or London, do not appear to have been particularly interested in the new mass-produced records made of shellac in German factories.

The bookshelves of Clifton Hill now featured poems by James Joyce and Bruce Blunt. As there was little money coming in, van Dieren was known to trade sets

of his leather bound books in lieu of payment in order to settle his outstanding doctor's bills. The doctor, Edward Lowbury and his family became acquaintances of van Dieren who would visit their home at Belsize Road. They found him a lovable figure, and were surprised that he should value their opinions when he played his music to them, even though they knew little about music. On one energetic occasion Bernard, showing his interior design preferences, was armed and ready with a paint brush waiting to help slap white paint onto the family's Victorian cast iron fireplace, with the cry of 'how can you live with that black presence!' Unfortunately the happy acquaintance turned sour when BvD was discovered by the chemist to have forged a Doctor's signature on his prescriptions. But reprimand for van Dieren was not lasting. Only love and respect seemed to be the reaction, as in the case of so many others.

Lowbury would himself write a long poem about the composer after his death. One of the doctor's thoughts is interesting. He describes how, during the times when a person is free from pain, that it is like euphoria, tantamount to being visited by muses and receiving strange visions. Could this euphoria help to explain the paradox in van Dieren which made him so alive and influential at one moment, and so elusive the next? There were some who actually believed Bernard van Dieren to be a fictitious character!

Coincidentally, an identical incident relating to Van Dieren forging a prescription is given in rather damning tones by another doctor (or possibly, private detective) called Frank Kidd to Robert Nichols shortly after Heseltine's death, and preserved in Nichols's letters to friends (dated late December 1930) which are now in the British Library. Frank Kidd's views on van Dieren must be the worst and most antagonistic things written about him. With no apparent evidence Kidd seems to accuse him of being in a criminal gang, regularly visiting Holland to gather drugs long before that country gained a reputation for its liberalism when it comes to drugs. Kidd seems to have been earlier consulted by the cautious Nichols in 1928 or 1929 to give some kind of private reference on van Dieren for Heseltine's mother. The scenes surrounding the aftermath of the death of Heseltine and the personalities present are more powerful



Left to right: 68 Clifton Hill; *The Clifton Hotel* (Photos: Rebecca Brooke) and the *Queen's Hall*, circa 1923

than the fiction of any crime writer. Van Dieren somehow seems to be in the role of 'villain', stage-managing the inquest, even if innocent. Perhaps this represents the kind of accusations which tend to be made when there are high levels of emotions, shock and upset. At Tite Street, after Heseltine's death Nichols had witnessed, to his horror, van Dieren giving himself a large morphine injection. I would hazard a guess that van Dieren, even in this terribly tragic circumstance, liked to shock, and on purpose produced his frighteningly dangerous syringe to shock the cautious Nichols, as people who have a reputation, hasten to live up to it. That might be a way of getting closer to his riddle.

Bernard's working time was now limited at Clifton Hill. Under the address of his pink writing paper was a new motto '*Dolce fa tutto*'. An Italian neighbour of mine translated this as 'when you have harmony you have everything'.

At Clifton Hill he produced his illuminating *Down among the dead men - and other essays* (1936). Judging by the two chapters I read, the style seems lively and readable, and the voice is that of a champion for unsung heroes who have been brilliant in their time. One appreciates the breadth of his interest. He comes across as neither esoteric nor high brow but skilfully blends his knowledge of musical composition, art and poetry. He sketches Busoni and Mayerbeer in major essays and makes reference to Heseltine, Sorabji, Gray, Epstein, the Sitwell brothers, art historian Sir Herbert Read, as well as his feelings about the threat of the Third Reich. It is fitting that Cecil Gray, in a piece for the Radio Times, should call him 'the modern Leonardo'.

Following van Dieren's death on 24 April 1936, Frida stayed on at the Clifton Hill house until 1940. She was by this time in contact with Dennis ApIvor, to advise on the arrangement he was making for full orchestra of Busoni's *Fantasia Contrappuntistica*. In 1946, she and Cecil Gray attended the first performance of ApIvor's *Lorca Songs* at *St Martin's School of Art*, Charing Cross Road.

One asset of Clifton Hill is *The Clifton Hotel*, a wonderful hostelry located a little further down the same street. It is one of the most easily missed tucked away pubs in this area, yet most inviting. It appears largely unchanged since 1932. How inviting a prospect I thought, if only Philip could have raised a glass to Bernard here! Beside my Tanqueray and Tonic, my wanderings came to an end in a landscape which by now was interwoven into a life.

The question 'why did lasting fame elude van Dieren?' is one which seems to be asked time and again. If I can draw my own conclusion on van Dieren 'the man', I would say that he lived for the perfection of his art and the delight he drew from his family and friendships, and that he never measured success in terms of what the contemporary critics said. Fame might one day be in his midst. Draw a line on a map due North West of what was once the *Queen's Hall* at Langham Place, and the three London properties (all in the area between St John's Wood and Kilburn) become points along this axis. I did fancy the idea that the pathway to great acclaim for some of the most noble can be invisible, and yet, in some other world, be very real.

Rebecca Brooke

Articles (continued)

The First Capriol

No Warlock scholar has ever traced the first ever performance of Capriol – until now.

by Malcolm Rudland

Now that Warlock's *Capriol* has been a standard piece in the string repertoire for over eighty years, it is surprising that no Warlock scholar has ever traced and noted where or when its first performance took place.

In 2004, before the Boydell Press published Barry Smith's *Collected Letters of Peter Warlock*, Barry sent me copies of two letters that Warlock wrote to his mother from Eynsford that gave clues that the British Library Newspaper collection at Colindale might enable confirmation of the exact date and place of the first performance of the string version of *Capriol*. The first letter, written on 5 November 1926 quotes: 'I have just finished a new suite for string orchestra which will have its first performance at the end of this month, and will probably be broadcast before long'. In the second letter of 26 November: 'My Suite was not well played, owing to there being insufficient time for rehearsal, but as you will see from the enclosed cutting, it made a good impression on the only critic who was present. I have not yet succeeded in disposing of the work, two publishers having turned it down altogether, and a third having offered only a wretchedly small sum for it.

However, a search for this 26 November letter in the British Library revealed that the 'enclosed cutting' was not with the letter. So, with only twenty one days between the two letters Warlock wrote to his mother on 5 and 26 of November 1926, I made my way to Colindale in 2004.

The first problem I was faced with was which of the fifty major national newspapers from 1820 to 1960 to search. A closer search through the chronological guide reveals that only twenty six of them were published in 1926. Each year has its own volume or microfilm, and you can only have four volumes of microfilms at a time.

Starting with *The Times* on microfilm, I found that each day's paper had nearly a whole page devoted to music, generally accompanied by 'Wills and Bequests'. Working backwards from 25 November, I soon discovered that the Monday edition of *The Times* published a column of day-to-day details for the week's musical events. In that column in the edition of Monday 22 November for the following day it announced that the American Women's Club was hosting a series of three concerts at 11.30 and that the first would be performed by Anthony Bernard and the London Chamber Orchestra, to include new works by Cyril Scott and Peter Warlock, but it did not say where the American Women's Club was. However, I searched

The Times for three days until I found the following un-credited review on Friday 26 November: 'Another English work in the programme, Peter Warlock's very clever *Capriol* Suite, made up from material taken from the *Orchesographie* of Tabouret or Arbeau, as he called himself, the few touches of modernity are very happily introduced, and the whole is most effective writing for strings'. The other English works in the programme were Cyril Scott's new *Suite Fantastique* and Vaughan Williams's *The Lark Ascending*.

The review above this one in *The Times* that day was of an evening concert on the same day by the Chenil Chamber Orchestra under John Barbirolli at the Chenil Galleries (next to Chelsea Town Hall). Now, as we know that Peter Warlock was on the committee that appointed John Barbirolli as conductor of the Chenil Chamber Orchestra, I had always felt that they would have given the first performance of *Capriol*. It was therefore sad to find that this review of Haydn's 35th Symphony and Mozart's E flat Piano Concerto with Ethel Bartlett said the orchestra was composed of good players, but they were poorly led. 'Mr Barbirolli's nervous insistence on the beat defeats its own object, for jerky movements always fail to secure a clean attack. The result was smudgy playing and an absence of subtlety which were fatal to music that requires crispness and expression'.

However, having taken Warlock's comment to his mother that his new suite 'made a good impression on the only critic who was present', I did not then continue my search to other papers at that time. Indeed, I have only written up this research recently.

On returning to the British Library in June this year to get the photocopy of the 'Drunk and Noisy' cutting from Warlock's 1927 diary (see Newsletter 85, pp.13-14), I also found a folder of Warlock's press cuttings, with a review of the American Women's Club concert in a *Daily Telegraph* of November 1926, but Warlock had not accredited it as the first performance. So there must have been two critics there! Did Warlock not know of the review in *The Times*? Again, the *Daily Telegraph* has an un-named critic who mentioned: 'it is to our American cousins we owe the production of two suites composed by living Englishmen, both men of mark.' He went on to say Cyril Scott's *Suite Fantastique* was not chamber, but theatre music, and that twenty years before it would have been considered a daring composition with forbidden

consecutives and parts in unrelated keys. This critic then went on to say that Warlock's *Capriol* was 'a work of an entirely different genre. This is a very polished and witty affair ... with the uncommon flair which is his, Warlock manages to retain the manner of the authentic antique while employing frankly modern means. It is not the secret of a Wardour Street stylist, but something far more cunning and subtle... we were able to form the decided opinion that in *Capriol* we have one of the finest string suites written in our time.'

This *Daily Telegraph* reviewer states that the American Women's Club was then at 46 Grosvenor-street, but in 2004 I did not know this, and as *The Times* reviewer offered no clue, a Google search found the club is now at 68 Old Brompton Road, London SW7 and was founded in 1899 as the 'Society of American Women' and has for over 100 years provided a welcoming atmosphere to expatriates living in London. A visit to the Old Brompton Road found a small office above a Lebanese restaurant that couldn't possibly have housed a first performance of *Capriol*, and the lady there had no idea where their club was in 1926, but after explaining the reason for my quest, she said she would try and do some research and asked me to call back. When I did, she told me to head for 46 Grosvenor Street, London W1 which I found to now be the offices of the stockbrokers Killik & Co. A visit there in 2004 revealed an impressive three-storey house with a 56-foot frontage, and when I explained my interest to the receptionist, she produced a two-page history of the building, and showed me a Music Room on the first floor. The present facade in Grosvenor Street is in Portland stone which was originally three narrow houses dating from 1725, but by 1899 it was one house, and was bought by the very wealthy German financier (Sir) Edward Speyer. He commissioned alterations from Arthur Bloomfield the younger, and later the outside was transformed by Detmar Blow and



The Organ Case in the Music Room of Killik & Co
(© Killik & Co)

Fernand Billerey in 1910-11. However, during the First World War, Speyer was suspected of being a German sympathizer and was forced to leave the country. His house was commandeered by the government, by when his secretary said he had spent a quarter of a million pounds on it. After the war it was used as the American

Women's Club and later the Japanese Embassy.

The music room originally had a musicians' gallery and is panelled in oak with carved and gilded Louis XV decorations designed by Billerey. The ceiling is painted with allegorical figures in a sky within a *trompe l'oeil* framework and was probably executed by Maurice Tasterlain, a friend of Billerey. At the west end there was

an organ with a case modeled on one in the chapel at Versailles made by Carlhian-Beaumetz of Paris, but only the case now remains. The room seats about 60 and has ideal acoustics, and it is known that Grieg, Richard Strauss and Debussy performed there.

Initially in 2004, my proposal that we recreate the first *Capriol* there was turned down, but last July I met Killik's present Director of Marketing in charge of corporate affairs, Sophie Morris, and she very warmly offered the society permission to hold a concert there. It would be a wonderful opportunity to recreate the setting of the first performance of the string version of *Capriol* in its original setting, and I have found the Cyril Scott suite is available on hire from Universal, but to recreate the whole programme would need some brass and woodwind, and an orchestra of not less than forty, and with the audience limited to sixty we would need considerable funding to effect this professionally, but perhaps some school or college orchestra might relish the opportunity, so if any members could lead us to motivate this idea, please do let us know.

Malcolm Rudland

Articles (continued)

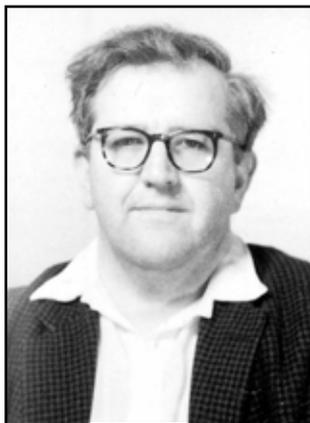
Wayside Warlock

Warlock connected projects that were, seemingly, never seen through to completion.

by John Mitchell

The last three articles I have penned for the *Newsletter* have been largely or entirely based on various documents lodged in the Warlock archive of the late Ian Copley, and what follows here has also, in the main, had this important resource as the wellspring of some intriguing material. As I trawled through numerous letters and copies of journal articles, pamphlets, etc., I was struck by there being a number of potentially quite significant Warlock-connected projects that were, seemingly, never seen through to completion for whatever reason. They had, in fact, 'fallen by the wayside' and hence the somewhat cryptic title above! What follows here is a resumé of these 'lost' items of Warlockiana; unfortunately, it will be simply an account of these projects having been at least serious good intentions on the part of their instigators, as I have not as yet been able to discover exactly why they never came to fruition.

I start with something by Warlock himself. It is fairly well known that he wasn't always the most diligent with his manuscript scores, and there are quite a few songs that are deemed lost (see Appendix 2 of Ian Copley's book *The Music of Peter Warlock*¹). What I noted in the Copley Archive was a mention of something by PW that had not been lost as such, but in all probability simply abandoned. I spotted this on a darkened photocopy of what seemed to be a page from some sort of publicity leaflet for Warlock. I later found out it was extracted from a brochure issued by the Vine Press (via his friend Victor Neuburg) in October 1923. This contained not just a list of all the PH/PW compositions, transcriptions, books, etc., that were actually available at the time, but also, importantly here, some items that were described as being "in active preparation". In the books section one title immediately caught my eye – in that I had never previously heard of its existence! Here there are two items listed that are marked 'in active preparation', one of these being the book on Gesualdo (co-authored with Cecil Gray) that eventually made it into print three years later in 1926. The other was *The Mind's Ear*, subtitled *An Inquiry into*



*The late Ian Copley:
probably taken around the
time he was conducting his
Warlock researches*

the processes of musical composition. As remarked above, a new one on me, and I am very grateful to Barry Smith for providing a partial answer to my bemusement by drawing attention to something in his four volume *The Occasional Writings of Philip Heseltine*². In Volume 3 [*Musical Criticism* (2)] on page 34 there is an article PH wrote which appeared originally in the 1st February 1922 issue of *The Musical Times*. Entitled *A Note on the Mind's Ear*, it is a thought provoking piece about how composers conceive and write their music, covering briefly such areas as composing at the piano, and a comparison between the merits of improvised music and the 'more deliberate and slow-footed process of composition on paper'. A couple of months before the Vine Press leaflet

appeared there is also a revealing sentence that opens a piece Warlock wrote for *The Weekly Westminster Gazette* on 18th August 1923; entitled *The mind's ear and Sorabji*, it reads:

When the book on the mind's ear [my emphasis] comes to be written a great deal will centre round the testimony of living composers about their methods of work and sources of inspiration - providing they can be induced to reveal them.

Of course, it doesn't specify the author of the book-to-be will be none other than himself, but taking account of the other evidence, it tends to confirm that Warlock definitely had this as an objective. One can only assume that in the intervening months between the February 1922 *Musical Times* article appearing and the Vine Press leaflet, Warlock had decided the material that had been presented earlier, supplemented by what he was writing in *The Westminster Weekly Gazette* in August 1923, could be worked up into a full length book. Certainly the fact that, like the Gesualdo book, it was recorded as being 'in active preparation' would suggest there was a real commitment to seeing it through, rather than it being merely a vague whim.

It is fascinating to ponder why the Gesualdo book made it and the 'Mind's Ear' one did not – perhaps there

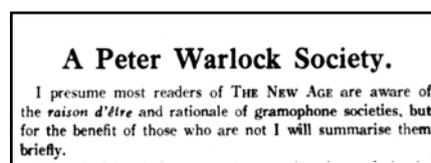
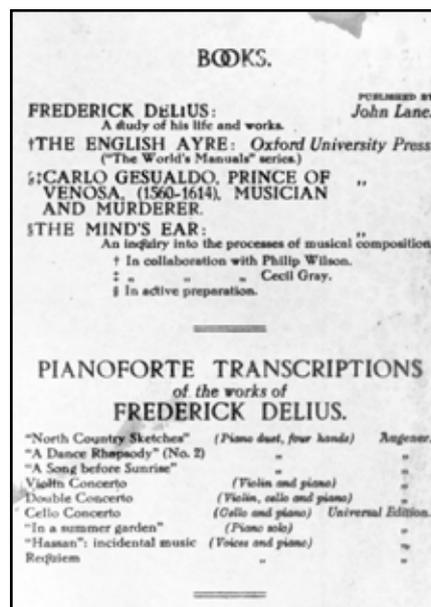
were unfavourable financial aspects involved, or maybe the prospect of extracting from his contemporaries their methods of musical composition was just a bit too daunting³? Whatever the reason one can only regret that, with Warlock's great clarity of thought and expression when it came to musical matters, he never left us what might have been a substantial book on what, in lesser hands, is often a woolly and impenetrable subject.

In his obituary notice for the late Robert Beckhard (*Newsletter* 85, page 33), Malcolm Rudland mentions in passing an early attempt to form a Peter Warlock Society, and again this was something I was totally unaware of till I discovered the copy of Clinton Gray-Fisk's article from the 6th July 1933 issue of *The New Age* in the Copley Archive. This is quite a substantial piece, parts of it being somewhat digressional, but it might be worth recording here the main thrust of Gray-Fisk's idea – it is certainly a far cry from what we now envisage as a Peter Warlock Society! Penned less than three years after Warlock's death, the author had focussed his attention on the fact that, apart from a small handful of songs and *Capriol*, the vast remainder of Our Composer's music was generally unknown to music lovers of the day. He saw a solution to this in copying what had been done a couple of years earlier by the Hugo Wolf Society. Formed in September 1931, this new society's concept was to secure an arrangement with a gramophone company (HMV in this case) to make authoritative recordings of Wolf's songs with the proviso of there being sufficient Wolf aficionados to subscribe in advance to the production costs (Gray-Fisk thought HMV stipulated a minimum of 1000 subscribers to make it commercially viable). This idea turned out to be a successful one (and anyone especially interested

can check out the details via the internet's Wikipedia entry for the Hugo Wolf Society). Clearly Gray-Fisk saw similarities between the outputs of Wolf and Warlock and thought that what was working quite nicely for the former might work equally well for the latter – or to quote his own words: *'If we can honour Hugo Wolf surely we can do as much for our own Warlock?'* It is amusing to

note that in the course of the article he mentions a seeming spat he had with Robert Lorenz (dedicatee of PW's *Captain Stratton's Fancy*) over an implication that he (Gray-Fisk) was exalting Warlock at the expense of Wolf – a comparison that is vigorously defended. He ends by recording that Bernard van Dieren and many other musicians unreservedly supported his notion for a Peter Warlock Society along the lines he described, inviting *New Age* readers to contact him if they saw themselves as potential subscribers. One can only assume the number of responses he got was disappointing, with their failing to reach the minimum subscriber level. To my knowledge this well intentioned formation of a Peter Warlock Society never got off the ground, and the Warlock Cause had to wait another thirty years before Pat Mills began his pioneering work!

When it comes to books about Warlock and his music, it is easy to imagine the period between Cecil Gay's *Memoir* (published in 1934) and the advent of our own Peter Warlock Society in the 1960s⁴ as fallow years in this respect. And indeed they were in that nothing in the way of a full length book ever made it into print during that time. However, what became apparent to me was there had been several unsuccessful endeavours/good intentions to write books on Warlock during those thirty years or so when it might otherwise seem nothing much was happening. Perhaps the most



Part of the relevant page of the *Vine Press* leaflet (October 1923) and the opening of an article proposing the formation of a Peter Warlock Society in 1933.

significant of these attempts was that by the late Robert Beckhard. In the aforementioned obituary, Malcolm Rudland describes briefly how Beckhard carried out some vital research in the mid 1950s by making contact with the fast-disappearing band of those who had known Warlock well; this culminated in his chapter in *Peter Warlock: a Centenary Celebration*⁵ where he gives an account of meeting up with such people as George Thewlis, Adrian Allinson and Frida van Dieren. There have been several mentions recently that Beckhard was working, at the time of his death, on a biography of John Goss, but what hasn't been noted generally (to my knowledge) is that he was seriously planning to write a Warlock book as far back as 1950s. The earliest dated reference I have found of this is a letter to Ian Copley from Gerald Cockshott⁶ (Shoreham-by-Sea, Sussex, dated 5th February 1959) in which he refers to:

'... my friend Robert L. Beckhard ... who is writing what I think will be the definitive work on Warlock. He is taking enormous pains and has to date made two trips to England simply in order to gather information from people who knew P.W. personally.'

Shortly afterwards Copley would have received the letter from Beckhard himself (New York, dated 13th February 1959) in which he wrote: '*... I have been working – with a colleague – for many years on a detailed study of Peter Warlock's music – and life.*' The idea of producing a Warlock book may have originated around the time of Beckhard's second visit to the UK in 1955. This is implied by a letter to Ian Copley from Cecil Gray's brother, Leonard, who (writing from Edinburgh on 18th February 1959) records:

About four years ago a Mr. Robert L. Beckhard of 230 Wooster Street, New York told me that he was preparing a book on the life and music of Peter Warlock and after some correspondence I gave him permission to have access to all the letters in my possession.

I met him in New York and understood from him that the work was going ahead but have heard nothing further since.

Another, more oblique, reference to Beckhard's book occurs in a letter from Warlock's son, Nigel Heseltine. Writing to Ian Copley from Madagascar on 1st April 1963 there is the following - and, although not mentioning

Beckhard by name, I think we can be fairly certain he is being referred to:

An American whose name I forget, got in touch with me some years ago, and he had collected a good deal of material for a projected life. I believe he was a second-hand furniture dealer in New York, but this was in 1955.

It is perhaps worth mentioning in passing here that immediately before, in the same letter, he notes that Elizabeth Poston had also intended to write a book on his father: '*I knew Miss POSTON about 25 years ago, but I doubt whether hers or any other projected books are ever likely to be written.*'

In view of the amount of research he did, and the enormous volume of materials he amassed, it is perhaps surprising that the Robert Beckhard Warlock book never got written⁷. The most likely explanation here might be that the 'Day Job' got in the way, with perhaps shortage of spare time rather than a lack of inclination being the reason. This is certainly hinted at in a subsequent letter to Copley (from New York, dated 23rd April 1962):

I am involved in so many activities, and unfortunately have had to put aside work on the Warlock book, at least until other and pressing business duties are settled.

As can happen with any pioneering work, whatever the field of activity, it often turns out that similar areas of research/endeavour are, unknowingly, being conducted simultaneously. Ian Copley may possibly have been taken slightly aback when he got a letter from Ernest Bradbury⁸ (Ilkley, Yorkshire, dated 21st November 1963) in which he discloses: '*Can you tell me sometime how far your researches extend, and if they are likely to interfere with my own study of Warlock songs?*'. Fortunately, Ian Copley received a letter from Arnold Dowbiggin a month later (from Cheadle, Cheshire, dated 17th December 1963) in which he advises the former to ignore any prospect of Warlock books from either Bradbury or Elizabeth Poston:

Meanwhile peg on away on your own taking no notice of either Bradbury or Poston. I should not contact them again. Nothing can interfere with his "forthcoming study" which has been vaguely in embryo (sic) for 33 years!!⁹ Take no notice and get on with the job for which you alone can claim credit.

Although Ian Copley's Warlock book was primarily about The Music, he may also have been surprised to receive

out of the blue a letter (dated 13th October 1967) from John D. Naylor at Ellesmere College, Shropshire (where he was Assistant Musical Director):

I have been contemplating writing to you for some time, but have finally been stirred into action by the results of certain enquiries I have been making.

Some time ago, I conceived the idea of writing a new biography of Peter Warlock. He is such an enigmatic figure to my generation and such a key figure from his own times that he could hardly fail to be an admirable subject. Over the last six months or so I have been attempting to trace various collections of letters, etc., and to get in touch with people who knew him well.

A few days ago I received a letter from Colin Taylor in which he told me of your forth-coming book. You can probably imagine my agitation at the thought that somebody else was about to publish a book on the same subject! An urgent enquiry to Bernard van Dieren [Junior] elicited the fact that your book will be wholly concerned with Peter Warlock's music, and does not set out to be a biography of the man. I wonder if you could confirm that this is the case and at the same time let me know the publisher and publication date so that I may place an order for a copy?¹⁰

Although I am a practical musician myself, it is the personality of Peter Warlock that I find of such absorbing interest. Mr. van Dieren seems to hold strong views about various false impressions of Peter Warlock now current. At the moment, I am striving to avoid forming any impressions about him at all, but to allow the course of his life to unfold under its own momentum. Good though the Cecil Gray memoir is, it gives rather a disjointed idea of his life and there are so many curious gaps in the information. Difficult though it is to be completely objective, I should have thought that the events of his life together with the letters he wrote (provided that a fairly complete account could be given) would dispel any serious misconceptions. It would of course be difficult to arrive at anything like the truth if access to the various collections of letters proved impossible.

Nine months later Ian Copley received another letter (dated 1st July, 1968, Ellesmere College) in which Naylor wrote:

I'm wondering how near you are to publication? Needless to say, I shall be very interested to see your book: at the moment I'm banking on my conception being sufficiently different from your own to make mine a worthwhile project.

Before so very long I would like to be in a position to try to interest a publisher. At the moment, one thing in particular is holding me back.

He then goes on to recount what that was: the problem (which turned out to be ongoing) he had with Elizabeth Poston. She had recently purchased at a Sotheby's auction the Warlock/Delius letters and appeared to be deliberately evasive about allowing Naylor to view them, claiming to be "seriously ill". In a slightly later letter to Copley (from Bingham, Nottinghamshire, 29th July 1968) John Naylor records how he:

... had a letter from Elizabeth Poston ... in which she says: "I decline absolutely to discuss Peter Warlock or any other subject, nor can I enter into any further correspondence."

Regrettably this doesn't show Elizabeth Poston in the best possible light, and the impression I have formed from the limited John Naylor correspondence in the Archive is that it was largely this failure to secure the content of those crucial letters that discouraged him from seeing his Warlock biography through to completion. Had it not been for Miss Poston dragging her heels on this one, we may well have had another interesting book on Warlock - a bridge between Gray's controversial *Memoir* and Barry Smith's definitive study.

Barry Smith is also renowned for his comprehensive assembling together of all Warlock's various occasional writings into four volumes¹¹, and in connection with this there is in the Copley Archive a typed note to the effect an earlier researcher seemingly was planning something similar, albeit on a selective, rather than an all inclusive basis. It appears Arnold Dowbiggin received two letters (dated 7th and 9th May 1947) from a Charles Browne, of Kingswood, Bristol, in which he wrote about the possibility of making either an anthology of Warlock's miscellaneous writings, or of a critical study of Warlock's aesthetic creed as revealed in his writings. He (Browne) then goes on to mention that an Australian called Alistair Kershaw had also contacted Gray with the same idea.

All of what appears above has been sourced almost entirely from Ian Copley's fascinating Warlock Archive, but I would like to conclude as I did in my 'Peter Warlock and *The Scapegoat*' article¹² on something of a local note. This earlier article concerned Jocelyn Brooke's¹³ short novel *The Scapegoat* and some thoughts as to why the author chose to quote some of Warlock's *Folk-Song Prelude No.1* as a musical epigraph to it. During the course of preparing it I received some interesting information from the Brooke researcher, Jonathan Hunt, about another potential book on Warlock that never got off the ground. In his researches he had come across a letter (dated 15th July 1947) to Nina Hamnett¹⁴ in which Brooke asks her to have dinner with him and a friend:

I am meeting a young friend of mine (from these parts¹⁵) who contemplates writing a life of Peter Warlock; he is also one of your firmest admirers, and much thrilled at the prospect of meeting you!

Away in Ireland for several months, Nina Hamnett eventually replied on 27th September:

If your young friend wants to write about Peter Warlock, he should consult Warlock's great friends Cecil Gray and E. J. Moeran before starting.

Brooke then replied on 2nd October:

I'll tell my young man about Moeran and Cecil Gray – though I haven't seen him lately: I think he has a schoolmastering job somewhere and last time I saw him disgraced me by getting helplessly tight at Bertorelli's¹⁶.

The identity of the anonymous young man is of some curiosity of course. Jonathan Hunt has speculated he may well have been a short-lived boyfriend of Brooke, and that there had been one such at roughly this time named Geoffrey Poynton (dedictee of one of the poems in Brooke's *December Spring* volume).

I attempted to follow this up, and it would have been pleasing here to have ended by revealing the identity of this local would-be Warlock biographer. Taking my cue from Brooke stating the young man was 'from these parts', I placed a notice in the local parish magazine about

a year ago in the vain hope that someone - obviously now in their eighties in all probability - may have had a youthful recollection of who this friend of Brooke might have been. No response, alas! We don't know of course just how serious the young man was about his Life of

Warlock, but one suspects, taking into account his age at the time, it is unlikely he would have done the necessary in depth research and preparation of either Robert Beckhard or John Naylor. Maybe in his case it was just a fleeting whim?!

John Mitchell



Jocelyn Brook

Could a 'young friend' of his have been potentially the next biographer of Warlock after Cecil Gray?

Acknowledgements:

I am grateful to Barry Smith and Jennifer Bastable for pointing me in the right direction in a couple of instances, and to Jonathan Hunt for the benefit of his Jocelyn Brooke researches. Thanks go to John D. Naylor for permission to quote from his letters to Ian Copley, and the other writers (and, where deceased, the Estates thereof) whose letters have been quoted here are also acknowledged.

1. Denis Dobson, London, 1979.
2. Thames Publishing, London, 1997–1999.
3. Bearing in mind here that in some musical quarters PW was a *persona non grata*!
4. when, subsequently, in the ensuing decades the important volumes by Ian Copley (1979), Barry Smith (1994) and Brian Collins (1996) eventually appeared.
5. Thames Publishing, London, 1994, pages 197–206.
6. First Chairman of our Society.
7. But perhaps, in the fullness of time, a draft of it may turn up amongst the papers left at his death!
8. Ernest Bradbury (1919–1994), chief music critic of the *Yorkshire Post* from 1947–1984.
9. An exaggeration – unless Bradbury had conceived of his idea of a study when he was eleven years old!
10. A somewhat in vain, premature entreaty, as the book didn't make it into print until twelve years later!
11. See Note 2.
12. Newsletter 84, pages 5–8
13. Jocelyn Brooke (1908-1966), English writer.
14. Nina Hamnett (1890-1956), Welsh artist and writer - friend and associate of both Warlock and EJ Moeran.
15. Brooke was then living at Bishopsbourne (near Canterbury), some three miles from where I live now.
16. Probably the Italian restaurant in Floral Street, Covent garden, that had been established there in 1913.

Articles (continued)

Arranging Music for Viols: a conversation with Richard Boothby of Fretwork following the *Music For A While* concert at the Cheltenham Festival, 10th July 2010, Pittville Pump Room.

by Michael Graves

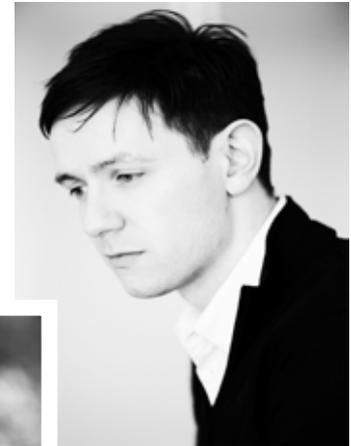
I was intrigued to learn that an arrangement of Warlock's *Sleep* for voice and viols was to be part of the *Music For A While* concert at this year's Cheltenham Festival. Would this be the first performance? Doing some research, I discovered that Fretwork recorded a recital CD in 2007 called *The Silken Tent*, with mezzo-soprano Clare Wilkinson (I Fagiolini – see Forthcoming Events on page 44) and *Sleep* is one of the tracks on it.

Sleep represented only two minutes of this Cheltenham concert, so I certainly wasn't expecting a major PW focus. I was pleasantly surprised, therefore, to see that Warlock had been acknowledged in the programme notes as being a central figure to the whole recital. The other works were by Lawes, Dowland, Gesualdo, Wolf, Purcell and Britten. Fretwork's spokesman, Richard Boothby, wrote this in his programme notes:

'There are curious links between what may seem a randomly chosen group of composers. Warlock ... is rather at the centre of these links: he was one of the pioneers of the rediscovery of 'early' music; in particular he wrote the first substantial biography of Carlo Gesualdo, and he published Dowland's Lachrimae collection of 1604 in a fine edition that was the standard until just a few years ago. He also was a passionate admirer of Purcell, which was also true of Britten a generation later. Curiously Warlock lived exactly the same number of years as Purcell, 36.'

I had arranged to meet Richard after the recital to discuss how the arrangement of *Sleep* came about. He explained that when Fretwork and Clare Wilkinson were planning *The Silken Tent* CD, it was Clare who suggested *Sleep* as being a song that might work for viols. (Clare told me that the idea first came from her father, Stephen, who has championed Warlock over his long career, and introduced her to his music.) Richard asked Clare to send the score to him and he then set about arranging it. "I was relatively unfamiliar with Warlock's music and so I dug around about Warlock and, of course, I'd known the *Lachrimae* publication that he'd done because we'd used that for our recordings and performances."

I suggested this was probably the first time *Sleep* had been arranged for viols. "To my knowledge it is. I don't know of any transcription of his songs or any other of his pieces for viols at all. And really this is a very new area for us. I started doing arrangements of 20th



Clockwise from top left: Fretwork (Photo: Chris Dawes);
Iestyn Davies – counter-tenor (Photo: Marco Borggreve);
Richard Boothby (Photo: Chris Dawes);
Clare Wilkinson – mezzo-soprano (Photo: Stefan Schweiger)

century vocal pieces, probably about fifteen years ago, starting with *Summertime* and *Mack the Knife*. They were sort of encore pieces to surprise people with first of all. Then gradually, with this recording we did with Clare, the object was to present a recital from Byrd right through to contemporary pieces, taking as much on the way as possible. So we've got Debussy, Shostakovich, Grieg, Britten, Stephen Wilkinson and Michael Nyman. Anything Clare suggested that might work on viols we would have a go at."

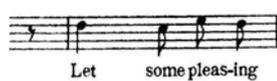
Richard then went on to describe the need to be selective when transcribing piano music for viols. The difficulty is that it is always the slower more contemplative pieces that tend to work best. "I'm consequently looking for something a bit happier, faster, more lively, but certainly *Sleep* is perfect for viols. There's something about the Delian harmonic language that works very well for viols. The text is very 16th century and the setting of it has got elements of the lute song about it. Being a transcriber

of early music and a lover of that era, you hear it in the music – it’s very inherent, despite the fact that it’s super chromatic, it’s nevertheless got the structure and the feel and the plasticity of a lute song.” I then asked him if he thought, as has been suggested by others, that the melody of *Sleep* could almost have been written by Dowland. “Yes, indeed, but the accompaniment definitely could not.” I expressed my surprise, however, at how *Sleep* did not sound particularly strange in comparison to some of the other harmonies, particularly Gesualdo. But there were many instances in the William Lawes pieces where very strange things were happening. Richard agreed. “It is taking it to another level. The sort of chromaticism you get in Gesualdo is very mannerist in the sense that it is setting anguished words, whereas with Delius and Warlock, it’s an integral part of the harmonic language.”

Warlock wrote a version of *Sleep* for string quartet as well as one for piano and there are differences. In Ian Copley’s book *The Music of Peter Warlock*, page 159 note 43, he says that Hubert Foss states that *Sleep* was originally written for string quartet, but there are two differences between it and the piano score, in that the



Bar 7: Quartet version



Bar 7: Piano version



Bar 16: Quartet version



Bar 16: Piano version

voice part in bar 7 starts with a quaver rest and the ‘let’ comes on the second quaver beat. The other change is in bar 16 (5/8) where the string quartet version has the ‘lit’ of ‘little’ on a B flat and not an A.

Viols are different from the violin family because they have frets and so produce a fixed note with no vibrato. Richard arranged the piece from the piano version not the string quartet version. Interestingly, when hearing the performance I was sure that I picked up the differences that suggested this had been so. “It is essentially in four parts, but to avoid too much double stopping I arranged for five viols. The fifth part is very much a part to complete the harmony rather than being an integral part of it.”

The concert was a real eye-opener to me and confirmed that viols are just as much at home with modern music as with early music. The Warlock and the two songs by Britten – *The trees they grow so high* and *O waly, waly* – all sat very well within the programme. The encore, *Sky above the roof* by Vaughan Williams, was spellbinding. Rhian Evans, reviewing the concert in the *Guardian* said of Davies and Fretwork that ‘the partnership realised a creative dynamic with bass violist Richard Boothby’s arrangements of 20th-century English songs by Warlock and Britten. The viols’s misty aura was magic and underlined the potent resonance of early English composers for those later. Davies sweet-toned, yet often darkly distinctive of timbre – made it unforgettable.’ Paula Driver in the *Sunday Times* said ‘... the accompaniment for viols proving in the modern cases oddly effective. Britten’s grief-stricken, overwhelming folk-song treatment, O waly, waly, elicited Davies’s finest mastery, and was, for me, a textbook instance of those shivers down the spine.’

The aforementioned CD, *The Silken Tent* with Clare Wilkinson is more adventurous in terms of the pushing of boundaries that conventionally harness a viol consort. The CD is only available as a download, either complete, or track by track, from the Fretwork website: www.fretwork.co.uk. The website is well designed with photographs and lots of pages of interesting material and reviews. To find *The Silken Tent*, go to the ‘What’ menu and then to ‘Audio’ not ‘Recordings’. You will then see all the information you require. A word of advice. If you would like the high quality FLAC (Free Lossless Audio Codec) files rather than the mp3 files, then you may, depending on your computer, have a somewhat elaborate process to go through to acquire the appropriate software (free downloads) to play these files, or to convert them to wav or aiff files, particularly if you want to burn a quality CD. It took me several hours to download everything. But if you simply want to keep the recordings on iTunes, or similar, then mp3 would be easier.

The album is very well constructed and the playing is to a very high standard as one would expect. Clare Wilkinson’s voice has a timbre and quality that is truly haunting. Just listen to her version of *O Waly, waly!* Thoroughly recommended.

Michael Graves

Articles (continued)

How I First Came Across the Music of Peter Warlock

Discovering Warlock's Songs: A Baritone's Perspective

by Giles Davies

It was during my student days at the Royal College of Music in the early 1990's, studying with the great bass-baritone Norman Bailey, that I first discovered Warlock's songs. I already knew the *Capriol Suite* from younger days at school, having battled with the violin and a rather sadistic Suzuki method teacher for far too long. I switched as soon as possible to the bassoon, which I then gave up in favour of singing, as my bassoon teacher preferred chatting about Polaroid cameras and what his family were cooking for dinner. This was also to escape middle school orchestra, as the conductor was a terrifying maniac!



At the curry house: Left to right – Giles Davies, Phil O'Brien, Andrew Graeme (Engineer), Dan Gillingwater, Mary Deverell, Julian Hubbard

The first recordings I recall hearing were by Benjamin Luxon and Norman Bailey. Two artists with completely different vocal and psychological approaches to this repertoire. I'd already become obsessed by the songs of Schubert in my teens, grabbing every LP or cassette available in order to compare as many versions as possible of *Die Winterreise*, *Die Schöne Mullerin*, and *Schwanengesang*. As I grew up in a singing household (my father a character baritone and my mother a lyric soprano), I'd been listening to old 78rpm shellacs of the great Opera and Lieder singers in my father's large collection since I could remember.

As regards Warlock's songs, rather like the Schubert cycles, my own preference is to hear them sung by a baritone voice. Readers here will have followed my researches into the fascinating life and times of John Goss, the baritone who inspired so many of Warlock's songs. What had always interested me in particular, having discovered Warlock and other fine English Songwriters

during my studies with Norman Bailey, was the world of society singing and part ballads, which had almost completely died out by the mid 1930s, although vaudeville and the music hall were still in vogue. While most of my compatriots at the RCM at that time were hoping for a fast track onto the great operatic stages of the world, I spent four years with Norman working diligently and methodically through the great German and English cycles. (He had studied in Vienna with the same teacher as the German baritone Tom Krause). This repertoire has always suited my lyric sound and felt comfortable to sing,



On the set of *Some Little Joy* filming the session for 'The Cricketers of Hambleton', at the *Bell Pub*, Norfolk. Mark Dexter, Tony Britten, Giles Davies)

though it's often technically, musically and spiritually more demanding than an operatic role. I'd been a first study pianist for many years, and though virtuosity was never in my fingertips, I continued at that time with the harpsichord and the fortepiano. I always approach every song from the keyboard first, and may sometimes spend weeks mastering one simple song accompaniment, before I ever attempt to sing it, spending time alone with the text and the piano.

The problem with many of Warlock's songs, as most accompanists know, is that they are most awkward and testing at times. Then again, singing professors will rarely say to any young singing student, how vocal stamina can only be learned the hard way. One song misplaced in a recital can spell vocal death to a young voice, as can long rehearsal periods when forced to sing out by directors and conductors. Then there's the stress of travelling long distances, acoustics, and how you're feeling emotionally on the day of a performance or recording. Coping with

Articles (continued) and An Appreciation

the stress of the press, colleagues and agents giving dreadful advice, plus nerves and fatigue, are all matters the recitalist has to deal with.

However, it was on location for the filming of Tony Britten's film that I first met with the incredible song *The Frostbound Wood*. I knew it from recordings, but like so much repertoire, I'd never felt psychologically ready to tackle it. It isn't particularly difficult to sing, but how very hard, like Schubert's later songs, to create in a performance a monumental sense of tension and emotion with such a cool musical fabric. Tony was going to use the choral version of *Bethlehem Down* for the final scene in the church, (copyright restrictions prevented this) but

John Goss singing this late song is biographically far more interesting, as he was apparently one of the very last people to see Warlock alive near the *Antelope*. Like so many close friends, the trauma of Warlock's sudden death obviously affected John Goss and his family deeply. The composer's songs appeared less and less in the baritone's future recitals in Canada and Britain.

It is good to see that with *Peter Warlock, Some Little Joy* now on Signum DVD, and the recent 78rpm Warlock Shellacs re-mastered commercially, new generations will be able to explore not just Warlock's remarkable musical world, but the lives and times of a society which we can now only experience through silent movies, books, and photographs.

Giles Davies

An Appreciation

Ronald Reah – a personal memoir

Dr Brian Collins writes

“Men delight to praise men...”

Ivor Gurney's words, with their echo of *Ecclesiasticus*, demonstrate that an individual need not be universally recognised to be significant. So it was with my “old friend, Ron” (as he was wont to sign off his letters) who died earlier this year. His name will be unfamiliar to most – nearly everybody, I suspect – who reads this and I shall understand it if you question why his name appears here at all and why I should draw your attention to it.

We are made what we are by others – parents, family members in general, friends, contemporaries, personal heroes and heroines. Then there are teachers. I first encountered Ron when I went to West Hartlepool Grammar School for Boys in 1959. He taught music and he'd have told you that he didn't do it very well. In today's age of pseudo-standards where everything has to be recorded and empirically evaluated that would be true. Oh, yes, Ron taught me 4-part harmony and 3-part counterpoint, he told me what I needed to know to answer exam questions on the Schubert songs we studied, and those *Façade* movements, the Wagner overture (*Die Meistersinger*) and the Mozart quartet (K465); he tried to teach me the violin (he wasn't a violinist), took me and my fellows to our first orchestral concerts, and made us drag up to sing in *HMS Pinafore* (before my voice broke – it was a boys' school, remember). However, I came to assume

that all music teachers had to be as good a pianist as he was, that they should compose and arrange material for their pupils to play and that diversity and the unusual should be as important as the regular and commonplace.

But he was a closet Warlockian and, as well as taking me (us) through *Capriol* (I'd have been about 12 or 13), I would hear my first Warlock songs because of him. When a new job took him away from his native north-east we lost contact for a while; but when I too got a job in Leicestershire (where he'd moved in 1965) we resumed our association. His enthusiasm for PW hadn't faltered; he joined the Society and, during my time as Chairman and Newsletter editor, I asked him to contribute some reviews, which he did willingly.

So his name might ring a small bell. He'd have been happy with that; he was a modest man, largely unaware of – or bemused by – his abilities and the effect they had on that little number of us who would go on to work in different areas of the music business. He once confided to me what it was like teaching in the institution where we first met and how he had difficulties with the ambience and some of his colleagues. He seemed genuinely surprised when I told him of the impression he had made on me and how grateful I was for what I had learned from him.

Brian Collins

Obituary and Appreciation

Sir Charles Mackerras (1925–2010)

Malcolm Rudland writes



Sir Charles Mackerras – Oil, 35”x 45”

(Painting by June Mendoza R.P.,R.O.I., reproduced by kind permission)

When in a Newsflash just before Radio 4’s *Thought for the Day* on Thursday 15 July, James Naughtie announced ‘sad news just in for musicians’, I feared some ageing pop star had gone. However, he was to reveal the death of Sir Charles Mackerras, and said that there would be a tribute to him later in the programme – an interview with Charles’s agent, Robert Rattray. Were these echoes of Sir Charles having reached the stature of Sir Thomas Beecham, whose death on 8 March 1961, like that of Sir John Barbirolli on 28 July 1970, which were both announced with front-page banner headlines in the *Evening Standard*?

Sir Charles had died at 9pm the night before in Parkside Hospital, Wimbledon, from multiple myeloma, having just returned from his three-week annual holiday in *Villa Mackerras* on the Tuscan island of Elba. For the past two years, the Mackerras ‘Christmas Greetings with Annual Schedule’ had been prefaced with hopes that Charles would be able to achieve ‘this demanding schedule’, of which when he died were still outstanding: two Proms, an *Idomeneo* at the Edinburgh Festival, and at the Royal Opera House, *Don Pasquale*, *Hänsel und Gretel*, and in 2011, *A Village Romeo and Juliet*. There were also planned concerts with the Philharmonia, Berlin Phil, the Liverpool Phil, and two *Messiahs* in Scotland.

Once, as a student at the Royal Academy of Music in 1969, I was innocently loitering one day in the Academy foyer waiting to catch the eye of certain students to book them to play in my Academic Festival Orchestra. The principal, Anthony Lewis, caught my own eye and asked me if I had ever done any music copying. Having re-scored and copied parts for *Expresso Bongo* and a Bach cantata whilst a music student at St Paul’s Cheltenham, this seemed good enough for him to ask me to go to Hamilton Terrace to meet Charles, who had just returned from Eastern Europe with a set of parts of Beethoven’s Ninth Symphony, in which he wanted his personal markings from his full score transferring to the parts. So began

a forty-year association that has greatly helped my development as a musician.

Although born of Australian parents and brought up in Sydney from the age of two, Charles was born in 1925 the eldest of seven children, in the city of Schenectady in New York State. This is the present home of our webmaster, Richard Valentine, who tells us ‘Schenectady’ is derived from a Mohawk word for ‘near the pines’, or ‘place beyond the pine plains’. His best way of pronunciation would be sken/ek/tadee the ‘a’ sounding as in ‘about’ and emphasis on the ‘ek’.

Charles’s parents, Alan and Catherine, were students at Sydney University, but in 1925 Alan had accepted post-graduate work at the Central Station Electricity Department of General Electric in Schenectady.

Charles’s parents loved Gilbert and Sullivan, the Savoy operas looming large in family life, with Gilbertian jokes always a private family language. At his Jesuit boys’ school of St. Aloysius, he sang in the chorus of *HMS Pinafore* and played Kate in *The Pirates of Penzance* and a fairy in *Iolanthe*, but his main triumph at the age of twelve, was Ko-Ko, the Lord High Executioner in *The Mikado*, of which his school magazine said Charles ‘stole the show’. After school and music conservatoire in Sydney, Charles rose to become the principal oboe in the

ABC Sydney Orchestra. His mother did not want him to become a professional musician, yet supported his obvious desire. As he had enough funds from his oboe work, she eventually encouraged him to come to England and to stay with cousins in Highgate, even though in 1946 she was worried about war-torn Europe, the shortages, the worst English winter on record and her fear that he might marry the first girl he met. With the Duchess of Gloucester returning to England with the Duke's entourage after his term as Governor-General, Charles landed in Tilbury on the *Rangitiki* on 20 March 1947.

Even though he made himself known to Malcolm Sargent and Adrian Boult, Charles soon realized he was going to have to study abroad, but took a thirteen-week tour as second oboe with Sadlers Wells Opera, first taking rooms in Queen's Gate, South Kensington. While he was waiting for a meal in a busy restaurant in Gloucester Road and studying a miniature score of Dvořák's D-minor Symphony, a refugee 'cellist noticed he was studying a score by one of his countrymen and asked if he could share his table. The stranger turned out to be a member of the Anglo-Czechoslovak Friendship League, Josef Weisslitzer, who had just come from a meeting where Anglo-Czech scholarships had been discussed. Charles mentioned his hope of studying in Austria or Germany, but Josef recommended Prague, as this place was better preserved, having been under German occupation. He told him that the British Council was handling scholarship applications – of which he just happened to have some forms with him from the meeting.

In May 1947, within two months of landing in Tilbury, he was on tour with Sadlers Wells Opera. In Southsea he became aware of the first clarinet, Judy Wilkins. In Bournemouth he heard he had been invited to London for a British Council interview but, being nervous, asked Judy to go with him. Between Bournemouth and Leicester, Judy took Charles to stay with her parents on Cleeve Hill, Cheltenham, from where Judy had been a

pupil at Cheltenham Ladies College where Dr Herbert Sumsion was Director of Music. In Leicester, Charles said to Judy "If I'm going to Prague I want you to come with me." "Is that a proposal?" "I suppose it is." They



Charles Mackerras with his specially commissioned organ made by Peter Collins

were married at St Michael and all Angels, Bishop's Cleeve, at the bottom of Cleeve Hill, on Friday 22 August 1947 with Judy's harmony professor, Mr Schimmin, playing some Bach organ Chorale Preludes. However, when the British Council learnt of his marriage, they insisted the scholarship allowance was inadequate for two people and sent a telegram 'ON NO ACCOUNT BRING WIFE'. But, the council couldn't prevent Judy going independently, so she applied to study clarinet at the Prague Academy under her maiden name, and found a Czech friend who offered to share her Prague flat with them. In Prague, Charles studied conducting with Václav Talich

(who was under house arrest) and absorbed the music of Janáček, returning to Britain to become one of this country's most notable Janáček exponents.

Sharing so many coincidences with the Mackerras – my mother's East European roots, living in a vicarage in Queen's Gate, being an organ pupil of Dr Sumsion at Gloucester Cathedral, and then having a girlfriend who had been at Cheltenham Ladies College – these were enough common denominators to establish a good rapport. In 1971, when I was conducting Peter Pan matinées at the Coliseum for Tom Arnold Presentations, Charles was rehearsing ENO's Janáček's *The Makropulos Case* there one morning, and he stayed to witness my conducting.

In 1980 Sir Charles was conducting at the Aix-en-Provence Festival without a satisfactory organ continuo instrument. He asked me to find one, or have one made, small enough to fit into my Morris Traveller. In six months, Peter Collins had built one, and I was able to borrow it on occasion. Having hired a Yamaha D85 for four *Also sprach Zarathustra* concerts with the Scottish National Orchestra, and driven to Scotland with it, I was thus able to advertise myself: Have organs – will travel!

When The Peter Warlock Society arranged for English Heritage to erect a Blue Plaque to Béla Bartók at 7 Sydney Place, South Kensington SW7, on Saturday 22 March 1997, unveiled by David Mellor and Felix Aprahamian (who had interviewed Bartók in that house in 1937), we also arranged a concert at the Queen Elizabeth Hall on Monday 24 March, when I conducted the Oxford Orchestra da Camera in Warlock's *Capriol* and Delius's *Serenade* and Bartók's *Divertimento* and his *Music for strings, percussion and celesta*. Even though I had the same orchestra that had previously played the *Music for strings* with its dedicatee, Paul Sacher, Charles lent me his score and spent quite some time with me discussing how to get round the awkward corners. It was an invaluable experience.

When we planned our Centenary Celebrations at Warlock's birthplace, *The Savoy* on what would have been Warlock's actual 100th birthday, 30 October 1994, Sir Charles's presidency of the Sir Arthur Sullivan Society furnished a fragile link between Warlock and the composer who is more permanently associated with *The Savoy*. Sullivan was a major shareholder in the hotel, built from the profits of his operettas at the Savoy Theatre, and this was where we had a concert after a lunch in the Lancaster Room. At the lunch, Charles and Judy were guests at top table with that ideal Master of

Ceremonies, Richard Baker, Dr William Cole, Director of Music at the Savoy Chapel, Felix Aprahamian and John Amis. Charles rose from the table to conduct *Capriol* with the Globe Court Dancers in the tempos and with the choreography for which the dances were originally set in Arbeau's *Orchesography*. Later, at the concert in the Savoy Theatre, Charles made his début as a viola player with the Medici Quartet, and sustained the still silence in the centre of Warlock's transcription of Purcell's *Fantasia upon one note*.

On 2 October 2004, Sir Charles again supported the Warlock Society at the unveiling of Imre Varga's fourth statue of Béla Bartók, on a traffic island outside South Kensington Station. The police closed all roads in the area, and before the unveiling and speeches by Rt Hon David Mellor QC and Rt Hon Michael Portillo MP, Sir Charles conducted the Guildhall Brass Ensemble in the last of Bartók's *Mikrokosmos* (153) arranged for 10-piece

brass by Chris Mowat, with Chelsea Ballet's new choreography by Ross Barker-Chesterton. With a new road layout there now, the statue is temporarily moth-balled, awaiting a re-unveiling in the area, for which we had hoped Sir Charles would return.

Throughout his life, Charles was a workaholic, becoming known as the Lightning Conductor, no doubt



Warlock Centenary Lunch at The Savoy 30 October 1994
 Clockwise from the left: Malcolm Rudland; Felix Aprahamian;
 Sir Charles Mackerras; Judy, Lady Mackerras; William Cole;
 Margaret Baker and Richard Baker
 (Photo: John Amis)



Sir Charles Mackerras conducting the
 Guildhall Brass Ensemble in South Kensington
 on the occasion of the unveiling of the Imre Varga
 statue of Béla Bartók, 2nd October 2004.

dubbed from Norman Tucker's translation of the Storm Scene in *Katya Kabanova*. Charles was also full of stories and anecdotes, and once achieved 'fame' in *Private Eye*, when a certain 'Makarios' was accused of old-boy networking when he booked a tenor on a beach in Elba. Recognizing the social ease of Felix Aprahamian (who also appeared in *Private Eye*, for reviewing a concert that didn't happen!), Charles christened Felix 'The Metropolitan of the Inner Circle'.

I have always maintained that Judy was the driving force behind Charles's success. In 1951, she motivated a contemporary RCM student of hers, Marion Stein, to take her then husband, George Lascelles, the Earl of Harewood, to hear Charles conduct his first *Marriage of Figaro* at Sadlers Wells. In 1967, Lord Harewood divorced and remarried – to Patricia Tuckwell (who had been a student with Charles at Sydney Conservatoire) – and in 1972 he became Managing Director of English National Opera, with Charles for six years, and shared Mackerras family holidays on Elba. Also, once, in Judy's handwriting, I found a note on the Mackerras office pin-board: 'I promise never again to do three sessions a day. Signed' Then, in his own hand: *Charles Mackerras*

Despite many successes in recording Mozart and Janáček operas, Charles admitted one recording disappointment; his Eric Coates's *By a Sleepy Lagoon* was ten seconds too long for the BBC to use as the signature tune for Radio 4s *Desert Island Discs*, so the recording we hear every week is conducted by Stanford Robinson [Ed. see page 36 – *Selsey Blue Plaque!!*]

At Charles's funeral at 11am on Friday 23 July at the 1631 Inigo Jones church of St. Paul's, Covent Garden, the coffin entered with the Rector, Rev Simon Grigg, whilst their titulaire organist, Simon Gutteridge, played

The March of the Priests from Mozart's *Magic Flute*. The congregation included Lord and Lady Harewood, and the Rector welcomed all, saying that St Paul's was an apt place for his funeral, being triangularly between the Royal

Opera House and the home of the English National Opera. Charles's younger Sinologist brother, Colin, then recalled, as an eight-year-old in February 1947, watching his brother sail for England from the quayside of Sydney Harbour, and then mentioned what a magnificent mentor Charles had been to a wide range of people, especially respectful and thoughtful to younger musicians. Dame Janet Baker spoke of Charles continually revising ornamentation in rehearsals for Handel's *Julius Caesar*, but said that she always felt totally secure because of the absolute preparedness of his scores. Were these secure vocal cues the reason for him christened 'Chuck 'em up Charlie'? Charles's daughter,

Catherine spoke of his energy, of happy times in Elba only a week before he died, and of mealtime discussions of appoggiaturas as well as more mundane things, and she announced that Charles's archive, including his scores and parts will go to the RAM where they already have scores of Sir Henry Wood and Sir John Barbirolli. For the close of the service, as at the funeral of Janáček himself, Charles himself chose the conclusion of Janáček's *The Cunning Little Vixen*, where the huntsman grieves the loss of the Vixen and Terynka, when a frog jumps in his lap, the grandson of the one who did so in Act One, and gives the huntsman a deep peace in the reassurance of the cycle of death leading to new life. In choosing his own recording, Charles made a safer choice than for his own wedding, when Judy's harmony professor had to admit that Charles's choice of Walton's *Crown Imperial* was too difficult for him.



Lord and Lady Harewood

(Photo: Simon Dewhurst Photography Ltd)

Malcolm Rudland

Reviews: Festival and Concert

The English Music Festival and ***Capriol***: Orchestra of St. Paul's, Ben Palmer (Conductor)
 Concert at Silk Hall, Radley College, Oxfordshire, English Music Festival – 29th May,

Review by Michael Graves

I confess, to my shame, that I had not heard of the *English Music Festival* until I came across some information about the *EMF* e-bulletin scheme, which I included in PWS Newsletter 85 in the Autumn of 2009.

The *English Music Festival* was first created by Em Marshall who felt that English music was not celebrated in this country as well as it might. Her view is that our national characteristic compels us to be too reticent about embracing an essential part of our cultural make-up. In its fourth year the *EMF* continues to develop and this year, with its thirteen concerts and three talks spread across five days, it has established itself as a significant and important event for English music. The main venue for the Festival is the Abbey of Dorchester-on-Thames, with the Church of All Saints, Sutton Courtney and Silk Hall of Radley College also hosting some of the events. This is how Em started her post Festival report:

'Every year, the English Music Festival seems to become increasingly successful, attracting larger audiences, and with ever-higher standards of performance. There was a real buzz about this year's Festival – an almost tangible atmosphere of excitement and anticipation, that was also evident from the animated discussions that took place in local hostelrys and at the box office as audiences gathered for our events.'

I can certainly testify to the warm and enthusiastic atmosphere surrounding the concerts, but the most invigorating aspect of the Festival was the sheer quantity and diversity of English music contained within the programmes. Better known pieces were balanced by lesser known works, and several of these were premiere performances. An excellent appetiser for what was to come was presented by Sean Rafferty on BBC R3's *In Tune* on 27th May. Em Marshall was his guest, together with Rupert Luck (violin) and Matthew Rickard (piano) who were to play three 'tasters' from the forthcoming Saturday morning concert, two of them world premieres. Sean Rafferty introduced Em Marshall 'who seeks out



Dorchester Abbey,
 Dorchester-on-Thames
 and Em Marshall at the
EMF Friends Garden Party

(Photos: Courtesy of
The English Music Festival)

these rarities' and asked if there were still plenty to be discovered? 'There are indeed masses out there waiting to be unearthed, resurrected and revived.' Em went on to say how there appeared to be an increasing interest

in English music and mentioned the many CDs that were being released by labels such as Chandos and Naxos. Indeed Naxos have, at the time of writing, at least twenty volumes of *English Song* (PW is Vol.4) and six volumes of *English String Miniatures* (PW is on Vols.2 & 6).

Inevitably the discussion developed into a consideration of English music and the landscape. Em agreed that pastorality was important, but, in her opinion, one of the reasons why English music had been overlooked in recent years was because it had been perceived as being purely pastoral, which was a complete misconception. Certainly the Walford Davies we had just heard on *In Tune* was, in Rafferty's words, 'quite muscular' and Em went on to assert that many well known English works, for example VWs Symphony No.4, were not pure 'cowpat', as they had been described at the time. Many of us will smile at this point, as it is probably our own PW who gave rise to some of this nomenclature. Robert Nichols has suggested that PW referred to VWs music as being 'too much like a cow looking over a gate'. This supposed quote is often used but seldom completed

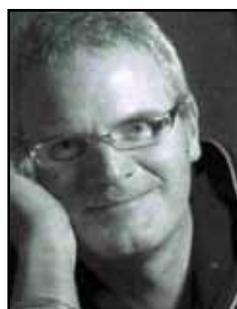
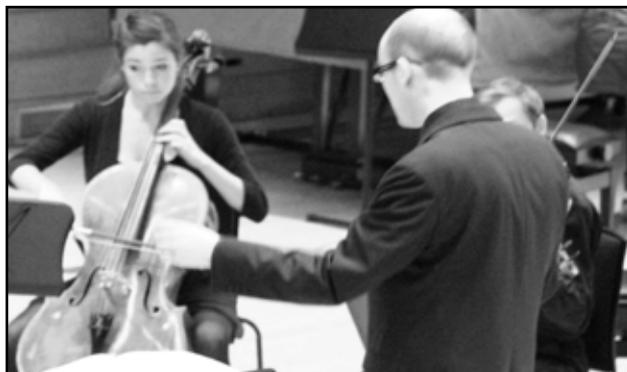
with the subsequent, 'Nonetheless he is a very great composer and the more I hear the more I admire him.' If PW did indeed express these sentiments, then he reportedly did so after hearing the *Pastoral* Symphony and certainly before the 4th Symphony had been written. But I digress.

With my appetite whetted I made my way to Silk Hall for the Saturday afternoon concert, which was given by the Orchestra of St. Paul's under Ben Palmer. I had chosen this concert simply because it contained PW's *Capriol*, but was delighted to see that the programme contained another premiere performance. This was Paul Carr's *A Gentle Music*, which Carr jointly dedicated to his publishers and to Em Marshall.

The concert began with Purcell's *Incidental Music to Abdelazar*. The famous 'Rondeau', normally the second movement, was here played last, no doubt due to the familiarity of the piece, which all would have recognised as the basis for Britten's *Young Person's Guide to the Orchestra*. The OSP consisted of three each of first and second violins, violas and 'cellos with a single double bass, so the forces were modest. However, they succeeded in putting some bite into the more forceful passages. Not that they would need to in Armstrong Gibbs's *Threnody for Walter de la Mare*, which was played with great sensitivity, as was Carr's *A Gentle Music* and Elgar's *Elegy for Strings*.

After three pieces of such 'gentle' music the rendering of *Capriol* was not only spirited and mischievous, but also very welcome. No matter how many times I hear *Capriol* I always appreciate how clever and witty it is. Although it is difficult to bring anything new to the suite, by the same token it is also quite difficult to keep it sounding fresh. Ben Palmer and the OSP didn't disappoint. Of particular delight was 'Tordion', which was tantalisingly impish and its conclusion brought smiles of delight and a tiny ripple of *soto voce* appreciation from the audience.

The Orchestra of St. Paul's is based at the *Actor's Church* in Covent Garden and reportedly brings together some of the finest young professional musicians in London. There were, to my ear, however, occasional tuning issues. Yet their playing on the whole was extremely competent, sensitive and spirited. I enjoyed it all immensely and it appeared to have been similarly appreciated and enjoyed



Top: Ben Palmer with the Orchestra of St Pauls,
Left: Paul Carr, Right: Ben Palmer with Paul Carr
following the Premier of *A Gentle Music*
(Photos: Courtesy of The English Music Festival)

by performers and audience alike. The atmosphere was wonderful and I look forward very much to attending more events at next year's *English Music Festival*. **Put the dates in your diary now – 27th to 30th May 2011.**

Michael Graves

EMF eBulletin scheme and *Spirit of England* Newsletter

As a member of the Peter Warlock Society, you can receive the *English Music Festival* bi-monthly e-bulletin free-of-charge simply by e-mailing a request with your e-mail address to Em Marshall at the *EMF* at: em.marshall@btinternet.com. You must request this personally to meet with Data Protection Act regulations. 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. If you would like to receive this, please send your name and address to Em Marshall at em.marshall@btinternet.com

Michael Graves

Reviews: Concerts (continued)

The Gregynog Festival – *A Musical Breakfast*

Gregynog Hall, The Gregynog Festival – All day Saturday 12th June 2010

Review by John Evans



A Musical Breakfast – the audience relax between sessions
(Photo: Michael Graves)



Dr Rhian Davies

a multi instrumentalist, composer, conductor, arranger and entrepreneur who was a leading light at the Vauxhall Spring Garden; and even (c) his son, John Orlando Parry, another famed harpist. No

Like a ‘Spiritual Pilgrim’* I arrived at Gregynog on Saturday 12th June accompanied by my chef, chauffeur, guide and current paramour, all these arduous posts embodied in my long-suffering wife. We were delighted to meet other members of the PWS and to be introduced to our new editor. At a quick head count there were at least seven members present although there may have been more unknown to us. Perhaps a PWS lapel badge, members tie or a special handshake could be considered at a future committee meeting?

The theme of this year’s festival (which has been called one of the ‘hidden gems of Welsh culture’) was a triple tercentenary – viz. the birth of the composer Thomas Arne b.1710, also John Parry (Parri Ddall – Blind Parry the celebrated Welsh Triple Harpist) and the arrival of Handel in London. We were shown how all three were involved in the famous (or infamous) Pleasure Gardens of London, the Ranelagh and Vauxhall.

This was all covered in the opening talk by the Festival’s Artistic Director, our own Dr Rhian Davies, which was entertaining, erudite and well researched even including some serendipitous finds of old music in an Oxfam shop. Using power-point presentation she projected images of the Pleasure Gardens and guided us through the various John Parrys (a) the blind harpist who played at the Ranelagh Rotunda (b) another John Parry

mention was made of Hubert or Joseph Parry. They were beyond the parameters of this Festival. (We in Wales have sometimes grumbled that we have a limited number of surnames, making research into family history more difficult). In the Q and A session afterwards I tried on behalf of the Warlockians present to tempt Rhian to talk about the low-life and shenanigans that were supposed to have taken place but she was not to be drawn and brushed the question aside by saying that there were a lot of pickpockets and that the lighting was improved! All-in-all a very stimulating hors d’oeuvre to our advertised *Musical Breakfast*. However, our usual lunchtime approached and although we could have had a Georgian style “taster” in the refectory, we instead enjoyed a picnic in the lovely gardens finding welcome shade under some palm trees.

The exhibition of first editions of music by Welsh composers associated with the Georgian Pleasure Gardens included some gems e.g. Blind Parry’s *British Harmony* and also *Songs of the Gardens*, Peter Warlock’s privately printed 1925 collection of 24 songs (books from the Gregynog Library) and ex libris Kathleen Bentley of the Peter Warlock Society, the 1745 *Universal Harmony or the Gentleman and Ladies Social Companion*. This was suitably open at *Spring Gardens Vauxhall* set by Mr Boyce!

Reviews: Concerts (continued)

The Concert that followed by a Trio from The London Handel Players was for me, a revelation. Time for a confession... All my life I've thought of the forte-piano as a necessary evil in the development of the Concert Grand Piano and similarly all my life I've complained about the sonorous modern piano blotting out some of the cello music or even the lower violin/viola parts in chamber music, no matter where the lid was positioned. No such problem arose in this concert. Rachel Brown (flute), Katherine Sharman (cello) and Terence Charlston (forte-piano) played with exquisite taste and balance, every part was heard perfectly and the musicianly rubato of the forte-pianist in particular had this listener on the edge of his seat. Rachel Brown played a baroque flute which appeared to be made of ebony and ivory with just a couple of keys to assist the technique. (A similar flute must have been played by the entrepreneur John Parry and he was reputed to play up to three flageolets at the same time). Katherine Sharman held the spikeless cello between her knees with a short baroque-type bow and the gut strings needed constant tuning. She may have had slightly the easier parts in the ensemble, often in a continuo role but showed her virtuosity not only in her solos such as the Stephen Paxton Sonata, but elsewhere when she had the dominant part.

The concert started with Handel – excerpts from *Samson* – the 'total eclipse' particularly chilling. Then John Parry's (the wind-instrument man) arrangement of *A collection of Welsh Airs*. Another confession – it was slightly disconcerting to discover that *Llwyn Onn* (*Ash Grove*) was prosaically just the name of a house in Denbighshire. A composition by the same Parry called *The Nightingale Rondo*, probably written as a show-off piece for himself, served as a staggering virtuosic solo for flute which brought the house down and the first half ended with Mozart, (who had played at the

Ranelagh Rotunda as an eight-year old,) a brilliant sonata in C major. The second half started with Pleyel's 'Allegro Vivace' from his *Trio in C major*, followed by a Beethoven extract from his *Ten National Airs*. This was an old Welsh tune, *Peggy's Daughter* (*Merch Megan*), which was sprinkled with Scottish snaps! One wonders whether Ludwig was mixing up his Celts, as later on in the afternoon we heard the original tune played on a triple harp and it was 'snapless'. I must admit I'd never heard of James Hook (other than as a renowned Welsh international centre-half) but his *Alone by the light of the moon* was as romantic as the title sounds. Then, not many people had heard of Stephen Storace (he may have arrived in this country as Stefano Storacci, it seems) but he was a pleasant tunesmith.



Left to right: Rachel Brown, Terence Charlston, Katherine Sharman
(Photo: Matthew Quinn)

What better way to end a wonderful concert than with Papa Haydn's *Trio in G major*. This sparkled and bubbled all the way through and left the audience feeling happy, which was also the impression given by the performers. Terence Charlston, in one of the helpful spoken introductions, praised his instrument, which had been made by Derek Adlam.

I must admit to a disappointment regarding the last talk of the day, which was on the history of the triple harp, and in particular, John Parry, the blind virtuoso. I had been hoping to renew my acquaintance with the talk's presenter Ann Griffiths, whom I hadn't seen for over half a century since we played in the National Youth Orchestra of Wales under Clarence Raybould. Her ascending star since that time has only been matched by the decline of mine. Unfortunately, she was indisposed which meant some extra work for Rhian who took the lecture, and Angharad Evans who brilliantly demonstrated both triple harps on stage. What troopers! The news had come through that day that Catherine Zeta Jones had been honoured with a CBE! Now I've nothing against her personally (we were raised in the



Angharad Evans with her triple harp
(Photo: Courtesy of Angharad Evans)

same 'neck of the woods') and she's a great hooper, but the honours selection board should attend this festival, methinks! We were treated to some more power-point from Rhian including a lovely painting of Blind Parry by his son William, an 'accomplished portraitist', and an explanation of the history, design and technique of the triple harp from Angharad. It seems that after development in Italy, it traversed France and England to reach Wales where it must have appealed to Welsh Nonconformists as it never really died out as it did elsewhere. She played on an exact copy of Blind Parry's favourite (1755) in G and her own slightly smaller in Bb, explained that the two outer rows were diatonic scales with the inner row providing the accidentals. All strings are open and separately tuned which I imagine would improve the tone as opposed to the modern harp, where the strings are tightened and relaxed on cams. We heard Handel's *Concerto for triple harp*, the only sort he would have known. Blind Parry was gainfully employed for most of his life by Watkins Williams Wynn of Wynnstay and we heard his favourite piece *Sir Watkin's Delight*. She also played the previously mentioned *Merch Megan*

overexposed. Besides, she plays a lot of 'crossover' music, although to be fair, the music scheduled for that evening was mainly classical and no, I was not going to watch the World Cup. My sporting interests lie in either the oval ball or a shiny red one. We stopped at the *Red Lion*, Trefeglwys – a pub that must have been known and used by PW when he motor-cycled around these parts. We came down to earth on beer and bangers after a day of floating on ayres.

John Evans

* *O Spiritual Pilgrim* G. Holst - written especially for Gregynog.

The Spiritual Pilgrims Ian Parrot, Llandybie. C. Davies 1969 196pp; 16 plates. (A history of the Davies' family at Gregynog).

Prof. Parrot restarted the music festivals in 1954, continuing the tradition of Sir Walford Davies 1921-1939. He organised A Warlock Weekend at Gregynog in September 1994. Speakers included Felix Aprahamian, Nigel Heseltine, Barry Smith, Rhian Davies et al.

in an original version, cantabile and without Beethoven's syncopation. Coincidentally, she finished her programme with variations on Arne's *Rule Britannia* at the very hour the England football team was warming up for their opening match of the World Cup.

Now for my last confession. I did not stay for the concert by Catrin Finch. She is (like Carlsberg) probably the best in the world but to anyone living within range of the BBC Wales transmitters she is in many ways, a little

Reviews: Concerts (continued)

English Elegies including *The Curlew*: James Gilchrist (tenor) and the Festival Academy Soloists
Thirlestaine Long Gallery of Cheltenham College, Cheltenham Festival – 9th July 2010

Review by John Merrick

In this excellent late evening Cheltenham Festival recital (Friday 9th July, in the Thirlestaine Long Gallery of Cheltenham College) James Gilchrist repeated much of the programme of his 2007 Linn CD *On Wenlock Edge*, although the eponymous work by Vaughan Williams wasn't included. In its place we were given Britten's *Six Hölderlin Fragments*, which joined Bliss's *Elegiac Sonnet*, Gurney's *Ludlow and Teme*, and Warlock's *The Curlew*.

The title of the recital was *English Elegies*. As Philip Lancaster's programme note put it, 'suffused with melancholia, apparent insanity, and suicide, this programme is bound together in the background by the mental torment of Warlock, Gurney and German Romantic poet Friedrich Hölderlin'. This was a successful basis for a recital, the music performed having a character more varied (and rather less depressing!) than the description might have suggested.

Gilchrist himself made a personal appeal to the audience on behalf of *The Curlew*, saying that although we were about to 'descend to the very depths', this was an 'astonishing piece', 'unlike anything else Peter Warlock wrote', and 'exquisitely crafted'. Those Warlockians present would of course not have needed such evangelism on the work's behalf, but it was heart-warming to hear Gilchrist's introduction, which was evidence of his personal commitment to the work. His was indeed a committed and intense performance. The acoustic of the Gallery brought great clarity to the intricate details of the writing (the last performance I heard was in Gloucester Cathedral, which had sadly been an entirely inappropriate venue). The strings of the Festival Academy Soloists were joined by Philippa Davies (flute) and Gareth Hulse (cor anglais). The strings produced a veritably viol-like sound at the start of 'The lover mourns for the loss of love', and at 'I know of the sleepy country'. Their intonation in the very chromatic writing was almost perfect throughout. Gilchrist's performance

was most moving – the passion real but not overdone, the spoken words in 'The withering of the boughs' quite ghostly, and the final song a tremendous cry of despair. Warlock's work could not have received more eloquent advocacy, and the audience responded enthusiastically.

For the remainder of the programme Gilchrist was joined by the excellent pianist Anna Tilbrook. She gave a coruscating account of the introduction to Bliss's

Elegiac Sonnet, representative of cascading fountains, although I did begin to fear that the piano would overwhelm the singer – fortunately this wasn't borne out. Bliss's surging romanticism began the recital, in great contrast both to *The Curlew* and to Britten's *Hölderlin Fragments*. Particularly in the fifth song of the latter ('Hälfte des Lebens', where the poet associates the approach of middle age with the coming of winter) Britten conjures up a bleakness reminiscent of Warlock's. The



James Gilchrist
(Photo: Jim Four)

recital ended with Gurney's *Ludlow and Teme*, settings of seven poems by A E Housman accompanied by string quartet and piano. Again, with Gilchrist there was certainly no lack of passion, and once more he was a formidable advocate for this music. Gurney's settings are perhaps not as familiar as some of those by Butterworth and Moeran, and indeed they stood up well in these authoritative performances.

There was one more item – Bliss's early *Piano Quartet* – which sadly, to me, seemed out of place. This wasn't necessarily because it was purely instrumental, but rather because it was entirely uncharacteristic of the composer (he had actually withdrawn it, along with other works written before 1918), inhabiting the sound world of Vaughan Williams and Ravel. This was an entirely different Bliss from the composer of the *Elegiac Sonnet*, and much less distinctive. None of this was the fault of the performers, who gave a powerful and committed performance, led by pianist Huw Watkins.

John Merrick

Reviews: Concerts (continued)

Warlock's *Five Folk Song Preludes*

Ronan Magill at The Wigmore Hall – 22nd July 2010

Review by Malcolm Rudland

In the penultimate paragraph of my review of Ronan Magill playing Warlock's *Five Folk-Song Preludes* in March 2009 at St James's Piccadilly, entitled *Warlock in Piccadilly* in Newsletter 84 (Spring 2009) p.31, I mentioned that this was the third time I had heard him play them, and I vouched that each of his interpretations had widened my understanding of Warlock's intentions, and I also hoped he would include these preludes in his Wigmore Hall recital on the 22nd July 2010. He did, and my understanding was widened further.

In an interview Ronan gave for Classic FM to herald his Wigmore, he said he has now played these preludes several times, and was grateful that I had introduced them to him, and he now feels he has a two-way relationship with them. Ronan went on to say the Wigmore was a place of veneration for musicians, and this was his third recital there, but that his previous one had been over twenty years ago. In the intervening years Ronan has been branching in other directions with many recitals in Japan, and he has just returned from his American debut playing Rachmaninoff's Third Piano Concerto with the Lubbock Symphony Orchestra in Texas. Ronan said he always liked to promote English composers, but that very few of the so-called 'great' large-scale English composers have written much for piano solo, and so that gives opportunities for the miniaturists to shine, such as Frank Bridge, John Ireland and Peter Warlock.

Ronan also talked about how each programme needs a main piece in each half, which for this concert was the Beethoven *Waldstein* in the second half, and the Warlock in the first half. After that he builds contrasting pieces to create a balance, for this recital Liszt's *Vallée d'Obermann*

for the Beethoven, and Scarlatti and Schumann for the Warlock.

After the Scarlatti and Schumann, the Warlock did shine as a piece of stature, in which Ronan cast a spell over the audience creating an electrifying silence. The reading of the *Waldstein* and the Liszt in the second half were masterly, and after encores by Rachmaninoff, Scarlatti and a Bach transcription the sizeable audience must have left with the satisfaction of having witnessed artistry of the highest calibre.

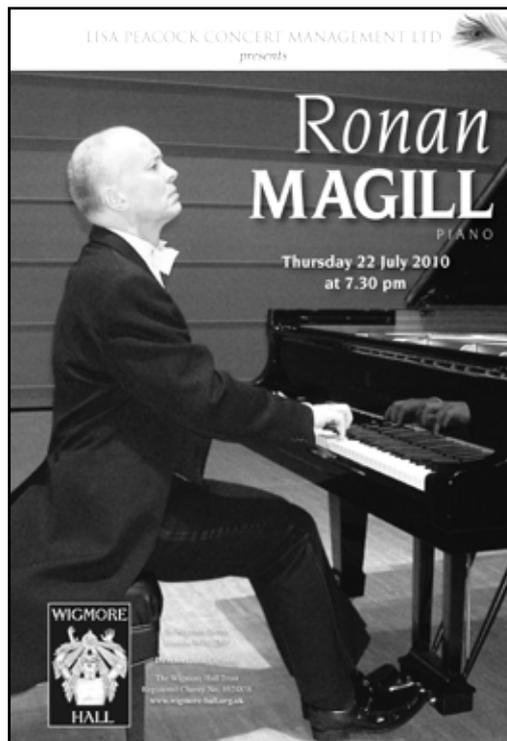
We are very grateful to Ronan Magill for taking the Warlock preludes into his repertoire, but I wonder if the anonymous reviewer who called them 'obscene' in the August 1981 *Musical Times* was at the Wigmore that night?

I did manage to trace him, and found he is now a Professor of Composition at Bristol University, and I sent him a copy of my Warlock in Piccadilly review, defying that he could

call Ronan Magill's performance obscene. Having had no reply, if any members are prepared to affect an audience with him and extract a printable response, we would be delighted to publish it in a future issue of this Newsletter. Perhaps the professor should be told that in 1990, the Grade 7 Piano Syllabus of the Associated Board of the Royal Schools of Music included the second of these *Folk-Song Preludes* as an alternative Group C piece, and they published it in Book V of *Short Romantic Pieces for Piano*, which is still in print.

Malcolm Rudland

(Ed: See also the report of Ronan Magill's interview with Sean Rafferty and live radio performance of the first three Folk Song Preludes on Radio 3's In Tune on page 34)



Reviews: Radio Broadcasts

BBC Radio 3 – *In Tune* with Sean Rafferty 20th July

Ronan Magill: interview and live radio performance of Warlock's *Folk Song Preludes* (Nos. 1-3)

Report by Michael Graves

The 'Ronan Magill slot' of the programme started at around 7pm and opened with the live performance of Scarlatti's, *Sonata in D* (Kirkpatrick 491), which was certainly a delightful and spirited rendering of this interesting, if not strange, sonata. Rafferty declared that 'although there are over six hundred of them (sonatas), there is something wonderful about, certainly every one I ever hear'. He then suggested that, as the music was so 'majesterial', his guest 'should almost be expected to arrive in a gilded coach after that music'.

RM: In that sonata, Scarlatti creates a march in three-four time. You can still hear the march even though it is LEFT right left RIGHT left right LEFT right left RIGHT ...and so on. I love its high spirits. Although Scarlatti was the teacher of the Queen of Spain...and also that his music would have been played in the royal palaces, his music was **of the people** – there's **earthiness** in it, there's Madrid cobblestones, there's the smell of horses, there's ordinary people going about their business. If I want to get my hands dirty – **feel some earth** – I play Scarlatti.

SR: You probably get closer to the next composer, I know you absolutely love Mr Philip Heseltine, who is also, of course, Peter Warlock. We have two different characters here in musical terms do we?

RM: Oh absolutely – I think that, in fact, Warlock was a sort of rebellion really, against Heseltine, but he was undoubtedly a Heseltine and a Warlock (laughs) – as indeed we probably are all.

SR: I know that he was at one stage absolutely obsessed with Delius. Is there much of a Delius influence here?

RM: Not really, these pieces were written by Warlock at the age of twenty three and they are his only serious work for piano solo. He was very impressed by the marvellous work with folk songs that had been done by Grieg and Bartók and indeed by his friend Bernard van Dieren for the Dutch. And it was the directness, the idea of having a song repeated twice, but with different harmonies as, indeed you will hear with the first and second songs ... and indeed the third. But what I love about these pieces is that they are **such good** piano music. **I enjoy playing them.** The first one again has an irresistible rhythm, a sort of double dotted rhythm and you can hear the use of the full range of the piano in it.

Magill then played the first three *Preludes*.

SR: They are absolutely beguiling pieces. I've just forgotten how direct, seemingly simple, but absolutely wonderful they are!

RM: Well, I'm so touched to hear you say that because in fact, they've received their criticisms in the past, being top heavy, or over thick and clotted. Nonsense! That depends on how you play them. If you make a chord sound clotted, then you're not playing it properly.

SR: No ... we don't like clotted chords! There's a place for clottedness, but not in 'chordiality'! (laughs) This is the first time you've been at the Wigmore for many years.

RM: Yes, it's such a wonderful pleasure. I can't wait to sit on that stage again ... but, you know, once in front of a piano, wherever you are is the best place. That's the joy of making music – wherever it may be.

SR: Well, of course, it's absolutely in your bones. You were amongst the first intake, weren't you, at the Menuhin School at the tender age of nine?

RM: That's right. The audition for that was quite funny. I played the regulation scale and the usual piece, but I asked Mr Menuhin if I could improvise ... What! ... and I can still remember how it started, that improvisation, and I got in on the strength of that because I wanted to control the situation. 'Cos I had all these distinguished 'heads' around the table and I just thought ... "Aaagh!" (laughs) so improvise something for them!

SR: Oh, wonderful ... and, of course, Britten obviously thought you had this great musical gift and he was obviously a huge influence.

RM: He was a very important figure in my life at that time. Naturally I had been fairly marinated in his music already before I met him and had loved the sensitivity, beauty and colour of his piano playing. It was really a splendid experience, particularly playing with him. 'Cos sometimes you can teach by talking, but sometimes by just showing, or playing, or listening and feeling. I feel relaxed if I'm having an ordinary conversation, which is really what we had. He knew how to relate to young people and that was marvellous too.

Magill then played a selection of Schumann's *Abegg Variations*.

It was a brief, but illuminating interview. Oh ... and the playing? It was absolutely exquisite throughout, the PW *Folk Song Preludes* particularly were sublime.

Michael Graves

Reviews: Radio Broadcasts (Continued)

BBC Radio 4 – *Musical Analysis* Professor Robert Winston 17th August (Repeat 21st August)

Winston challenges the medical diagnoses and the causes of death attributed to four great composers

Review by Michael Graves

I am sure we are all delighted to discover that Warlock is a figure Professor Robert Winston has admired for a long time. He even elevated Warlock to ‘great’ in his series of four programmes challenging the medical diagnoses and causes of death of four ‘great’ composers, Rachmaninov, Beethoven, Schubert and Warlock.

Warlock was the subject of the fourth programme and, with the strains of *The Curlew* in the background, Winston’s introduction stated that ‘... of all the composers in the series, Warlock is perhaps the most puzzling’. The mood then instantly changed as ‘Mattachins’ from *Capriol* started, supporting a cluster of potentially misleading sound bites: ... ‘he liked scaring people’ ... ‘three to a bed and a kitchen swimming in beer’ ... ‘he did talk about suicide’ ... ‘the love of cats’ ... ‘he loved the idea of blasphemy, of Satanism, of offending conventional morality’ ... ‘some kind of black magic ritual’ ... ‘a Jekyll and Hyde character really’ ... ‘a free spirit’. Fortunately these quotes were put into context as the programme developed.

Was Warlock mad? That was the first question. There was certainly acknowledgement that his life was colourful and complicated and that his thought processes were fragmented and disorganised. Dr Rhian Davies, one of the programme’s contributors, made the point that his music, conversely, ‘was very cogent and well worked through’ and was ‘exquisite and crystalline’.

Duality was soon explored by looking at the contrasting nature of his works, such as the melancholic *The Curlew* and *The Fox*, against the rollicking drinking songs. Was this an indication of a split personality? Contributor Ian Partridge declared that – ‘Lots of people write jolly songs and sad songs and I think that was what was used by lots of people to suggest that there was a difference between Heseltine and Warlock.’

But what of the circumstances of Heseltine’s life? He was only two years old when his father died. He had an extremely dominating mother and with regard to women, contributor Dr Brian Collins was of the opinion that he simply loved them and left them, that his marriage was destined to failure and that he was a free spirit who didn’t want to be encumbered. According to Davies, 1915 became a ‘pivotal’ year for him. He started to express concern about his own mental state. He met D H Lawrence and was attracted to his idea of a Utopian community away

from the UK. He met Puma and a series of other women and for him, life became ‘incredibly fragmented between 1915 and 1917’.

Having established that Warlock had not joined up due to his ‘nervous stricture’, Davies surmised that he may have felt the net closing in and ‘did a runner to Ireland in 1917’. Collins then suggested that Warlock had wanted to escape the war, his wife and child and the whole English establishment, not just the military establishment. But he didn’t settle in Dublin or any of the other big centres. He went to a remote island off the west coast and studied all things Celtic, the occult and magic. Winston asks whether this interest in the occult influenced an already delicate state of mental health and concludes – ‘I’m not sure. I think he had immense curiosity about his world, especially for matters at the fringe of the mainstream. It was a way of getting past the serious depressions that often engulfed him.’

Stephen Johnson, also contributing, said ‘There aren’t many works of Warlock where you can’t hear that **huge** sadness – all the more poignant for being expressed in such tiny, condensed forms so perfectly, so elegant, so contained.’

The programme, like its subject, had inevitably been somewhat fragmented. But to those listeners who might not have previously known of Warlock, it would have been an eye-opener. I had several telephone calls from friends who had heard the programme. Knowing of my interest they wanted to tell me how much they had enjoyed it.

My main criticism of the programme is that there was insufficient music to adequately illustrate the narrative. The earlier programme on Schubert had been clearly structured, the music so perfectly illustrating the subject, both empirically and emotionally. The evidence surrounding the diagnoses of Schubert’s ‘medical condition’ was tangible, and it was easy to justify holding a view that was at variance with the generally accepted one. In the programme on Warlock, however, there was no such luxury. Amazingly, Robert Winston did succeed in pulling together a tortuously difficult subject with sensitivity and insight. But despite all the exploring, the questioning and challenging of evidence, predictably we didn’t get any concluding opinion about Warlock’s death – just the same enduring questions.

Michael Graves

Reviews: Books

The Classical Music Map of Britain: Richard Fawkes

A Classic fM book: Published by Elliott & Thompson

Review by Malcolm Rudland

It was a pleasant surprise to receive this 300-page quarto book in the post from the publishers Elliott and Thompson. I had not ordered a copy, but when I found my name in the acknowledgements, I remembered quite some time ago that the author Richard Fawkes had asked me a few pertinent questions about Peter Warlock's associations with various places.

This is a book set in motion by the managing director of the British radio station Classic fM. It helps you find out what composers got up to in the British Isles, with chapter headings for England, London, Wales, Scotland, Northern Ireland and Eire, and there also is a glossary of musical terms, and four pages of suggested listening to works of the composers featured in the book.

By searching by map and by place you can find where most composers were born, lived, died and were buried. Each country has a map with a numbered pin-point on each place showing where it is featured in the text, but there is no cross-referenced index of composers to show how to find where they are mentioned. You can only find references to Warlock by searching Eynsford (55), Ipswich (83), Padstow (120), Zennor (175), London 30 Tite Street SW3 (85), and in Wales, Llandyssil (186). The Bartók blue plaque is mentioned at 7 Sydney Place (75) but not the Bartók statue.

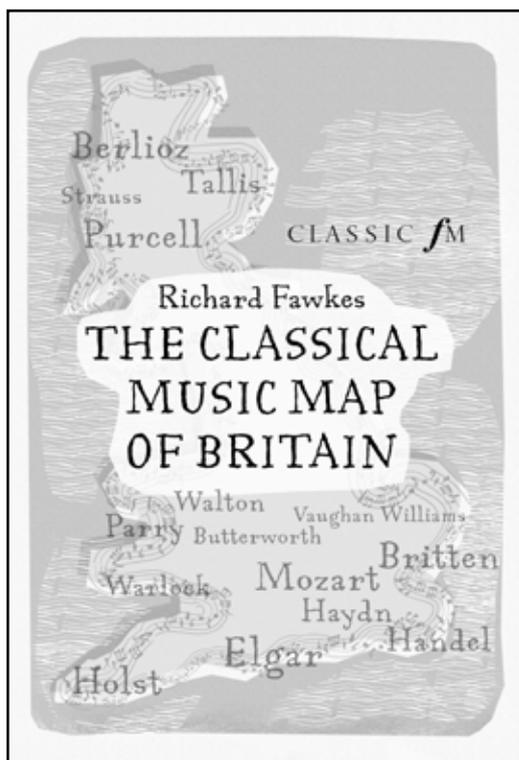
Richard Fawkes well justifies his intentions for the book in his introduction, when he describes that when writing his biography of the Victorian playwright Dion Boucicault he visited Dion's home town of Dublin and says that absorbing the atmosphere there gave him a greater understanding of the man than any amount of reading could have done.

All the well-known connections of Britten with Aldeburgh, and Elgar with Malvern are covered, but did you know there is an Elgar Walk in the Valley Gardens, Harrogate (p. 86). All the Cathedrals are covered, but did you know which cathedral organist attempted to murder his Dean (p. 150), and did you know what connections Moeran and Delius had with Isleworth (pp. 101-2)?

In searching Ventnor under Isle of Wight, you can discover who was the highest paid organist in the world who died in penury (pp. 99-100), and under Selsey, you can discover where to find the blue plaque on the spot that inspired Eric Coates to write the signature tune for 'Desert Island Discs' (p. 150). Under Eastbourne, you can find out how to book the actual room where Debussy composed 'La Mer' (p. 62), but each time you have to search for all these through the map

or the place names rather than by the composer. Perhaps any update should have a cross-referenced index of composers?

Malcolm Rudland



The Classical Music Map of Britain: Richard Fawkes

A Classic fM book

ISBN: 978-1-9040-2790-4

Price: £9.99

Published by: E&T – Elliott and Thompson
27 John Street

London

WC1N 2BX

www.eandtbooks.com

www.classicfm.com

Reviews: Books (Continued)

The Peter Warlock Handbook Volume 2:

Review by Peter Thompson and some further information from John Mitchell

Here is the second volume of the revised edition of *The Peter Warlock Handbook* first compiled by Fred Tomlinson in 1976. It deals with transcriptions, books and articles. Much new material has come to light since 1976 and so this new, revised, version has had to have certain restrictions set. For example, articles about Warlock that occurred after his death are not included. However, do not let this allow you to feel that the present editors, Michael Pilkington and Jennifer Bastable have skimmed their task in the least! As they write in their Preface, to have included all items published in all media since 1976 would have been a ‘Herculean’ task and, I suppose, would have weighted this second volume disproportionately against Volume 1. Perhaps there is scope for a third, completely new volume, detailing this burgeoning of articles and interest in Peter Warlock, but I for one have enough to marvel at within the copious detail of this present volume.

Let me say at once how pleasing I find this book of information. I am not a catalogue enthusiast and cannot admit to any great fascination for the intricacy of cataloguing detail, yet this volume is so plain and easy to use that in using it as a reference I found none of that irritating questioning bubbling up which sometimes mars my appreciation of catalogue pages. For example, the abbreviation index at the back is completely comprehensive, which is certainly helpful for those interested in Warlock who might not be Warlock scholars. Thus, when I found in the chronologically arranged ‘new facts’ concerning Heseltine and Delius that AJH wrote to PH: “Delius told me he would be very happy to look over and criticise anything you write” I could immediately discover that this was Philip’s uncle Joe writing.

There is a similar section for van Dieren and this contains equally fascinating anecdotes, eg, on April 25th

1918 “PH wrote to CT (Colin Taylor) complaining that Goossens had had a BvD score for two years... without performing it: ‘...He is now the leading conductor in England - second only to Beecham -- he can do what he likes. And what does he do? – Stravinsky’s *Fireworks*!!!!” What a snapshot this gives us on so many items in 1918.

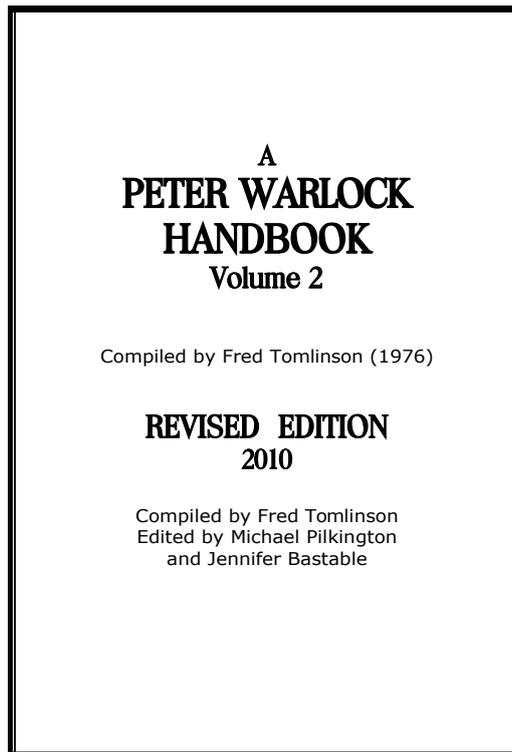
By far the largest section in the *Handbook* details Warlock’s transcriptions. And here I was really surprised by the amount and regularity of transcribing, from the published vocal and instrumental transcriptions of the 1920s to the earlier arrangements of Delius and Van Dieren for piano and piano duet. This ‘overview’ is certainly something a catalogue can give you a grand sense of, and I have become aware of how assiduously Heseltine worked in his 36 years, not a feeling one might

pick up from reading the more publicised accounts of his life which, in fairness, mostly relate to the later 1920s.

Of further interest is the listing of Literary and Journalistic Works. Here we have prefaces to transcriptions, programme notes, newspaper reviews, lecture recitals, manifesti, limericks etc..., all perfectly itemised and sourced making it, surely, a first port of call for the Heseltine researcher. However, most readers will find many new details about the life of this intriguing personality. Did you know, for example, (I didn’t) that Philip Heseltine on November 11th 1919, ‘copied parts for Bliss’...? Or, that Peter Warlock’s last completely original song, *The Fox*, was written in ...Bramdean, not eight miles from here (Petersfield) in the public house, still thriving, *The Fox*!?

Peter Thompson

[Ed. See the review on page 40 – PWS social lunch held at *The Fox Inn, Bramdean* in July this year]



Reviews: Books (Continued)

The Peter Warlock Handbook 2: (Continued)

...and some further information:

Let it be said straight away that the intention of re-issuing Volume 2 of *The Peter Warlock Handbook* was primarily to make this important resource available to those newer members of the Society who missed out when it was originally published in 1977. Only 300 numbered copies were issued by Triad Press and once these had sold it became quite difficult to acquire a copy.

The new issue contains all of the essential permanent material (ie, that unlikely to be subject to change) that was in the original. It was decided to omit listings of more recent writings on and around Warlock because, with the increased interest in him generally, this area is in a constant state of flux – so that almost as soon as the revised Handbook had been printed, it would have been in danger of immediately being not totally comprehensive! Accordingly, it is a slimmer volume, running to 71 pages.

One of the drawbacks of the original edition is that the binding of the book has not stood the test of time, with most of the pages having become detached from the central spine. For the reprint we have gone for a spirally bound production with a protective acetate cover. Apart from the above mentioned omissions (and the absence of illustrations), the book is essentially the same as the original, with the main additions being some brief notes of PW-themed books published since 1976, and the ‘contents’ pages of the Occasional Writings of Philip Heseltine (those four volumes edited by Barry Smith and issued by Thames Publishing in the late 1990s).

Only a small print run of this volume has been made, so it will be a case of first come, first served – an opportunity here to acquire an important reference book for The Compleat Warlockian.

No Warlock Nutter should be without it!

John Mitchell

CONTENTS

	page:
Preface to the revised edition by Jennifer Bastable	2
Preface to the original edition by Fred Tomlinson	3
Notes:	
Publishers	4
Collaborations with Philip Wilson	4
Section I: Transcriptions	
Vocal Transcriptions:	
Arranged alphabetically under composers	5
Arranged alphabetically under publishers	21
Dildos and Fadings	25
Instrumental transcriptions:	
Arranged alphabetically under composers	26
Arranged alphabetically under publishers	30
Delius:	
Chronological notes on Delius/Heseltine, 1908 to 1931	31
Alphabetic list of Delius works transcribed, translated or copied by PH	36
Van Dieren:	
Chronological notes on van Dieren/Heseltine, 1916 to 1931	38
Alphabetic list of van Dieren works transcribed, translated or copied by PH	40
Other composers copied for performance, print or interest	41
Section II: Literary and Journalistic Works	
Books:	
Books and pamphlets written or contributed to by Warlock/Heseltine	42
Books and pamphlets about Warlock/Heseltine	44
Theses about Warlock/Heseltine, 1959 to 1975	45
Articles, reviews, letters to the Press, etc., by and about Warlock/Heseltine:	
Arranged alphabetically under publication	46
Prefaces:	
Prefaces to vocal transcriptions (written by PH)	58
Prefaces to instrumental transcriptions (written by PH)	59
Programme Notes	60
Miscellaneous: Lecture Recital, Manifesti, Cursory Rhymes	60
The Occasional Writings of Philip Heseltine (Peter Warlock), ed. Barry Smith:	
Summary of contents	61
Chronological Chart:	
Books, pamphlets, articles, prefaces, programme & sleeve notes, theses, etc.	65
Abbreviations	71

The Peter Warlock Handbook Vol. 2 may be obtained from:

John Mitchell
Woodstock
Pett Bottom
CANTERBURY
Kent
CT4 5PB.

The price is £10 to UK members, and £14 to overseas members (both including postage);

Cheques to be made payable to: “Peter Warlock Society”.

Reviews: Exhibition

Great British Composers: From Elgar to Adès

National Portrait Gallery: Case display Room 31 – Exhibition runs till 12th December 2010

Review by Bryn Philpott

Timed to coincide with this year's BBC Proms, the National Portrait Gallery has mounted a small display of photographs of *...renowned British composers who collectively define a great modern tradition. Beginning with Elgar, whose music has links with nineteenth century Romanticism, the display traces a trajectory linking Delius, Vaughan Williams and Walton to more recent developments represented by the music of Birtwistle, Turnage and Adès.*

Around thirty black and white photographs, some by famous photographers, are mounted within two double faced display cases. Fourteen of the represented composers feature works in this year's Proms.

Each composer is generally limited to one image, though Sir William Walton has one from the 1920s to contrast with an image from 1980. Michael Berkeley also appears in a second with his father, Sir Lennox. Some of the material will be familiar but one or two others may be less so. I particularly liked the image of a somewhat sinister looking James Macmillan, complete with a music score projected, like war paint, onto one side of his face; and was amused by another of a young Peter Maxwell Davies at a gramophone with a rather large sound trumpet. Perhaps inevitably this is largely a male affair, but three women composers are represented: Ethel Mary Smyth, Elisabeth Lutyens and Judith Weir.

Peter Warlock is absent from the display, though many of his contemporaries and friends are represented, including Delius, E J Moeran, Constant Lambert, Arnold Bax, John Ireland and Vaughan Williams. The National Portrait Gallery website entry for Philip Heseltine states that he is '...regarded pre-eminently as a composer of songs, including works such as *Corpus Christi* carol (1919) and the song cycle *The Curlew* (1922); also a

pioneer in the revival of 16th and 17th century music...' It is a little disappointing that room could not be found for this pre-eminent pioneer.

There is a Peter Warlock Society connection though, with a photograph from 1969 of our President Sir Richard Rodney Bennett, as well as a number of former Presidents and Vice-Presidents of the Society. These include Sir William Walton (President until 1982) and former Vice-

Presidents Sir Arthur Bliss, Sir Malcolm Arnold and Sir Lennox Berkeley.

Also located in Room 31, as part of the permanent exhibits, are a number of other paintings and sculptures of important art and literary figures of the era that will be of general interest, including a painting of another former Peter Warlock Society President, Sir Peter Pears. There is a small adjacent display case entitled *D.H. Lawrence and Lady Chatterley's Lover*. This commemorates the 50th anniversary of the landmark trial, which followed Penguin's Challenge to the Obscene Publications Act, by their publication of the book in 1960.



Sir Richard Rodney Bennett, 1969
by Godfrey Argent

© National Portrait Gallery London

The chief prosecutor, Mervyn Griffith-Jones, asked the jury if it were the kind of book "you would wish your wife or servants to read", leaving him open to the accusation of being somewhat out of touch with the times. The book sold over two million copies by the end of that year, fuelled by the publicity of the trial.

The displays run until 12th December 2010 (5th December for the Lawrence exhibit) and admission to the National Portrait Gallery is of course free. For those unable to visit the gallery, most of the images displayed, plus a number of additional ones can be viewed at the following web site address www.npg.org.uk/whatson/display/great-british-composers-from-elgar-to-ades.php

Bryn Philpott

Reviews: Events

Peter Warlock Society Regional Social Lunches

Gregynog Hall, Wales; The Fox Inn, Bramdean; The Taps, Ilkeley; The Tinner's Arms, Zennor

Review by Michael Graves

It was good to see so many social lunches being organised by respective Presidents of Chapters. *Gregynog* was organised by Rhian Davies, *The Fox Inn* by myself, *The Taps* in Ilkley by James Griffett and *The Tinner's Arms* in Zennor by Jonathan Carne. Many thanks go to them. All the lunches were hugely successful, with PWS members from these areas declaring themselves to be really pleased at having a Society event they could easily get to.

Gregynog Hall:

The social lunch at *Gregynog Hall* was part of the all day *Musical Breakfast* collection of talks and recitals. For those who have not been to *Gregynog*, the residents and performers all eat in the hall refectory, so this lunch was not exclusively for Warlockians, though there was a healthy contingent contributing to the general bonhomie. The lunch consisted of a 'taster' menu of 18th-century Georgian style food, including some quite unusual fish and meat dishes, and a very interesting version of Welsh Rarebit, which we all decided was far more like a Georgian pizza. See page 29 for a full review of the day.

The Fox Inn:

Mind you, when I say 'that they could easily get to'... how's this for a schedule? Boyne Clarke wanted to be at *The Fox Inn* so much that he undertook this marathon journey from his home in Shropshire. In his words: 'By train: *Whitchurch dep 0707 – Crewe arr 0725 – dep 0749 – Wolverhampton arr 0828 – dep 0841 – Winchester arr 1124. No 5 bus to Broadway – No 67 bus dep 1150 – arr Fox Inn 1218. Return Journey – Fox Inn dep 1519 – Winchester Broadway arr 1546 – No 1 bus to station. By train: Winchester dep 1631 – Birmingham New Street, (my most detested station,) arr 1848 – dep 1901 – Crewe arr 1957 – dep 2010 – Whitchurch arr 2030. A lovely day – many thanks, best wishes & look forward to seeing you soon. Boyne Clarke.'*

Phew! We were not only honoured to have Boyne's company, but also that of another celebrity – i.e. the fox,



"At the Fox Inn the tattered ears..."

L to R: Michael Graves, Malcolm Rudland, Bryn Philpott, Pat Mills with 'fox's mask', Boyne Clarke.



heralded by his 'mask'. The stuffed fox's head, which inspired Blunt's poem and subsequently PW's arrangement for voice and piano, had been removed from the wall of the inn by the landlord at the time of the fox hunting ban. He feared it might cause offence.

For those not familiar with the story, a Warlockian, who had spotted the absence, asked the landlord of its whereabouts. 'It's in the cupboard under the stairs', came the reply. A deal was done and the 'mask' was purchased for the PWS. Pat Mills is currently the custodian of the 'mask' and he brought it to the gathering, where it presided over the meal at the centre of the table! The meal over, the party made its way to *Marriners Farm* just outside Bramdean, where Blunt and Warlock lived for a short while, but there was no sign of life. As the summer afternoon drew on we returned to the Fox for a final relaxing stirrup cup before wending our various ways home. It had been a lovely day.

The Taps – Ilkley Moor Vaults Pub & Dining Room

Many will know of Ilkley due to the song, which warns of the dangers of going out onto Ilkley Moor without a hat.



I was taking no chances! Perhaps few will have actually been to Ilkley, which is a genteel town, now firmly on the tourist map, with its wide streets, verandas and tea rooms. The choice of *The Taps* by our host was an excellent

one. During the mealtime conversation I was very interested to hear James describe his singing holidays, which sound brilliant. So, if you fancy a week singing in Provence next year, then check out the details with James. [See page 46 for contact details.]



The Taps, Ilkley

L to R: Malcolm Rudland, Mike Walters (Yorkshire friend of Malcolm's), Donald Bunce, James Griffett, Michael Graves
(Photo: Una McDonald)

There is an interesting post-script to this account. Once lunch was over, I returned to Harrogate and on to the Royal Hall, where a concert with the Australian Youth Orchestra was about to take place. Before taking my seat, I stood at the back of the stalls watching the timpani tuning, when I noticed an elderly, very distinguished looking gentleman being wheeled into the auditorium with three companions. *Harewood House* is very close to Harrogate and I wondered if this might be our Vice President, especially since once being a colleague of Lord Harewood's son, David Lascelles, I noticed a family resemblance. The concierge verified it was, so I introduced myself to one of the party saying I should very much like the opportunity to speak to Lord Harewood. Permission was granted and he and I then had a pleasant chat for a few minutes. Lord Harewood said he was still very interested in the life of the society and enjoyed receiving the newsletters, although he regretted not being able to get to events any more.

Following my account of this introduction, Malcolm Rudland contacted Lord Harewood's secretary to ask if the next social lunch in the North West/East Chapter could take place at Harewood House, with the possibility of an AGM being held there in the future. Both ideas were received favourably, so watch this space!

The Tinner's Arms, Zennor

I was very excited about getting to the *Tinner's Arms* as Zennor is in that tiny part of Cornwall I dearly love. Thankfully the main bar of the *Tinner's* hasn't changed a bit and the food is excellent. Conversation over lunch was



The Tinner's Arms

L to R: Naomi Carne, Marsha Head, Jonathan Carne, Brian and Sheila Hammond, Michael Graves
(Photo: Tony Head)

animated, the highlight being a recitation by Jonathan and Brian, following mention of the lunch held at the *Fox Inn* and of Blunt's sinister poem. Brian Hammond knew Blunt and possesses the poem's manuscript, as well as the score of *The Fox* written in PW's hand, which were given to him by Blunt's housekeeper Dorcas Bignall in 1962.

After the meal the party went on a little jaunt to see a few sights. First just a few hundred yards to *Lower Tregerthen*, where Lawrence lived and where PH stayed briefly. Then on and up to Trewey Down, to the probable location of the cottage PH rented where he was able to see both seas simultaneously. It is about the only spot it could have been. It is also close to a road junction and 'A signpost at a fork in the road, two white arms a-poise...'. The autumn colours had already arrived on the moorland and it was looking absolutely stunning in the bright September sunshine. We then stretched our legs with a bracing walk down to Gurnard's Head. Finally we drove to Bosigran, where Gray lived. Other than Bosigran Farm, there is only one house, which must have been Gray's. Bosigran Castle is an old iron age fort, long since gone. Jonathan and Naomi Carne very kindly invited the party back to their house in Truro for tea, which rounded off yet another fantastic day!

Michael Graves

Reviews (continued)

Pre AGM Event: The Re-enactment of the birth of Peter Warlock – Danny Gillingwater AGM and Chairman's Report: 8th May 2010 on the bridge of the p.s. *Tatteshall Castle*

review by Michael Graves

Having witnessed Danny Gillingwater's re-enactment of the conception of Peter Warlock outside Harrod's Food Hall on the occasion of the last AGM in 2009, I was delighted to learn that he would again be performing a 'turn' at this year's AGM. This time it was to be the birth of our composer at the Savoy.

Unfortunately the Savoy Hotel was undergoing a major refurbishment in May 2010, so the plan to hold ongoing annual AGMs at venues tracing the major landmarks of Warlock's life, was immediately scuppered. Undaunted, however, our Hon Sec Malcolm Rudland declared that as PW used to tell his friends that he had been born somewhere on the Embankment, we could justifiably choose another venue close by. The bridge of the p.s. *Tattershall Castle* fitted the bill perfectly. It was moored a few yards west of the Charing Cross railway bridge and directly opposite Whitehall Gardens. Warlockians flocked to the Gardens in their single figures to see Danny bring PW into this world.

The scene is set. *"It is quiet. The Strand is bathed in a golden glow. All is still except for the tap, tap, swish, swish of George Jolliffe's mop on the mosaic marble of the gents toilet. The telephone rings. 'Aw bloody 'ell. 'Oo wants room service at this time o' night?'"* There is nobody at reception, so hoping to impress his employers, George answers the 'phone. *"The Savoy 'Otel, George Jolliffe speakin'. Can I be of hassistance? A doctor? Well it's very late, sir. I tell you what. I'll take down your particulars and tell the consserge to pop up and sort you out. Me ... no. I'm the post evacuation sanitation facilitator ... that's right ... the toilet cleaner."*

Cackles of laughter emanate from the assembled PW nutters. Bemused passers by smile at the eccentricity of this merry band. Undaunted, Danny continues. *"Yes, normally we do 'ave a physician in the 'otel ... where is 'e? ... 'e's off sick. Forgive me askin', sir, but there's quite a commotion in your room ... there it goes again. You must 'ave noticed that sir? Sound not unlike the territorial call of an elk ... oh, it's the wife?! ... Well it might interest you to know, sir, that I do a passable rendition of the call of a curlew ... (sound of a strangulated cry) ... melancholic ain't it?"*

Jolliffe then waxes lyrical about his imitations. *"Now, as I was sayin', I do a passable common pigeon (coos realistically) an' I can do the anas platyrhynchos, that's*



In the pouring rain, Danny Gillingwater delivers a pre-AGM baby to a gaggle of Warlock nutters in Whitehall Gardens on the Embankment!

mallard to you, sir. That's the individual (honks once) that's the group (honks repeatedly) ... sorry, sir ... I do go on a bit don't I?"

"Shall I take it it's the misses that needs the quack? ... sez what? ... sez she's 'avin' a baby? ... as it 'appens I do 'ave some experience. You see, my father bred whippets ... now, to start with, does she 'ave a cold, wet nose? ... er, excuse me ... what your wife needs is somewhere soft and comfortable to lay on ... Well first things first, clothes off ... not yours, 'ers. No you can't turn the light off ... you got what? Brand new wicket keepers gloves ... just the thing! What? You've noticed something? A head, with hair ... good ... with a beard?! That's not normal. Are you there?"



L to R: Jane Hunt, John Mitchell, Keith Glennie-Smith



L to R: Claire Beach, Michael Graves, Brian Collins



L to R: Jonathan Carne, Mary Swan, view from the bridge
(Photos on facing page and above:
John Mitchell and Michael Graves)

Allo! I'er'd a thud ... it's a baby cryin'. Congratulations!! Well done , sir, supreme effort. Can you see what you've got? A boy? Oh happy day, sir! Tell you what, I'll get the kitchen to send you up a nice pot of tea. What's that, sir? Yeh, I'm sure we can get you another room ... on a different floor? Yes, absolutely. A single is it, sir? Of course, sir."

Danny had done it again. A splendid re-enactment of PW's birth at the Savoy. Contented Warlockians then made their way to the p.s *Tattershall Castle* for the AGM. The meeting was straightforward with no contentious issues. Having found our sea legs (the ship was rising and falling quite noticeably despite being moored) we then tucked into our lunches with relish.

Michael Graves

Chairman's Report for 2009

2009 has been a year of great industry, but before I continue, may I have a round of applause for the Editor of our Newsletter, which in fact covers much of what I am going to say; I've selected individual important items from the year, 'In No Particular Order' (as they say on *The X Factor!*).

First of all, I should like to refer to Malcolm's den of Area Representatives, both at home and overseas; the full list is on page 39 of Newsletter No. 86, and the rest of the world includes William Perry (USA), David Hamer (Scandinavia), and Barry Smith (South Africa). However, there is still a vacancy in the Midlands of the UK. So any volunteers?! The duties are not onerous.

For some time, our Hire Library has been looked after by Gary Eyre, but due to various circumstances, he is no longer able to do so. The Library is housed in about five boxes of approximately 2' x 2' x 2' each. Are there any volunteers to take custody of them?

It has become an annual ritual to lament the lack of progress of the Pictorial Biography. Dr. Rhian Davies is immersed in the running of the Gregynogg Festival, but the project is paralysed by insufficient funds, so we will have to wait patiently.

Congratulations to Jennifer Bastable for completing Part 2 of the Peter Warlock Handbook which brings up to date Fred Tomlinson's redoubtable Peter Warlock Handbook of many years ago. The new edition of Part 2 will shortly be available to our members.

Of exceptional interest is a play by Alex Clissold-Jones entitled *A Peter Warlock Christmas*, depicting some of the last hours of Peter Warlock's life. With vocal soloists and an excellent small choir, this was something not to be missed. We will alert you to any further performances.

Pat Mills
Chairman
May 2010

Forthcoming Events

Thursday 11th November 2010

Warlock's 116th Warlock Birthday Concert

These now annual events have visited many musical institutions. For this years 116th birthday concert we welcome the RCM into our circle of hosts promoting these annual events. It will be modelled along the lines of our 105th Birthday Concert promoted by the Guildhall School of Music and Drama in 1999, which featured Warlock's music for choir and brass with arrangements by Eric Crees.

See back cover for further details.

Monday 6th December

I Fagiolini's Christmas Dinner Concert

7.30pm – 9.30pm,

National Centre for Early Music, St Margaret's Church

York Early Music Christmas Festival

Tickets: £20.00 (concessions £17.00)

I Fagiolini directed by Robert Hollingworth

Da Flecha – *La justa*

Palestrina, Guerrero – motets

Hildegard of Bingen – *O viridissima virga*

Poulenc – *Un soir de neige*

Warlock – carols

I Fagiolini bring their characteristic elan and humour to a beautifully varied meal of Christmas music. As amuse-bouche, Swiss bell-ringing, a primo piatto of great Christmas motets by Palestrina, Victoria and one of Byrd's most effervescent works. A Spanish salad presents a Christmas drama in which the Devil challenges Adam and Christ to a joust and after such a rich polyphonic diet, an aural sorbet by Hildegard of Bingen restores the taste buds. Poulenc and Warlock provide the coffee and mints. See www.ncem.co.uk and www.ifagiolini.com

Thursday to Sunday 9th to 12th December

The Angel Gabriel – Music for Christmas Concert The Sixteen

All concerts at 7.30pm

9th December: Queen Elizabeth Hall, London

10th December: Holy Trinity Church, Guildford

11th December: Canterbury Cathedral

12th December: Reading Town Hall

The Angel Gabriel – Music for Christmas Concert The Sixteen (continued)

O Magnum Mysterium – William Byrd

Ave Maria, gratia plena – Tomás Luis de Victoria

Pastores loquebantur – Francisco Guerrero

Sieben Magnificat-Antiphonen, – Arvo Pärt

Magnificat quinti toni a8 – Hieronymus Praetorius

Quem pastores laudavere – Michael Praetorius

O magnum mysterium – Tomás Luis de Victoria

Corpus Christi – Peter Warlock

Quem vidistis, Pastores? – Tomás Luis de Victoria

Salve regina (8vv) – Tomás Luis de Victoria

Benedicamus Domino – Peter Warlock

Sunday 9th January 2011

Recital – Emily Baehr

2pm Knox Presbyterian Church in Cincinnati, OH.

The recital will include:

Sleep; Pretty Ring Time; Sigh No More, Ladies; And Wilt Thou Leave Me Thus; Robin Good-Fellow; The Lover's Maze; Jillian of Berry

Social Lunches

22nd January 12.30pm *Antelope Tavern*, Eaton Terrace

20th February 12.30pm Oxford – venue to be confirmed

26th March 12.30pm Five Bells, Eynsford – tbc

NB. Details of the Oxford and Eynsford Social Lunches will be circulated by email once they have been confirmed.

DO WE HAVE YOUR EMAIL ADDRESS?

Saturday 14th May 2011

Notice of Peter Warlock Society 2011 AGM

11.30am in the Upper Room of the *Antelope Tavern*, Eaton Terrace, London SW1 (Tel 020 7824 8512)

Preceded at 11am outside 35 Cliveden Place (site of Warlock's first school) where Danny Gilligwater will offer another of his inimitable re-enactments, this time on Warlock's first day at school. We are grateful for the co-operation of the owners of No 35, Andrew and Linda Roberts, for this.

Letters to the Editor

Divine Arts 2CD set review p Newsletter 86

Dear Sir,

Regarding errata from my review in the last edition, I'd be grateful if you could print the missing paragraph below, and make some reference to the Dowland error.

While searching on the internet for some background information I came upon a review of these discs in which the writer assumed that these four uncredited songs were by Warlock himself and the accompaniments arrangements by Poston. Reference was made to their inherent archaisms. It would be kind, I feel, to reveal neither the web-address nor the name of the reviewer but it did brighten my day.'

It means that the reference back to it later on now makes sense.

There are some other matters, the most important of which is the title of Dowland's book of songs. The correct title is the *Third and last booke of songs or ayres* and the parentheses that appeared are incorrect.

Similarly, the quotation from Diana Poulton's book was as I sent it to you: she had 'Forlorn Hope' in inverted commas, not italics. As this is a direct quotation from an original source it must be presented as such, not in an edited form however correct.

I think it would have been useful to include the catalogue number of the CDs (Divine Art ddh27811).

Brian Collins

Divine Arts 2CD Set: PW 78rpm Recordings

Dear Sir,

May I add some additional recording information to that contained in the booklet for the two-CD set of historic Warlock recordings?

- The Barbirolli version of the *Serenade* was recorded on 3 February 1927.
- John Armstrong's versions of *Chop Cherry* and *Sleep* date from 28 March 1931.
- The Pasquier Trio's recording was made in Paris during November 1934.
- The pianist on Master Billy Neeley's *The First Mercy* was Gerald Moore.
- Oscar Natzke's *Captain Stratton's Fancy* was recorded on 12 January 1940.

Yours faithfully,

Malcolm Walker

Rosamund Strode and Carey Blyton

Dear Sir,

Further to my article *Carey Blyton – at one with the muse*, p14 Newsletter 86, I have some information, which may be of interest, about Rosamund Strode and Carey.

Rosamund Strode died on 28 April 2010 aged 82. She was Benjamin Britten's music assistant from 1964 until his death in 1976, and subsequently keeper of manuscripts at the Britten-Pears library in Aldeburgh until her retirement in 1992. She worked closely with Carey during his years as Britten's personal music editor.

Carey and Mary were invited to visit the Britten Pears Library at Aldeburgh. They saw the inner sanctum – the temperature and humidity controlled chamber where all the original scores and other documents are held, like the mock-ups for Opera sets, eg *Peter Grimes*. Two students were studying in the library and were shown a couple of scores that Carey had edited.

Carey and Mary moved to Woodbridge in 1996. Mary became friends with Rosamund who told her that "Carey was the most meticulous person I ever met in the matter of proof reading."

Rosamund was still busy, age 79, in 2006 in her rôle as, to quote the *Guardian*, 'an unforgettable and essential part' of the Aldeburgh Festival, which continued until the end of October, and also with the preparations for the centenary celebrations to be held in 2007 marking the birth of Imogen Holst, who she had known since 1948.

Imogen was another of Britten's assistants. She also knew Carey very well and, after he ceased working for Britten, he assisted when she was devoting her time to editing and promoting the music of her father, Gustav Holst. Imogen died age 77 in 1984.

Regards

Cliff Watkins

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BOOKS: *The Collected Letters of Peter Warlock*

4 Volumes (ed Barry Smith)

The four volume set is still, at the time of writing, available from **PostScript** at the price of just £50 (normally £200) for the set plus £3 carriage (UK)

Order direct from www.psbooks.co.uk

BOOK: *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

Available from John Mitchell, Woodstock, Pett Bottom, Canterbury, Kent. CT4 5PB. Sterling cheques made out to 'Peter Warlock Society'. Cheques for £9 equivalent in US dollars payable to 'Stephen Trowell' **not** the society.

CD: *Peter Warlock Historic 2 CD set – Collected 78rpm recordings 1925-51*

Divine Arts Catalogue No.: ddh27811

Gramophone Magazine's 'Editor's Choice' in January 2010

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

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

Available from John Mitchell (details as per PW Handbook Vol.1 above)

CD: *Warlockathon CD Set and BOOKLET: *Poems set by Peter Warlock Booklet**

All 123 of Warlock's solo songs for Voice and Piano complete on 3 CDs

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

The 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

CD Set £10 or US\$16

Booklet of Poems £5 or US\$8

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

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

Available from David Lane, 6 Montagu Square, London W1H 2LB. Sterling cheques payable to 'Peter Warlock Society'. US dollar cheques payable to 'Stephen Trowell' **not** the Society.

CD: *James Griffett Curlew Re-issue*

Peter Warlock's *The Curlew* with *Five Nursery Jingles* and various songs coupled with R. Vaughan Williams *On Wenlock Edge*

Regis Catalogue No.: RRC 1316

Available to PWS members at the special price of £5.50 inc P&P directly from James Griffett, The Lion House, 75 Cleasby Road, Menston, Nr Ilkley, West Yorkshire LS29 6HW. Please make cheques payable to 'James Griffett'.

DVD: *Peter Warlock - Some Little Joy*

A Film by Tony Britten

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

Amazon Marketplace @ £10 approx. (p&p UK £1.25)

DVD: *Jaunt in France with Warlock and Delius*
£25 inc p&p

DVD: *Three Events celebrating PW's contribution to 20th century music*

£25 inc p&p

Both DVDs available from Malcolm Rudland, 31 Hammerfield House, Cale Street, London SW3 3SG. Cheques made out to 'Peter Warlock Society'.

NEW CD RELEASE: *Strings in the Earth and Air*

songs by Moeran, Warlock and Stern

Paul Martyn-West (tenor) and Nigel Foster (piano)

Divine Arts Catalogue No.: ddv24152

FULL REVIEW IN THE SPRING EDITION OF THE NEWSLETTER

NEW CD RELEASE: *A Garland for Christmas*

Recital CD featuring songs by British composers on the theme of Christmas, including *The First Mercy* by Warlock. Helena Kean (mezzo-soprano) and Graham Jackson (piano)

£7.50 inc P&P directly from Helena Kean, 5 Lingmoor Drive, Burnley, Lancashire BB12 8UY. Please make cheques out to 'Music and Images Classical Events'

FULL REVIEW IN A FUTURE EDITION OF THE NEWSLETTER

NewsBriefs

A Hat Trick of Warlockian Introductions

Our Hon Sec tells me he forged an introduction to Simon Callow in Edinburgh in the interval of an Usher Hall concert with the Cleveland Orchestra. He mentioned the Radio 3 show they did together in the *Composers at Home* series, on Peter Warlock at Eynsford, for which Simon had read the letters of Warlock. Simon told Malcolm that he admired the music of Peter Warlock and the writings of Philip Heseltine. He also mentioned David Pownall's play *Music to murder by*. Malcolm asked if he knew the play by Ronald Harwood? Apparently Simon asserted that Ronald Harwood had not written a play about Warlock. Now, as I have a complete set of Newsletters, Malcolm 'phoned me from Edinburgh to ask if I could find his review of Ronald Harwood's *Poison Pen* from the early 1990s. I dutifully obliged and e-mailed

NewsBriefs – (Continued)

him a pdf from Newsletter 51 (Autumn 1993). Malcolm then delivered it to Simon's production manager the next day.

Also, whilst in Edinburgh, Malcolm found some first editions of Warlock songs in a second-hand shop, and noticed that Professor Robert Winston was appearing at the *Edinburgh Book Festival*. He duly thanked Robert for listing Warlock as a 'great' composer in his series of *Musical Analysis* [see review on page 35]. He also gave Robert a PWS brochure and offered to forward a review of his Warlock programme. As he is now the Chairman of the Council of the Royal College of Music, we hope to encourage him to come to the RCM Warlock Birthday Concert on 11th November.

To complete a hat trick of Warlockian introductions, the following week, Malcolm went to the Prom and met their Director, Roger Wright, giving him a programme from the Cleveland Orchestra's Edinburgh concert, as Roger had previously been Artistic Administrator of that orchestra from 1989 to 1992. As a parting shot, he asked Roger if he would still consider a world premiere of Warlock's full orchestral version of *Maltworms* for a *Last Night of the Proms* before he retires.

It will be 80 years since Warlock Died

On 17th December this year, it will be 80 years since Warlock died. Various cathedral and collegiate choirs have been informed of this, and have been asked if they would like to let us know if they plan any Warlock carols over the Christmas period. These plans are not usually decided until after our Autumn Newsletter is published, but we will hope to send a round robin with the details of these to all our members with e-mail addresses around the end of November, so do make sure mrudland@talk21.com has your e-mail address. Also, if any members hear of any interesting performances of carols this Christmas, do let us know and we will include them in the list.

You may remember Warlock died a week before some carols of his were performed at Westminster Cathedral and Brompton Oratory at Christmas 1930. We learn this from a letter of Warlock's to his mother, dated 15 November in which he responds to her invitation to spend Christmas 1930 at Cefn Bryntalch:

"I would very much rather come and visit you at some time other than Christmas. It is a season of the year that I dislike more and more as time goes on, and the Christmas atmosphere and festivities induce for me an extremity of gloom and melancholy which makes me very poor company at such a time. I find it very 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. Many thanks, all the same, for the kind invitation. Much love from your loving son, Phil."

Hire Library

Further to our request in the last Newsletter for a new home for our Hire Library (page 46, column two), negotiations are at present in hand for it to be housed in another church loft, but as this cannot be decided until after this Newsletter is published, we still might need to find another home for it, so if any of you may have an idea where two car loads of boxes could be stored, with or without a Hire Librarian, do let Malcolm Rudland know.

Mobile: 07761 977155

Bartok Statue and Budapest Jaunt

Those of you who have pencilled in 1st to 5th July 2011 for a jaunt to Budapest [see page 40 Newsletter 86] are advised that it is still a potential possibility. Please advise Malcolm Rudland if you have pencilled in those dates?

However, if a new site for the Bartók statue is agreed before then, we may have to divert funds from the jaunt to the re-unveiling, especially if this could be held in conjunction with a Seventh Chelsea ChronotograPHical Crawl, potentially scheduled for Saturday 11 June 2011.

Mysterious Window Etching

John Merrick's eagle eye spotted in the latest "Cam" magazine (for Cambridge alumni) an article referring to a mysterious etching in a window at Trinity College of the 15th century poem *The Lily and the Rose* – set of course by PW as *The bayly berith the bell away*. It turns out that the engraving was actually done by Ed Stourton's girlfriend in 1978!

DEADLINE FOR NEWSLETTER SUBMISSIONS

Submission of material for the Newsletter are welcome at any time. To guaranteed inclusion in the Spring edition (editorial decisions permitting) submit by: FRIDAY 11th FEBRUARY 2011.

Please send to, or contact for queries:

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and finally ...

The Peter Warlock Society once again wishes to express its gratitude to Music Sales 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 on-line at www.musicroom.com

Peter Warlock his Birthday

**THE PETER WARLOCK SOCIETY INVITES YOU TO
HIS 116TH BIRTHDAY CONCERT**



***Sociable Songs and Cod-Pieces:
The Lighter Side of Peter Warlock***

A concert for Ten part brass ensemble, Baritone soloist,
Chorus and Obligatory audience participation
conducted by Nigel Black and Eric Creeves

7.30pm Thursday 11th November 2010

**Amaryllis Fleming Concert Hall,
The Royal College of Music,
Prince Consort Road, London SW7 2BS**

TICKETS: £5 (stalls) and £8 (balcony)

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*We welcome the RCM into our circle of hosts
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