

Peter Warlock Society

Newsletter 88

The Journal of the Peter Warlock Society – Spring 2011



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Editorial

This Newsletter 88 is again a bumper edition, for which we thank Music Sales for their generous support in printing it. Containing a real wealth of material, from the scholarly to the light-hearted, articles include a survey of Warlock at the Proms, the influence of Bernard van Dieren's music on that of Warlock and a recently discovered possible link between Warlock and Aleister Crowley, to name but three. There is another PW Auction, a selection of reviews and a list of forthcoming events, including PWS social events. I hope we may see you at our AGM on 14 May or at one of our Social Lunches.

There have been several concerts, events, books and films over the last six months or so that have included works by Warlock, have referred to him, or else have had some sort of Warlock connection. I find it heartening to witness the curiosity, interest and enthusiasm that is often expressed by people I meet, especially those who had not previously heard of Warlock. The PWS continues to actively promote the music and 'world' of Warlock. New editions of his scores are in preparation at Music

Sales. Several concerts organised and supported by the Society are scheduled and events are being planned in various parts of the country for those of you who find it difficult to get to London-based concerts and events.

I am also receiving some fascinating material from readers, often in response to Newsletter articles and I welcome it. So if you think you have any information that might be of interest to readers, 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 at any time. However, to guarantee inclusion in the Autumn edition, **Friday 29 July** is the deadline. I look forward to hearing from you. My contact details are on the front cover.

My thanks go to all those who have contributed to this edition of the Newsletter, as well as to the small army of proof-readers.

I do hope you enjoy this edition of the Newsletter.

Michael Graves

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Articles

Warlock and the Proms: A search of the BBC online archive

Bryn Philpott trawls through the BBC Prom archive and unearths some fascinating facts.

It was at a visit to a Prom concert last year that, quite by chance, I noticed in the programme a reference to the existence of an online historical archive of Proms concert programming. This was launched by the BBC at the beginning of the 2010 season and turns out to be a fascinating resource for anyone interested in the trends in concert programming and in particular of the Proms over its 116-year history.

The archive is readily searchable by composer, composition, artist, ensemble and season. Composers and artists are listed alphabetically, whereas compositions have to be entered directly by the user. Composition names are standardised in accordance with *The New Grove Dictionary of Music and Musicians (2nd Edition: 2001)* for consistency. You would be well advised to read the frequently asked questions section when searching for compositions with titles which might include punctuation marks, due to the sensitivity of the search facility.

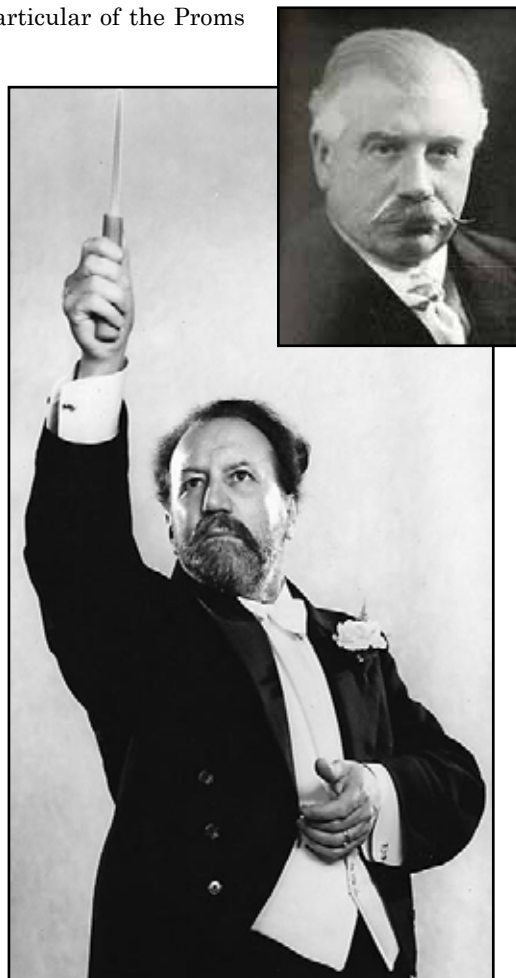
For those with an interest in statistics there is a 'Top 40' listings feature. You can choose to list not only composers, conductors, soloists and ensembles but also from a seemingly infinite choice of operatic roles from *Abaris* (from Rameau's *Boréades*) to *Zuniga* (from Bizet's *Carmen*). Wagner has been the most frequently performed composer with his works appearing 6,076 times, the *Tannhäuser Overture* being top of the list. Beethoven takes second place by a considerable margin with 2,841 performances. By refining the search it can be seen that Wagner was surpassed during the last fifty years, perhaps not surprisingly by Elgar's *Pomp and Circumstance March No 1* and Beethoven's 9th Symphony.

Related features of the archive include a brief Prom history, as well as facilities for the user to upload personal memories of their own experiences at the Proms; there is even an interactive quiz. It is the BBC's stated aim to update the site the day after each new Prom concert and this will ensure it remains a living document.

The Proms were co-founded by the impresario Robert Newman and the conductor Henry Wood, who was to become the driving force in the years that followed. Their aim was to present the widest possible range of music, performed to the highest standards, to large audiences. Introducing the British public to new music was a key aspiration. A range of cheap ticket prices, some at one shilling per concert, helped to encourage attendance. This ethos remains today with thirty-one new commissions and premières performed during the '2010 season' with a prom ticket costing just £5 if you are prepared to stand.

In exploring the archive it was interesting to compare the early programmes with those in the modern era. The first thing that struck me was the sheer length of the early programmes.

The concerts would usually start at 8 pm, often being three hours in duration compared to the typical two hour duration of current practice. The programmes included many more works than we have become accustomed to today, often of very varied genres. These ranged from large scale symphonic works to solo songs with piano accompaniment, all within the span of a single concert. The concerts were generally rounded off with a short and lively orchestral piece to send the audience on its way home. The season ran from



Sir Henry Wood and (inset) Robert Newman



The Queen's Hall, Langham Place (circa 1923)



Henry Wood House, site of the old Queen's Hall
(Photo: Bryn Philpott)

August to October, a month later than now. Early concerts permitted eating, drinking and smoking (although the striking of matches by Gentlemen during the vocal numbers was discouraged!).

The ability to stage such a variety of works in the early days must surely in part be due to the original venue, the Queen's Hall, which had a capacity of around 3,200. The Queen's Hall was reputed to have had a very fine acoustic quality. The baritone Roy Henderson is quoted to have said that *...you could sing pianissimo and be perfectly happy that your voice would get to the back of the hall.* The hall was well loved by concert goers and its destruction during the Blitz on the night of the 10th May 1941 was deeply felt. The Proms were soon after transferred to its current home, the Royal Albert Hall. Its huge capacity of just less than 6,000 (depending on how you count), no doubt ensured a wider audience. It is of course difficult to imagine listening to solo songs in such a large venue and their performance at the Proms ended with the demise of the Queen's Hall. In recent years there have been regular Proms chamber concerts held more appropriately at smaller venues such as the Cadogan Hall.

Using the search facility of the archive, Peter Warlock comes in the guise of composer, conductor and arranger. There have been some twenty-one Prom concerts that feature a work of Warlock's. These are listed in Table 1.

Warlock's early songs were first published in 1919 and it is clear that these songs were soon generating



interest. In a letter to Bernard van Dieren dated 14th November 1919, he writes: *I hear that Gervase Elwes, John Coates and Muriel Foster are studying the songs with enthusiasm, and I received a word of approval and kindly encouragement from no less a personage than (I tremble*

to write his exalted name) Frank Bridge!!! Despite the ironic nature of his reference to Frank Bridge, Warlock seems genuinely pleased that his music was receiving recognition.

The tenor Gervase Elwes was (alongside John Coates) one of the leading exponents of Elgar's *Dream of Gerontius* and performed the work with Muriel Foster in 1904. He performed the work no less than 118 times between 1904 and 1920. However it was as a singer of the English art-song and friend to many leading English composers that he will perhaps be best remembered. Vaughan Williams dedicated his song cycle *On Wenlock Edge* to Elwes and he gave its first performance in 1909 at the Aeolian Hall. It is noted in his biography (*The life of Gervase Elwes*: Grayson & Grayson, 1935), that he gave three recitals in London during the autumn of 1920, devoted largely to songs by English composers. These he intended to introduce to American audiences in a forthcoming tour.

He performed *As Ever I saw* and *Dedication*, with his long time accompanist Frederick Kiddle, in two separate prom concerts on the 19th and 21st October 1920. These were the first of Warlock's works to be performed at the

Proms. The concerts took place just four months before Elwes' tragic death, aged 55, during his tour of the United States. He had left the train at Boston's Back Bay Station, when he suddenly realised that he had been handed, by mistake, a coat not belonging to him. He ran back to the train, which by then had started to move, and shouted "catch this" and threw the coat to the conductor. He tripped and fell between the platform and the carriage and died of his injuries later in hospital.



Gervase Elwes (circa 1920)
(Photo Claude Harris)

A week after Elwes' death, Elgar wrote to his friend Percy Hull: *My personal loss is greater than I can bear to think upon, but this is nothing – or I must call it so – compared to the general artistic loss – a gap impossible to fill – in the musical world.*

Warlock also paid tribute at the end of his article, *The Test of a Tune (The Sackbut, March 1921)*, where he writes of Elwes: *The tragic death of this great singer has deprived the musical public of one of their purest sources of enjoyment and the British composer of a source of inspiration as well as a staunch supporter and propagandist.*

Judging by the many published memorials, he had the wholehearted admiration of a generation of singers and composers. As a mark of the compassion and kindness to his colleagues, his friends set up the Gervase Elwes Memorial Fund for Musicians in 1921. In 1930 this became the Musicians Benevolent Fund and there is a room named after him in their offices in London.

There were a further nine concerts where at least one song was performed on the programme up to 1939. These included singers such as Herbert Heyner, Dale Smith, Arthur Cranmer and Stuart Robertson. The soprano Nan Maryska, one of only two women to have performed his songs at the Proms, sang three during a Prom concert in 1938.

The Welsh tenor Parry Jones appeared at the Proms in 1935, with Berkeley Mason at the piano, singing *As ever I saw* and *Take, O take those lips away*. This was a year after he recorded these songs, among others, for Columbia. You can get a good idea of the contemporary performance style

from these recordings which are included in the recent CD release: *Peter Warlock – Collected 78 rpm recordings* (Divine Art ddh27811). These are reviewed in the PWS Newsletter No 86 Spring 2010.

The songs were normally performed in the second half of the programme where those of his contemporaries, such as Frederick Delius: *So white, so soft so sweet is she*, Colin Taylor: *Visit from the sea*, John Ireland: *Bells of St Marie* and later Elizabeth Poston: *Sweet Suffolk Owl* can also be found. These

often followed, in contrast, a first half programme of the symphonies, concerti, orchestral songs and operatic arias of composers such as Beethoven, Mozart, Brahms and Wagner.

Few of his solo songs have been repeated at the Proms over the years, the exception being *Yarmouth Fair* which was performed twice and *As ever I saw* three times. After a long absence a further six of the solo songs were performed, this time at the Proms Chamber Concert venue, by the tenor Thomas Allen accompanied by Imogen Cooper, in 2005 during the 75th anniversary of Warlock's death. Only five are detailed in the Proms online archive, these being some of his greater songs such as *Sleep*, *The Three Belloc Songs* and *The Fox. Captain Stratton's Fancy* appears also to have been performed as an un-programmed extra. Thanks to the Peter Warlock Society, the recital was performed in the presence of the aforementioned fox (see review in the PWS Newsletter No 77 p 14 Autumn 2005).

As a prolific writer on music, Philip Heseltine contributed an article for *The Weekly Westminster Gazette*, on the 28th July 1923, reviewing the Prospectus for the 1923 Proms season. Though one of his works was to be performed that year, unsurprisingly he makes no reference to the fact. He does state that the general level of the programmes is astonishingly high. Commenting on the programming he felt that: *The usual incongruous division of the programme into two parts of unequal length would be less irritating to musicians, both in the audience and in the orchestra, if all the orchestral items were placed in the first half and all the inferior songs with*

pianoforte accompaniment in the second. He also took the opportunity to bewail the minimal inclusion of composers such as Liszt and Berlioz, in comparison to the many performances of works by composers such as Wagner.

Choral music was rarely performed at the Proms during the Newman-Wood era. In the early days Beethoven's 9th Symphony was performed without its choral finale. In fact, other than a single complete performance in 1902, it was not until 1929 that it was performed with all four of its movements intact. It fell to the Halifax Madrigal Society in 1923 to claim the distinction of being the first choir to perform a concert of choral music at the Proms.

This choir was founded by Hamilton Shepley in 1899 by combining the West End Glee Union with the Square Music Society.

In a full and varied programme, over two nights, they presented choral works from Palestrina to Armstrong Gibbs. The Proms concert on the 11th October 1923 included *Corpus Christi*: Warlock's haunting setting of the mystical, 16th century poem. Ian Copley states that for all its brevity it deserves to be regarded as one of Warlock's finest works (*The Music of Peter Warlock – A critical survey*: Dobson, 1979) and according to Constant Lambert, it shared (along with *The Curlew*) the chief place in the composer's own estimation.

It would have been interesting to hear this work performed with such a large choir, which judging from the photograph must be somewhere in the region of 100 voices. The reviewer in *The Musical Times* on the 1st November 1923 summed up the concert simply by saying that *it was a brilliant evening*.

The Halifax Madrigal Society was clearly very accomplished. They had performed before the French President, Armand Fallières, after the Paris International Music Tournament in May 1912. The following assessment of the choir appeared in *The Competition Festival Record* supplement of *The Musical*

Times on 1st July 1912, following their performance of the test piece *Les deux Ménétriers* by Auguste Chapuis *The highly-organized training of the Halifax choir told at every point. The technique was perfect... the six-eight fugal passage on the significant words 'La, la, la,' etc. was sung so delicately and clearly that one might have been listening to the finest string quartet.*



The Halifax Madrigal Society outside the Queen's Hall with Hamilton Shepley (1923)

For the three successive years between 1911 and 1913, they were awarded the blue ribbon at the Blackpool Festival, competing against some of the finest choirs in the country. This achievement had been bought to the attention of King George V and they were invited to sing at a command performance on the 21st November 1913.

The choir of 89 voices travelled to Windsor Castle for an hour long performance, given at 10 pm, before the King and his royal guests from Austria. Among these guests was the Archduke Franz Ferdinand, a name that was to have great significance for the world a few months later. After the performance a crowd of local Windsor residents came to send them off and the choir gave them an impromptu performance of *On Jordan's banks* by Max Bruch, before boarding their train home.

The choir is still in existence today, but was renamed the Halifax Chamber Choir in 1989. They have performed with many a famous singer over the years, including John Coates, Roy Henderson, Owen Brannigan and in a lighter vein with Violet Carson (*Coronation Street's* Ena Sharples).

Performances at the Proms were not limited to Warlock's original compositions but also included transcriptions. One of these, Purcell's Five Part *Fantasia upon one note*, was selected by Sir Henry Wood for a Prom on the 3rd September 1927 following publication, by Curwen, earlier that year. By way of a significant contrast, the first UK performance of Paul Hindemith's *Kammermusik No.2 (Concerto for Piano)* Op.36 No.1 was also given at this concert. The soloist was German Pianist Gerda Nette and Aubrey Brain (father of Dennis) played the horn part.

The same Purcell Fantasia was given a repeat performance by Henry Wood during the 1932 prom season. It was not until the early 1970s that any further performances of the Purcell Fantasias were given at the proms. These include performances by the Serenata of London and the Vellinger String Quartet; the archive does not detail who the transcriber was for these performances.

Warlock's most popular composition, *Capriol*, has been performed six times in all at the Proms. It was first performed on the 29th August 1929, as part of a British composers night. These were a series of concerts where programmes of mainly British music were performed, on Thursdays, as part of a wider BBC initiative to raise awareness of home-grown music. Unfortunately these concerts turned out to have consistently low attendances and the idea was soon abandoned in favour of more mixed programmes. During the 1929 season there were several first performances with some fifteen British composers conducting their own works.

Warlock was somewhat disparaging of the whole idea. In a letter dated 6th August 1929 to Colin Taylor he writes: *On the 29th August I make my first and last appearance as a conductor, when Capriol will be given at the Proms. What a farce this silly 'conducted by the composer' fetish is! One feels that one is merely stuck up at the desk to make people laugh, as though one were a dancing bear*

The full concert programme, performed by the Henry Wood Symphony Orchestra with The English Singers, was typically varied. The inclusion of the Saint-Saëns and Weber was likely to have been a sweetening pill to tempt those not yet totally convinced of the merits of an all British programme:

Stanford: *Irish Rhapsody No. 1*

Lambert: *Music for Orchestra* (Conducted by Constant Lambert)

Warlock: *Capriol* (Conducted by Peter Warlock)

Morley: *Sing wee and chaunt it*

Gibbons: Madrigals and motets Set 1 *The Silver swanne*

Wilbye: *Sweet hony sucking bees*

Delius: *Cello concerto* (Beatrice Harrison – Cello)

Holst: *Mercury, Saturn and Jupiter* from the *Planets* suite

Saint-Saëns: *Suite Algérienne*

Vaughan Williams: English folksongs for chorus

Weber: *Euryanthe Overture*



Programme for 29th August 1929
(Courtesy of the BBC)

In *Warlock: A Centenary Celebration* (pages 236-237), Lewis Foreman summarises the press reviews which appear to have been generally positive in terms of the results.

Sorabji also reviewed the concert for *The New Age* on 12th September 1929: *But the outstanding new work was the Capriol of that accomplished and delightful Proteus-chameleon person, Warlock-Heseltine. The work is cast in a set of ancient dance forms and based on themes from the Orchesographie of Thoinot Arbeau, which was issued a while back under the able editorship of the composer. It is*

a piece of delicate and exact skill, delicious musicianship, with an antique flavour so authentic as to show that here is no mere musical period-furniture snob, but a man who is really a modern incarnation of one spiritually and psychologically 'du temps jadis'. The orchestration was a joy and the composer's apparently wooden conducting did not interfere with his power to get what he wanted

On the 1st September, Warlock wrote to Jelka Delius: *Much against my will, I conducted Capriol (thank heavens one is not expected to sing one's songs in public!); the orchestra was most sympathetic and helpful. Anyway the audience seemed pleased enough and I was recalled four times. But never again!*

In the event he did not have an option as this was to be the last Prom performance of any of his works during his lifetime.

After Warlock's death in 1930, the work appeared regularly at the Proms until 1939. It was then after a long absence of 55 years that *Capriol* was once again

performed. This was at the tribute concert to Constant Lambert, given by the BBC Concert Orchestra, under Barry Wordsworth, on the 12th August 1994. In a review for *The Independent* on the 15th August the composer and writer on music, Anthony Payne, wrote that: *This suffered from being performed in the full orchestral version, a rather unsatisfactory alternative to the perfect string orchestral original, and it reminded us that for all his poetic vision, Warlock never became a fully experienced composer.* Anthony Payne is clearly an admirer of Warlock and has arranged a number of his songs for orchestra (see *Warlock: A Centenary Celebration*). He was clearly not convinced by the orchestration of this version.

A contrasting view of the full orchestral version is given in a letter of the 12th April 1931, when Bernard van Dieren wrote to Colin Taylor to request a contribution to a written tribute he was planning: *There were many exquisite things and technically he had reached an amazing degree of perfection as for instance in the full score of Capriol which is admirably constructed and most beautifully limned. And the orchestration is crystal clear economic and telling and both lovely and powerful in sound. It is all done with so very little apparent effort that it makes one feel all the more unhappy that he gained no confidence but retained his exaggerated notion of the ease with which composers may work.*

Ian Copley (Dobson, 1979), also states that: *The full-orchestral version has perhaps been overshadowed by the version for strings, for it is rarely performed. But it has its own virtues ... The scoring is decidedly idiosyncratic in texture but undeniably brilliant in effect.*

It is interesting to note that all of the Prom performances of *Capriol* have been in the version for full orchestra. This may in part have been selected to take advantage of the larger venue. It seems to me that from a listener's perspective there are some wonderful moments in the full orchestral version. The *Pieds-en-l'air*, for instance, does benefit greatly from the woodwind and horn and this combination appears to me to be truly sublime. My overall impression of the work, however, is that the version for strings appears to offer more stringent textures, and seems to have the potential for a more spontaneous-sounding performance perhaps more in keeping with the work's playfulness and subtle humour.

It may be that the size of the orchestra also has some significance. I recall once hearing a performance of Mozart's *Eine Kleine Nachtmusik* within a programme of orchestral music. The large string orchestra made the work sound rather sluggish and lacking in agility. I wonder whether the same might apply to *Capriol* (but perhaps I'm confusing full with large?). I have to admit to only having heard one recording of the full orchestral version, compared with several for strings. If pressed hard I would have to say I prefer the version for strings, but would certainly like to hear a live performance of the full orchestral version for its rarity value, and to help clarify my own thoughts on the matter.

The BBC should be congratulated for making this valuable resource available in an easy-to-use format and I found the database totally absorbing. In searching for Warlock in the archive it was apparent that his works would have been familiar to Proms audiences at the Queen's Hall, but gradually fell out of favour with the programmers around a decade after his death. The intervention of the Second World War and the deaths of Sir Henry Wood and other advocates of his music, probably contributed to the decline. The archive can be found at the following address www.bbc.co.uk/proms/archive/.

So much for the past, what about the future? Whilst the entries in the archive are of genuine academic interest, it is only through the continued performance of the music that a composer will be truly remembered. The majority of his works, being solo songs, are not suitable for performance in the Royal Albert Hall's auditorium, but will no doubt appear at the chamber venue from time to time. There are indeed some of Warlock's works that could be performed at the main venue. Whilst it is of course true that *Capriol* is now performed quite regularly at concerts around the country, the appearance of this popular work only once in 70 years, at this major international summer music festival, is surely to be regretted and another performance is long overdue.

Other possibilities might include a Proms première of the *Serenade* for string orchestra, or indeed a performance of some of the orchestral versions of the songs (see PWS Newsletter No.84 Spring 2009 p 14). None of the above would be out of place at the Royal Albert Hall in a carefully chosen programme and I hope that it won't be

necessary to have to wait for a future anniversary for the next Warlock performance at the Proms.

I noted with interest, in the autumn edition of the newsletter, Malcolm Rudland's suggestion to Roger Wright, Proms Controller, that he might consider a world première of the orchestral version of *Maltworms* for a Last

Night of the Proms programme before he retires. Whilst I am certain that this would be an admirable addition to any such programme, I do wonder whether, with lines such as: *I stuff my skin so full within of jolly good ale and old*, it might, in this day and age, have to be accompanied by a disclaimer to promote responsible drinking!!

Venue:	Queen's Hall													Royal Albert Hall	Cadogan Hall (Proms Chamber Music)	
Year:	1920	1923	1927	1928	1929	1931	1932	1933	1935	1936	1937	1938	1939	1994	2005	2007
Number of concerts in the season:	2	1	1	2	2	1	1	2	2	1	1	1	1	1	1	1
Songs:																
<i>As Ever I Saw</i> (1918)																
<i>The Bayly Berith the Bell Away</i> (1918)																
<i>Take, O take those lips away</i> (1918)																
<i>Dedication</i> (1919)																
<i>The Singer</i> (1921)																
<i>Late Summer</i> (1921)																
<i>Captain Stratton's Fancy</i> (1921)																
<i>Good Ale</i> (1922)																
<i>Piggiesnie</i> (1922)																
<i>Sleep</i> (1922)																
<i>In an arbour green</i> (1922)																
<i>I held Loves head</i> (1923)																
<i>Though gav'st me leave to kiss</i> (1923)																
<i>Yarmouth Fair</i> (1924)																
<i>The Countryman</i> (1926)																
<i>Ha'nacker Mill</i> (1927)																
<i>The Night</i> (1927)																
<i>My own country</i> (1927)																
<i>The Fox</i> (1930)																
Other works:																
<i>Corpus Christi</i> (1919)																
<i>Capriol</i> (full orchestra version 1928)																
Transcriptions:																
Purcell <i>Fantasia upon one note</i> (1927)																

Table 1

A full account of the history of the Proms can be found in *The Proms – A New History* edited by Jenny Doctor and David Wright, consultant editor Nicholas Kenyon; (Thames and Hudson, 2007).

Articles (continued)

Bernard van Dieren & Heseltine

Following Rebecca Brooke’s article *In Search of Bernard van Dieren* (Newsletter 87), **Brian Collins** explores the musical dimension of BvD’s influence on Heseltine.

Rebecca Brooke’s article in PWS Newsletter 87 (pp 3-11) focuses on locational and other biographical phenomena to answer her own question, “Why did Philip Heseltine believe and champion this man and his music so passionately?” She gets provocatively close to the musical dimension when she mentions Bernard van Dieren’s association with the Schoenbergian circle; this fact alone would have motivated the still impressionable Philip. Undoubtedly van Dieren’s strong personality – which comes over in Brooke’s detailed piece – was a factor too but it is only a part of the story.

Other discussions have addressed the musical relationship between van Dieren and Heseltine. Fred Tomlinson set a ball rolling over 30 years ago in his wide-ranging assessment.¹ Some of what I say here will consequently echo or augment what he wrote but I want to add my own observations and opinions (and, perhaps, stir things up a bit).

When evaluating the impact and lasting importance of van Dieren upon and for Heseltine (not yet really “Warlock” the fledged composer, hence my title) it is essential to comprehend the chronological and creative context. Nothing tangible survives of Heseltine’s output between the juvenile songs of 1911-12 (*A lake and a fairy boat*, *Music when soft voices die* and *The wind from the west*) and the earliest-written sections (1915-16) of what would become *The curlew*. Philip was still heavily under the influence of Frederick Delius. In seeking to emulate him, self-conscious Delianisms – evident both in the early songs and *The lover mourns for the loss of love* – stifled Heseltine’s creative individuality and he was beginning to recognise it. His own description of some of these (lost) attempts, “clotted and sepulchral”,² sums up his frustration and the compositional *impasse*.

Ex. 1: A lake and a fairy boat (bars 1-8)

(Fast: very soft and light: the phrases well marked)

The musical score for 'A lake and a fairy boat' (bars 1-8) is presented in two systems. The first system covers bars 1-4, and the second system covers bars 5-8. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The tempo and mood are indicated as 'Fast: very soft and light: the phrases well marked'. The piano part is marked 'mp scherzando' and includes 'Rea' markings with asterisks. The vocal line includes lyrics: 'A lake and a fai - ry boat To sail in the moon - light clear, And mer - ri - ly we would float from the dra - gons'. The score ends with a 'poco rit.' marking.

Ex. 1 shows the opening of *A lake and a fairy boat* (Thomas Hood). The piano-part sounds OK, tonally flexible and with falling chromatic 3rds in the first bar and related gestures throughout, Delian hangovers all. But the vocal line is contrived, angular: its twists and turns, its melismas (a Warlockian rarity inappropriate and forced here), are untidily festooned across the piano-chords. Phil needed a guide out of this morass; Bernard would be the man.

The connection to Schoenberg would have seemed miraculous. His article about Arnold Schoenberg,³ written when still a teenager and little more than a schoolboy, is one of the first coherent pieces in English about the composer and further demonstrates, through his awareness of AS's theoretical writings, not only Heseltine's voracious appetite for knowledge but the breadth and diversity of his reading. He would always exhibit a taste for the *outré* and the extreme. One can view his enthusiasm for Early Music – largely ignored by contemporary musicologists and performers – in this way despite his undoubted and widely recognised expertise. The more outlandish or exotic the compositional result the better, a predilection that encompassed composers from Carlo Gesualdo (antique and so now acceptable) to Leo Ornstein (still radical and risky).

Several writers comment on the quality of van Dieren's education, its selectiveness or, indeed, its elusiveness – "... something of a mystery" according to Denis ApIvor.⁴ BvD's whole aspect, then, would have been more attractive than that of any better-known composer; he was a free spirit akin to Delius, someone who didn't subscribe to what Heseltine perceived as the unimaginative ordinariness of composer-dullards however respectable, an artist unencumbered by institutionally taught procedures who had evolved an idiosyncratic *modus operandi*. He was a godsend, the ideal tutor.

We do not know what form the tuition took. "Tuition" is probably the wrong word; I can't imagine Heseltine completing formal exercises in species counterpoint, as Beethoven was made to do by Haydn and Albrechtsberger, had BvD even been able to teach them. Is it not reasonable to guess that Philip learned by examining van Dieren's compositions, discussing them with the composer before going on to assume and replicate features of them, as had also been his practice with Delius's music? Evidence can be found in the detail of pieces that survive from this time – and these precede the later, more familiar

products of the Irish year, the Winthrop Rogers songs. I'm thinking primarily here of the *Folk-song preludes*⁵ (his only composition for solo piano) and the *Saudades* songs but could include *The water lily* and, although it dates from a couple of years later, *The cloths of Heaven*; they were written at this time but it would be years before they achieved publication, decades in the case of the last two.⁶

The piano pieces arose from a deliberate decision on Heseltine's part to parallel van Dieren's *Netherlands melodies* of 1917.⁷ The harmonic language of the *Preludes* is more developed, however, and they are better crafted. While Delius might have been a starting point for both composers, Heseltine's assimilation is more skilfully articulated. In making a comparison I'm inclined to regard van Dieren's efforts as clumsy: the harmony suffers as he concentrates upon making the counterpoint work. The *Preludes* have a greater formal integrity, are better structured, make better logical sense. In the end Warlock was as critical of them as he was of much of his output even if he was looking back at them from a distance of several years; a selection appeared in print⁸ but the doubts remained.

There are some graphical similarities between items in the two sets. BvD can use regularly sized notation for the tune and a smaller version for other material. *Melody VIII* demonstrates the procedure (Ex. 2). Compare it visually with Ex. 3, an extract from the first of the *Folk-song preludes*.⁹ (And Warlock would use exactly the same device in his *Christmas homage to B-V-D* dated "December 24 1924", a chromatically harmonised version of *The first Nowell*. The melody and an introductory phrase derived from it are written at normal size; everything else is in smaller notation.¹⁰ A section of this appeared in *Kan Nadelik*, the longer of the Cornish carols.)

Other elements are apparent in these two examples. I'll come to the matter of unbarred staves in a moment. But play if you can, however slowly, both of them (or get someone else to do it for you). Despite its fussy writing does not the van Dieren example sound ... well, ordinary? The conflicts (false relations) at the end of the *Prelude* are striking and the contrasting motifs set against the melody are more credible to my ears than those in the *Melody*. Look no further than the largely stepwise, parallel motion of the notes in the upper-stave chords which makes for a smooth transition one-to-the-next.

Ex. 2: Netherlands melodies VIII (complete)

Semplice e tenere Tempo comodo

p

pp *p*

pp *mp* *p*

Ex. 3: Folk-song preludes I – Cholla mo rùn (closing bars)

(Very slow)

p *poco rit.* *a tempo* *dim.*

pp

14 *quasi cresc.*

The rejection of bar-lines (which also occurs in *Melody III*) is not unique, of course. Other composers had done the same: in the 1890s Erik Satie was writing piano pieces that eschewed their use (the *Gnossiennes*, the *Sonneries de la Rose+Croix* and others) and Heseltine, alongside his encounter with van Dieren, had studied Renaissance works that preceded their general adoption. The practice allows, encourages even, a freedom from regular metre and pulse. There are figures in the van Dieren example that can be heard as a kind of notated *rubato*, then. Warlock too adopts the practice; sometimes the usage is overt and obvious: the outer movements of the *Saudades* songs (*Along the stream* and *Heracleitus*) have no bar divisions.

In an earlier article, when identifying the thematic basis of the first *Prelude*,¹¹ I wrote that there is in this movement, too, an improvisatory quality to some of the rhythmic and melodic devices that characterise the piece and that this is totally in keeping with Scots traditions. On this basis, I suppose that the whole movement (and some of the others) could have been written in free time, sans bar-lines, and with irregular metres similar to those witnessed in the *Netherlands melodies*.

Along the stream is one of Heseltine's finest achievements. It is worthy of Peter Warlock himself and even outdoes some of that pseudonymous composer's output. Because of the point in time under discussion I'm still making the distinction between the two personae, you see, but I think it is one of the finest works either of them composed. It owes so much to BvD ("The best piece that van Dieren never wrote," I was told)¹² but, as had been the case with the *Folk-song preludes* in the context of the *Netherlands melodies*, Heseltine gets inside BvD's methodology and imbues it with a credibility, an accessibility, that I don't think the latter ever truly achieved. It is one of the most modernist pieces in the canon; it is also, *Heracleitus* apart, something of a one-off. Its radical style represents an extreme he would not repeat; that said, it is possible to identify features that would rematerialise in later pieces. There'll be more on this in due course, I promise! Meanwhile it's worth comparing, if only visually, extracts from *Along the stream* and van Dieren's *Ich wanderte unter den Bäumen* of 1918 (and therefore written only shortly after Heseltine's piece).

Ex. 4: Saudades I – Along the stream (conclusion)

(Andante) *pp* *ppp* *molto più lento*

On - ly the long - drawn sigh — Of wa - ry voi - ces

whis - per - ing: — Fare - well!

pp *ppp* *ritenuto al fine* *pochiss.* *sfz* *ppp*

Rec. * Rec. *

Ex. 5: Ich wanderte unter den Bäumen (first vocal entry)

(♩ = c. 60)
p *ma con molto suono*

Ich wan - der - te un - ter den Bäu - - - men, mit
 mei - nem Gram al - lein, da kam as al - te
 -- cen do Träu - men und schlich mir in's Herz hin - ein.

ppp *cres* *L.H.* *R.H.* *mf* *f* *poco più f* *quasi subito p mf f ff meno f* (etc.)

Notice the extraordinary attention to detail in both songs – the intricacies of the part-writing (including the sporadic, temporary introduction of additional lines); the consequent layout; the reliance on niceties of phrasing, dynamic and attack.

Ich wanderte... can be regarded as the paradigm of a van Dieren song. The text (Heine) is fluidly set with the stanzas separated by instrumental statements, mini-

fantasias that both punctuate and amplify the words. Similar episodes introduce and conclude the song giving it all a particular shape. These are not mere breathing spaces; they are commentaries, much more significant events than any mechanical opportunity for the singer to re-focus.

Where's all of this leading? It's a fair question; a lot of what I've done so far goes over ground that many

readers will already have trodden although I've tried to put some meat on the bones of earlier arguments (including my own) and I hope the juxtaposition of the notated examples has been useful. Bernard van Dieren's reputation has not been treated kindly by the passing of the years. I trust I'm not being unkind if I say that I don't find that surprising. Compare his style with that of Heseltine/Warlock (at different stages of his career); the latter's is finer, more assured, makes more sense, and it is this that renders it more accessible despite the technique being very similar. But it is that very technique that is so crucial to Heseltine and, once he had taken it up, he personalised and developed it, thereby recognising its value for the rest of his life. I can believe that he made van Dieren the sole beneficiary of his will as much in

nuances – not just the linear shapes but the general, forward impetus. Do you recognise it? Take a short break here; an espresso and a pastis will activate and lubricate the mental cogs (or reward your perception).

You've spotted it: these are the closing bars of *Sleep*, one of Warlock's best known and most aesthetically satisfying compositions, but not as you might have come to know them. *Sleep* is often proclaimed to be PW's archetypal, quasi-Elizabethan song. But it isn't anything of the sort; it's actually Warlock's take on van Dieren for the little instrumental coda/fantasia that we have here (whether for piano or strings doesn't matter) is that same van Dierenesque characteristic that was pointed out in relation to *Ich wanderte...* (and the horizontal drive and its associated metrical freedom have already been

Ex. 6: *What's this? (conclusion)*

gratitude for what he had learned from his friend as out of mere, financial generosity. It is van Dieren more than anybody else who magicks Heseltine into Warlock. And it must be re-stated that van Dieren's influence continues to be significant beyond these early encounters.

So, let me be provocative! Allow me an intrigue! I have left Ex. 6 untitled; some of you will recognise it instantly but I've played around with the graphics to cloud the issue a little. Notice the van Dierenesque fingerprints, the textures, the peculiar counterpoint, the harmonic

referred to in other, related contexts). If you have it to hand, look at the published version of *Sleep* and you'll see that these last bars are printed in constant, simple-triple time (three beats to the bar); but by typesetting them the way I have here, I've tried to indicate their true heritage. The words (John Fletcher) require that the phrasing is irregular – some of it makes considerable demands on the singer's breath-control as a consequence – and Warlock changed the metre throughout in the familiar version, actually prefacing the song with the instruction "To be

sung as though unbarred, *i.e.* phrased according to the natural accentuation of the words, especially avoiding an accent on the first beat of the bar when no accent is demanded by the sense.” So my subterfuge above wasn’t so fanciful after all, was it?

Some of what Warlock found in Early Music chimes with what was happening in the compositional *mélange* that he assembled from Delius, van Dieren, Bartók *et al.* and made his own. Nevertheless, I’ve always been uncomfortable with the view that Warlock wrote neo-Renaissance music because of what he studied and I don’t accept the glib description that he was an Elizabethan born into the wrong era or some such tosh. This overworked tittle-tattle has been churned out unquestioningly – unthinkingly – by one encyclopædia-hack after another and it has become as much a part of the erroneous Warlock story as Gray’s amateur psychoanalysis. The real evidence is there for all to see. I’m not just making nice distinctions here; I think that we need to stand to one side, look afresh and then reposition some of the pieces in the jigsaw in order to understand more fully what made Peter Warlock, the composer, tick.

Notes

- 1 Warlock and van Dieren, Thames Publishing, 1978.
- 2 This phrase, originally applied to some choral pieces of 1916, has become a part of the Warlockian legend. I am, therefore (and once again) particularly grateful to Dr Rhian Davies for both sympathising with my failing memory and tracking down the actual source for me. Warlock wrote to Cecil Gray from Cornwall dating his letter in the appropriate language “Seythes dèdh Mís Ebral” (*i.e.* 7th April 1918). He writes, *inter alia*, of his settings of two “hymns” to Cornish texts, saying that they “bear no resemblance to the clotted and sepulchral works of which I was guilty some eighteen months ago”.
- 3 P A Heseltine: *Arnold Schönberg*, The Musical Standard, 21 September 1912, pp 176-78.
- 4 Denis ApIvor: *Bernard van Dieren*, Composer, Spring 1987, pp 1-5.
- 5 The title is given in block capitals on the cover and on page 1 but, on both occasions, with the hyphen.
- 6 *The water lily* appeared in *8 songs by Peter Warlock* (Thames Publishing, 1972). Page 2 of this volume has, indeed, a © date of 1972 but an annotation of mine in pencil reads “Which was not to be published until 1979!”. Was this an aberration on my part? Much water (sans the lily – or, indeed, the rose – but alongside many other liquids) has passed beneath the Bridge of Legend meantime; perhaps someone could clarify this? *The cloths of Heaven* appeared in this, pre-*Sick heart* manifestation in Vol. 1 of the PWS Edition of 1982. Its compositional history is complicated. In *A Peter Warlock handbook* vol. 1 (Fred Tomlinson, Triad Press, 1974 rev. Michael Pilkington, PWS, 2008) the date of composition is given as 1919, hence my comment above. However, in his *Preface* to that 1982 Volume, Tomlinson gives the date of composition as 1916, a fact duplicated in the *Handbook* p. 32 (1974) and p. 34 (2008). See Pilkington’s prefatory note on p. 4, vol. 1 of the *New Peter Warlock Critical Edition* (Thames Publishing, 2004).
- 7 The first page of the score (OUP, 1927) has this title but, on the front cover, it is given as ‘Netherland melodies’ (in block capitals).
- 8 Augener, 1923 (five movements – others composed but no longer extant).
- 9 There is a misprint in the Augener edition: in bar 14 the melodic rhythm on the second crotchet is printed as semiquaver-dotted quaver-demisemiquaver meaning that the bar doesn’t add up; it should be as given here.
- 10 This was printed *facsimile* by Thames Publishing in 1974 alongside Bernard van Dieren’s *The long barrow* (a setting of words by Bruce Blunt), a tribute to Warlock after his death.
- 11 Newsletter 46, p. 10.
- 12 Informal conversation, date and other details now forgotten (?c. 1989/90).

Articles (continued)

Bernard van Dieren and Jeanne de la Motte – were they related?

Rebecca Brooke's article *In Search of Bernard van Dieren* (Newsletter No 87) has prompted **Frank Bayford** to look into BvD's ancestry.

Preamble:

Rebecca Brooke's fascinating article *In search of Bernard van Dieren* (PWS Newsletter 87, Autumn 2010) contains a statement that has given me cause for thought. It says that van Dieren was the great, great grandson of Jeanne de La Motte-Valois, one of the major players in the notorious 'Affair of the Diamond Necklace', a scandal which rocked France in the mid-1780's. Miss Brooke has skilfully summarised the main accepted facts of that murky business and so I do not propose to re-relate it here. An excellent book *The Diamond Necklace* by Frances Mossiker (Victor Gollancz Ltd 1961) explores the whole subject with commendable thoroughness.



King Henri II of France
(1519-1559)

It is my understanding that Jeanne de La Motte had no children that survived beyond early infancy. For van Dieren to have been her descendant it would have been necessary for her to have borne at least one child that survived to maturity and itself produced issue.

This aspect of van Dieren's ancestry was related, as Miss Brooke correctly states, in Osbert Sitwell's *Noble Essences* (MacMillan, 1950). It goes on to affirm that because of his descent from Madame La Motte, van Dieren was also descended from her ancestor, Henri II, King of France, of the House of Valois. If true, this would have given the composer an enviable, but much diluted, inheritance of Royal blood. So, how authentic are these claims? Jeanne herself is a good starting point for an investigation.

Jeanne de La Motte – parents and ancestry:

She was born Jeanne de Saint-Rémy de Valois, on 22nd July 1756, the eldest daughter of Jacques de Saint-Remy, Baron of Luze and of Valois, and his wife, who as Marie Jossel had been the daughter of the concierge of the Baron's chateau at Fontette, near Bar-sur-Aube. An older brother, Jacques, and two younger sisters, Marianne (or Marie-Anne) and Marguerite, were Jeanne's siblings.

Although the family was by then impoverished and the estates much reduced, the Baron possessed documents which

gave credence to the claim of his descent from Henri II. After her father's death and her mother's desertion of the family, Jeanne and her youngest sister, Marguerite, were reduced to begging, but she never forgot her Valois ancestry; indeed this Royal blood was to pervade and influence her thoughts, her letters and her actions in her aspiration to the rank of her noble Valois name.



Jeanne de La Motte-Valois

In 1775, Hozier de Sérigny, Judge-at-arms of the French Nobility, certified her genealogy to be correct. In Frantz Funck-Brentano's *The Diamond Necklace* (in H. Sutherland Edwards's authorized translation, pub. John MacQueen, 1901), it is given in detail:

Henri II, by his mistress Nicole de Savigny, had an illegitimate son: Henri de Saint-Rémy (recognized and legitimized) who, by Chrétienne de Luz, had a son:

René de Saint-Rémy who, by Jacquette Bréveau, had a son:

Pierre de Saint-Rémy de Valois who, by Marie de Mullot, had a son:

Nicolas-René de Saint-Rémy de Valois who, by Marie-Élisabeth de Vienne, had a son:

Jacques de Saint-Rémy; he was the father of Jeanne.

Did Jeanne possess a title?:

Although she is often referred to as 'Countess', she had no right to such a rank. The recognition in 1775 of her royal descent merely gave her the title of 'Mademoiselle de Valois', together with an annual pension of 800 francs d'or. At the same time her brother Jacques was recognized as Baron de Valois and her surviving sister Marianne was awarded the title of Mademoiselle de Saint-Rémy; both siblings were given the same pension of '800 francs d'or'.

The title of 'Countess' was assumed shortly after her marriage on 6th June 1780 to Nicolas Marc-Antoine de La Motte, who in the marriage register at Bar-sur-Aube is described simply as 'Esquire' (*Ecuyer*). The newly-married couple soon started signing themselves as 'Count' and 'Countess', a quite illegal annexation of nobility that later biographers seem to have accepted without question.

That local people and traders at the time seemed to have accepted it as well was probably due to the fact that there were actually two unrelated La Motte families in the province – one was that of Nicolas de la Motte which descended from minor nobility; the other La Mottes were of ancient noble lineage and high standing. Undoubtedly people confused the two families, and that made it easy for Nicolas and Jeanne to succeed in their deception.

Children of the de La Motte marriage:

Exactly one month after the wedding, entries were made in the register of the parish church of Saint Mary Magdalene at Bar-sur-Aube of the baptisms of Jean-Baptiste and Nicolas-Marc, referring to twin sons '*born to Nicolas La Motte, King's Cavalryman, and Jeanne de Valois, his wife*'. Tragedy followed almost immediately, for within a very few days of their baptism, both infants died. It is obvious that Jeanne must have been heavily pregnant at the time of her marriage. Although she and Nicholas had experienced 'moments lost to love' soon after the time of their first meeting, there is a possibility that he was not the father of the short-lived twins. This does not alter the fact that these children could not provide a descent from Jeanne to van Dieren.

In Funck-Brentano's book there is mention of a supposed miscarriage in December 1783, when Jeanne pretended to faint from weakness and hunger in the antechamber at Versailles of Madame Elisabeth, Louis XVI's sister. Afterwards, at her lodgings in the Hotel de Jouy, she is supposed to have told her footman, Deschamps, that if Madame sent any of her servants to ask after her health, then he was to say that she had suffered a miscarriage and had been bled five times. These were untruths, of course, and all part of her subterfuges to draw attention to herself and elicit sympathy from persons of quality and influence. To some extent however, she succeeded, for in the following January her pension was increased to 1,500 francs, at the request of Madame Elisabeth.

To my knowledge, no other 'fruits of her marriage' have been identified. A document exists that seems to support this. After her conviction for her part in the Diamond Necklace affair, she was branded and imprisoned.

Somehow she managed to escape and fled to London. On the 23rd August 1791, she died there after sustaining terrible injuries caused by a fall from a third floor window of her lodgings two months earlier. During that time she was cared for at the house (near Westminster Bridge) of a Mr. Warren, perfumer by trade. When she died, Warren wrote to 'Count' de La Motte in Paris saying: *I had your wife buried in Lambeth Churchyard, but reserve the right for her family and friends, if they are so disposed, to erect a monument over the remains of the most affectionate Wife, Sister and Friend that ever lived.*

The word 'Mother' is not mentioned, surely implying the absence of any known children. The husband, Nicolas de La Motte remained in France and later wrote his own memoirs, which were published in 1858, twenty-seven years after his death in 1831. On the basis of what others have written of his later life, there seem to be no references whatsoever to any surviving children of the de La Motte marriage.

It is possible that Jeanne may have had an illegitimate child prior to her marriage, but again none of the many writings about her appear to record such an event, unless of course she and the father had arranged for some well-kept secret adoption of the infant.

There is another reference that implies that she had no offspring, for in Funck-Brentano's book a footnote to Chapter VIII mentions a mansion at Bar-sur-Aube:

By an interesting coincidence the house is now inhabited by a direct descendent of Henri 11 and Nicole de Savigny, Mile. Olivia de Valois, belonging to the elder branch of the family, whose younger branch terminated with the heroine of this narrative [i.e. Jeanne de La Motte], with her two sisters and her brother.

A descent from one of Jeanne's siblings, rather than from Jeanne herself, can probably be ruled out. Her brother Jacques, Baron de Valois, entered the French Navy, attained officer rank and received the King's own decoration of the Royal Cross of St. Louis. He was in command of the frigate *Surveillante* when he died on 9th May 1785 at the age of thirty. There is no record of him ever begetting children. Her sister Marianne entered a convent and also was childless, so it seems. The youngest sister, Marguerite, died of smallpox at the age of four.

Osbert Sitwell's mention of van Dieren in *Noble Essences*:

I think that Osbert Sitwell's words about van Dieren should be examined carefully. They appear in *Noble Essences, or Courteous Revelations* (Macmillan, 1950), the fifth and last volume of his autobiography *Left Hand, Right Hand!* Sitwell describes it as a 'Book of Characters' and he devotes individual chapters to such people as Wilfred Owen, Lytton Strachey and Walter Sickert. He allocates five pages to van Dieren in the first chapter, 'Portfolio', and his assessment of the composer is totally favourable. There are such positive phrases as *altogether exceptional nature, His manners were fine, his look of high breeding, the clear working of his intellect, Everything about him was rare, fine, unusual.*

Of the ancestry, he states: *By birth, van Dieren came of a noble Dutch family, though French blood too flowed in his veins, for he was the great, great grandson of Madame de Lamotte de Valois* In the following sentence he writes: *Through this ancestress van Dieren descended illegitimately from Henri II.*

There is a very important 'however' that must be mentioned. Sitwell introduces the passage about van Dieren by stating that his brother, Sacheverell Sitwell, *has written of him elsewhere with such understanding that I am obliged to paraphrase what he has written ...* When examined carefully, Sacheverell Sitwell's words convey something slightly but significantly different from his brother's about the French ancestry business.

Sacheverell Sitwell's *The Hunters and the Hunted*:

This work was written in the concluding months or years of WWII and was published in 1947 by Macmillan. Three pages (126-128) are devoted to van Dieren. Sacheverell states that he first met the composer at Jacob Epstein's home in Guilford Street and that Epstein *had told us that besides being a musician and a Dutchman, van Dieren looked like a Frenchman of ancient family.*

My underscoring isolates the important phrase – he merely *looked like*, not actually was a Frenchman of ancient family. A few sentences later, the La Motte connection is mentioned: *Van Dieren was, I believe, a*

great, great grandson of Mine La Matte Valois. Again, my underscore draws attention to the important words *I believe*. Sacheverell does not claim that the ancestry was an established fact.

What are the reasons for these slight but significant discrepancies between the two accounts? Perhaps Osbert simply read Sacheverell's words to be true and so van Dieren became in actuality part-French and a descendant of Jeanne. It must be remembered though, that both brothers did know van Dieren personally and van Dieren might well have told Osbert about these 'facts' of his life, which Osbert then passed on to Sacheverell. Both books were written some years after van Dieren's death in 1936 and many more years after the occasion when both brothers had first met him through Epstein, in 1913 according to Osbert's *Noble Essences*. Had the passage of time 'adjusted their memories'?

If the information did come from van Dieren, then perhaps we should ask how he himself came into possession of it. Was it passed down to him from one of his family, possibly his mother, who had a very French-sounding name? In Alastair Chisholm's book *Bernard van Dieren - an Introduction* (Thames Publishing 1984), she is identified as Julie Françoise Adelle Labbé, who was born not in France but in Utrecht in 1852. Her mother's maiden name was Rembges, and that seems to be all that is known about the maternal side of his family. It is interesting to note that Alastair Chisholm quotes Osbert Sitwell's description of van Dieren from *Noble Essences* but does not include the passage about the de La Motte ancestry. The Chisholm book also includes, as Appendix I, a memoir by Sacheverell Sitwell, which is quite different from his writings in *The Hunters and the Hunted* and also omits any reference to Jeanne de La Motte.

Other writers on van Dieren:

In the article on van Dieren that Denis ApIvor wrote for *Composer* magazine (No.90, Spring 1987) all that is said about the mother is that she was of French extraction, but born in Utrecht – nothing about Jeanne. There is no mention of Jeanne in either of Cecil Gray's two books *A Survey of Contemporary Music* (OUP, 1924) and the

autobiographical *Musical Chairs* (Home and van Thal, 1948), both of which do have substantial references to van Dieren. A similar absence is noted in Fred Tomlinson's *Warlock and van Dieren* (Thames Publishing, 1978). Surely these writers with their knowledge of our fascinating subject would have mentioned such an important fact about his origins if it had been known to be true?

There is an intriguing reference in *British Music of Our Time*, edited by A. L. Bacharach and first published by Penguin Books in 1946. Chapter 15, entitled Mixed Gallery and written by Edward Lockspeiser, devotes a page and a half to van Dieren and states that he was born in Holland of Dutch and Irish parents. Was this a mere error on Lockspeiser's part? It remained unaltered in the revised edition of the book published in 1951. In Ian Parrott's *The Crying Curlew* (Gomer, 1994) the author states that van Dieren was of mixed Dutch and French blood, but adds in brackets after the word 'French' 'Scholes says Irish'. Had Lockspeiser gleaned his information from Scholes, I wonder?

A generation for identification:

If however the facts are true and the relationship of van Dieren to Jeanne is that of great, great grandson and great, great grandmother through his mother's side, then one ancestral layer in between assumes historical importance. It would mean that one of the composer's four maternal great grandparents would have had to have been a child of Jeanne de La Motte, and one whom history seems to have overlooked. The time interval between them is just about possible, especially if one of the intervening line happened to be male (compared to women, men have a longer time for breeding purposes), but one does wonder if an extra 'great' has somehow been omitted.

A letter from Peter Warlock (Philip Heseltine):

Bearing in mind the friendship between Warlock and van Dieren, it is possible that something about the de La Motte ancestry might have passed between them during conversations or perhaps in their letters to each other. The comprehensive index to Barry Smith's edition

of Warlock's collected letters does not, so I understand, include a reference to La Motte. However, one letter does include a fascinating but brief reference to a very interesting character.

Writing on 14th November 1919, Warlock (as Heseltine) first mentions an operation that van Dieren had

undergone recently, then goes on to say: *My only anxiety was on the score of the pain you might still have to suffer, but nothing could shake my firm conviction of your eventual recovery. I believe you are Cagliostro after all and will outlive all of us your friends!*

In the above quotation the underscoring of *are* indicates Warlock's own stressing of that word. It is the invocation of the name Cagliostro that I find so intriguing.



Cagliostro

Count Alessandro di Cagliostro:

Seer, sage, alchemist, dabbler in the occult, provider of elixirs of life, healer, friend of mankind; witness to the launch of Noah's Ark upon the waters of the Flood; present at the Marriage at Cana; present at the Crucifixion after having previously walked with Christ on the shores of Lake Tiberias and there warned Him about Judas; a visitor to Africa where he had seen a city ten times the size of Paris; initiated into the mysteries of the Temple of Solomon.

On and on go the claims for him and by him. He was an enigma to his eighteenth century contemporaries and to later writers about him. His true identity may have been one Giuseppe Balsamo of Palermo, but Frances Mossiker wisely reminds us that this seems to have been based upon statements, made in a single anonymous letter sent to the Paris Police in 1786, which *Anonymous* claimed to have gathered from an uncle of this Balsamo. A document which contained an example of Balsamo's handwriting now seems to be untraceable in the Paris Archives, so present-day handwriting experts no longer have the chance to compare it with known examples of Cagliostro's script to see if he and Balsamo happened to be one and the same person.

So, why does the appearance of his name in the Warlock letter interest me? Well, Cagliostro was one of Jeanne de La Motte's co-accused in the Diamond Necklace trial.

They had met and each possessed a mutual distaste and distrust of the other. It was Jeanne who had accused Cagliostro of complicity in the theft, mainly because he was a friend of Cardinal Louis de Rohan, the main dupe in the theft of the necklace and another of the co-accused.

Warlock's letter gives Cagliostro's name without qualification, implying that both he and the recipient were well aware of his identity. Does the reference to van Dieren *outliving all his friends* refer to Cagliostro's supposed centuries of existence, or does it even imply that van Dieren was a re-incarnation of Cagliostro? The emphasized 'are' almost hints at this. Indeed, Sacheverell Sitwell in *The Hunters and the Hunted* wrote that van Dieren *had the appearance of, and was dressed like, an alchemist of the sixteenth century* – and alchemy was an interest attributed to Cagliostro!

Had Warlock and van Dieren previously discussed the mysterious time-traveller and, during their conversation(s), had the subject of the Diamond Necklace case ever been raised? From there it would have been a very short step to the name of 'Countess' Jeanne de La Motte. Was it then that van Dieren might have mentioned his 'Valois blood' in claiming her to have been his ancestress? I do not know, but I hope that I have indicated a *possibility*.

Conclusions and questions:

There is no doubt that Jeanne de La Motte was descended from Henri II of France, by a mistress, and that the line possessed titles and lands. Jeanne herself had no right to the title of Countess, which was assumed shortly after her marriage, but at the time it was accepted without question.

There seem to be no issue of the marriage that survived beyond infancy. Because of this, claims that van Dieren was her descendent should be questioned, and his maternal genealogy investigated, especially at the great grandparent stage.

Finally, how did the idea/claim start? Did van Dieren tell the Sitwell brothers about it (I do not know how otherwise they could have obtained such information) and if so, what was his proof? Was it a family tradition, with or without documentary evidence? Or was it a mere 'imagining'?

Coda:

Perhaps the final 'comment for thought' should be left to van Dieren's great friend and admirer, Cecil Gray, writer, critic and composer. In Pauline Gray's book about her father, *Cecil Gray – his life and Notebooks* (Thames Publishing, 1989), there are several mentions of van Dieren, but one is particularly interesting. Gray had contemplated writing a book about him, in the way that he had already done about Warlock, but had never got round to doing so. In Notebook 8 appears the following paragraph, which needs to be quoted in full for readers to make up their own minds about the final sentence and in particular the words that I have underscored.

'In music, as in painting, some subjects are too beautiful for effective treatment. Magnificent mountain scenery and lovely folk-songs are alike recalcitrant to artistic treatment. The same applies to the art of biography. The difficulty which I face in attempting to write about van Dieren consists chiefly in the fact that he is too good to be true.'

What do those last seven words imply? Somehow, to my mind, Gray has succeeded in adding to the enigma surrounding van Dieren and his life.

Acknowledgment:

With grateful acknowledgements to the following publishers and authors for the brief quotations from the works indicated:

The Collected Letters of Peter Warlock – ed. Barry Smith (The Boydell Press, 2005)

The Diamond Necklace – Frantz Funck-Brentano (John McQueen, 1901)

Noble Essences – Osbert Sitwell (Macmillan & Co. Ltd, 1950)

The Hunters and the Hunted – Sacheverell Sitwell (Macmillan & Co. Ltd, 1947)

Cecil Gray: his life and Notebooks – Pauline Gray (Thames Publishing, 1989)

The Diamond Necklace – Frances Mossiker (Victor Gollancz Ltd., 1961)

The Crying Curlew – Ian Parrott (Gomer, 1994)

My many thanks go to John Mitchell for his invaluable help with Internet searches, 'accenting' my final typescript, and patience in answering my multitudinous queries.

Articles (continued)

Cecil Cope ARCM, LRAM, FTCL (Bass/Baritone) 1909-2003

Cecil Cope is one of the soloists on the Divine Arts Historic CD released in 2009. His daughter **Elizabeth Sheen** explains how the recordings came about and also provides an outline of her father's career.



Above: Cecil Cope, circa 1952. Right: Trevor Anthony (bass) at Elridge for the recording of the original 78rpm shellacs, and in the background, W J Turner (poet), circa 1940.

My sister and I have been trying to track these old 78's, as we think our father destroyed his old copies, having had a friend put them onto some cassette tapes. We were thrilled to discover this CD but rather sad that very little was known about our father and of course that there was no photograph of him! We were also very pleased that Giles Davies said such nice things about his singing! He often included the Peter Warlock song, *Sleep*, in his recitals, it was one of his favourites. It was sad that the war really put an end to his career, as after



six years in the Army, it was hard to regain his place in all the groups he sang with – and he had to keep his wife and daughters fed!! Here are a few biographical notes that might be of some interest:

Cecil Cope was born in Lichfield in 1909 and was a chorister at Lichfield Cathedral from 1918 to 1924, in which year he moved to Rochester, Kent. In 1927, at the age of eighteen, he

My father, Cecil Cope, sings the *6 Nursery Jingles* by Warlock on the recently released 2 CD Divine Arts Historic Recordings. These were digitally re-mastered from the original 78rpm shellac records, which my father made in 1941, with colleagues from Westminster Abbey. They were made by the Joint Broadcasting Committee, to be sent to the troops in neutral countries to boost morale! W. J. Turner, the poet and writer, organised the recordings, which were made at a private house in Eridge, Sussex. There must have been at least twelve discs and they included a variety of songs, from R. Vaughan Williams' *Watermill*, Armstrong Gibbs' *Ann's Cradle Song*, Butterworth's *Is my Team Ploughing* and then all kinds of Folk Songs and Community Songs. The accompanist for these songs was the eighteen year old Noel Mewton-Wood, who later came to Exeter, where my father was in charge of the Music Department at St Luke's Teacher Training College, to give a recital. The quartet, from Westminster Abbey, were Harry Barnes, Stephen Manton, Bill Brown and Trevor Anthony.

became a Lay Clerk at Rochester Cathedral, the youngest Lay Clerk in the country. It was here that he began to learn repertoire from the cathedral organist, Charles Hylton-Stewart, who introduced my father to the glories of English Song, Lieder and, most interestingly, folk song. He also began giving him solos in the services and in local concerts. I think he knew instinctively that his voice was suited to Oratorio, Lieder, and recital songs rather than to Opera, and anyway he preferred this repertoire. My father became a real champion of unaccompanied folk songs, influenced greatly by the work of Ralph Vaughan Williams and Cecil Sharp, both of whom he worked with. He simply worshipped R.V.W. and his own compositions were greatly influenced by him, though he managed to find his 'own voice.' I have been looking through two huge box files of programmes which date from around 1927 and I am just staggered at the enormous repertoire that he had even at this young age. Having been a chorister and Lay Clerk must have given him a wonderful ability to sight read.



St Albans 1936. Cecil Cope (centre with crown) in the leading role of Ralph Vaughan Williams' *King Cole*.
On his left (behind the lady in white) is Arnold Foster (conductor) and then R.V.W.

In 1929 Cecil won the Ada Lewis scholarship to the Royal Academy of Music and in the same year was appointed to Rochester and St. Paul's Cathedrals. Despite having been turned down initially on account of his age, letters from the Dean of Lichfield and a Canon of Rochester persuaded the authorities to change their minds! He only stayed at the RAM for one year because they wanted him to sing Opera, to which he was not attracted, feeling his voice and temperament were not suited to it. So he was told he would either have to sing Opera or hand in his scholarship. He did the latter!

During his time at St Paul's (1929-35) he began to get some solo work there; Christus in the *St. Matthew Passion* and the Bass solos in the *B Minor Mass*. His musical life increased and he formed a Male Voice Quartet, the Temple Quartet, which sang at various Dinners and the Samuel Pepys Club etc. My sister, Helen, told me something the other day, which I had never heard before! It seems as if my father must have had a reputation for getting groups of singers together as he had a wide range of musical connections. He told Helen that one day, as the service was ending in the Abbey, a tall imposing figure walked up the aisle to the choir and asked for him. The other choir members had whispered to him that it was William

Walton! He asked my father if he could get a male quartet together to sing some of the music he had written for the film of *As You Like It*, (Laurence Olivier, as Orlando). My father did so but sadly was unable to sing in it himself due to a previous engagement. He was also responsible for helping Charles Kennedy Scott get the large choir of 100 voices, taken mainly from the Oriana Madrigal Society and the A Cappella Singers, for the first British performance of Faure's *Requiem*, conducted by Nadia Boulanger. This was a Royal Philharmonic Society concert. I have a short letter of thanks handwritten by Nadia Boulanger, which we think must have been passed to my father because of his part in forming the choir. He and my mother both sang in this performance and I remember they often said that any one of the players and singers would have *laid down their lives for her!* Thirdly there was the group who came together to record the songs for the Joint Broadcasting Corporation, although they only sang the Community songs, my father sang the majority of the rest.

In 1934-35 Cecil sang with the BBC Chorus and then the BBC Singers alongside Peter Pears, with whom he became and remained good friends. Cecil was asked during this time to join the New English Singers, founded by Cuthbert Kelly. He believed that he must have been asked

through Peter Pears. Everyone who heard Cecil sing used to comment on the beauty of his tone and excellent diction. He also had the gift of connecting with his audience and could put a simple folk song across with simplicity or humour, depending on the subject! You can hear this on the CD of the Warlock Jingles.

Cecil left St Paul's in 1935 and went to Westminster Abbey. He always maintained that the reason for this was because he had tired of singing under the great dome with its eight or nine seconds echo! He began singing lessons with Charles Kennedy Scott at Trinity College and sang with his Oriana Singers. He performed a solo group of unaccompanied Folk Songs at their Wigmore Hall concert, for which he received a very good critique in *The Daily Telegraph*. He also taught singing at Trinity and Morley Colleges at this time.

In 1940 Cecil toured Italy with the English Singers, three months before Italy came into the war. At this time he was also one of the Lay Clerks who stayed at Westminster Abbey overnight to deal with any emergencies caused by bombs and incendiaries. We have a diary of the two months he did this prior to joining the Army, which he did in 1941 and he remained with the Royal Artillery and Royal Education Corps until 1945. He then returned to London only to find that his place in the singing world had been filled by others and was reluctantly forced to rethink his next steps.

In 1946 he was appointed County Music organiser for Devon, during which time he and his wife and two daughters lived at Dartington Hall at the invitation of Imogen Holst. So he was able to sing there as well as help Amateur music making all over the county. In 1949 he was appointed Senior lecturer at St. Luke's Training College in Exeter, where he formed an a capella group called The Exeter Elizabethan Singers. During these years he was an Examiner for the Associated Board of Music and he also went on several tours of Canada as

one of a team of Adjudicators sent over for three months to adjudicate Solo Singing and Choirs at Festivals across the country. As the tour went on there were less adjudicators per Festival and a wider range of classes. In Regina he adjudicated everything; Piano, Strings etc.



Cecil Cope conducting 'with fire', circa 1954

1958 saw a move to Glasgow, where he was appointed Principal Singing Teacher at the Royal Scottish Academy. He and his wife were not happy in Glasgow after their very full life in Devon, so in 1961 he applied for the job of Head of Music at a large co-educational Rudolf Steiner school, *Michael Hall* in East Sussex, where he spent the

next fifteen years until his retirement in 1974. Here he founded an Adult Choir and so was able, with the school senior choir, to perform the *St. Matthew Passion* each Easter. He was so loved by his choir, even though he could be very strict and even angry at times, when they didn't put enough into it, or look at him!!

He taught singing all his life, even after his retirement and with failing eyesight. He had also composed consistently from an early age and many of his works were published by Boosey and Hawkes and the Oxford University Press. Most, sadly, are now out of print. Whilst at *Michael Hall* he composed works for the children, including several operas with libretti by his wife Nellie, who was in her own right an accomplished musician, playing the viola and piano.

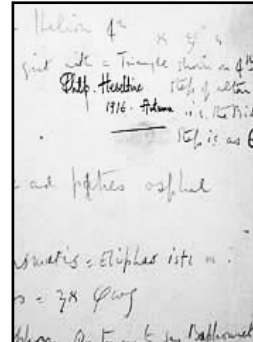
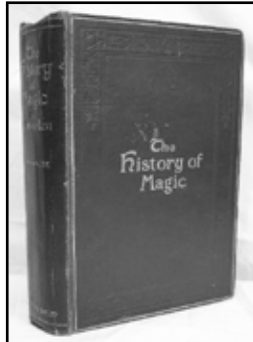
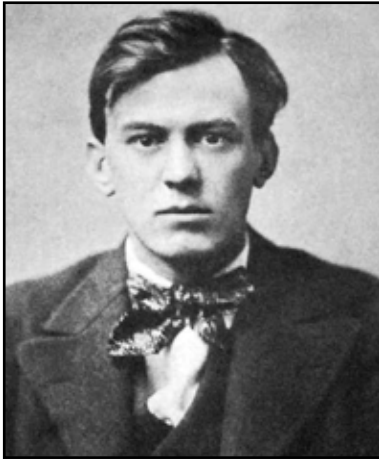
These are the bare outlines of such a rich and wonderful musical life, but we, his family, and many others feel sad that he has never been truly recognised, so it was very pleasing to read the flattering notes accompanying the Historic Recordings CD by Giles Davies. We are hoping that we can track down the other 78 rpm records and find a way to have them digitally enhanced.

The PWS Newsletters are very interesting and I found another connection with my father in the Autumn edition No. 87! Paul Carr was a pupil at *Michael Hall* and had his first lessons in composition from my father, probably in 1970!

Articles (continued)

A new Warlock/Crowley link ... perhaps?

Did Warlock and Crowley ever meet? **John Mitchell** looks at some new evidence.



Left: Aleister Crowley (1875-1947) as a young man.
Above: PH's copy of Lévi's *The History of Magic*.
Above right: the front paste-down with PH's inscription surrounded by Crowley's esoteric jottings.

Warlock's involvement with the occult has recently been written about in some depth by Barry Smith (whose excellent article, in two parts, appeared in Newsletters 85 and 86). Whilst we know his association with such occultists as Hester Dowden and Meredith Starr is based on recorded fact, there has always been conjecture as to whether he ever had any direct contact with the most notorious character in that field, Aleister Crowley. Although Warlock and Crowley's names have been linked occasionally, as Barry Smith noted in his 1994 biography,¹ there is no convincing evidence (at least then) that the two men's paths ever crossed.

USA member Darryl Bradley has recently drawn our attention to something, which, although far from being conclusive, does at least carry a tentative suggestion that Warlock and Crowley may have had some dealings with each other. This took the form of an internet announcement² (2008?) by Powell's Books that they had for sale a volume that was once owned by Warlock. The book in question was Eliphas Lévi's *The History of Magic* and it is clearly inscribed "Philip Heseltine 1916 -Autumn". We know from various Warlock letters that (a) he did indeed possess a copy of the book, and (b) thought highly of it at the time as it gave ... *one a digest of a certain line of thought through successive ages which could not be followed otherwise without recourse to a multitude of books in many different languages.*³

However, from the vendor's viewpoint the key selling point was that the book had subsequently been owned by Aleister Crowley, and as it contained copious annotations in his hand (as can be seen here, these even appear on the front pastedown encircling Warlock's inscription!), it was judged to be of great value to Crowley

aficionados – \$11,666.11 worth of value to be precise! There are some interesting issues of provenance in regard to the book, and the vendor records that it is known to have had several owners. From our point of view the intriguing question is how was the ownership-transfer between Warlock and Crowley effected?

It would be easy and convenient to assume simply that Warlock must have known Crowley, with their friendship

being such that the book was simply given as a gift to a fellow enthusiast of the occult. Maybe, at the end of the day, this could well be the most likely scenario, but what can't be definitely established is whether there were any other owners of the book between Warlock and Crowley. It's worth recording here that we know Warlock lent this book out at least on one occasion, for in his letter to Robert Nichols (from Dublin, dated 14th December 1917) he makes the request ...*If you have my Eliphas Lévi still, you might send it over to me. A great book, isn't it?* This is the last time Warlock mentions it in his letters, and it must remain a moot point as to whether Nichols did indeed return the book as requested.

There's no absolute proof here that Warlock and Crowley had been friends or acquaintances at one time, but on the other hand can we readily accept that the handwriting of Warlock and Crowley on the same book is merely coincidence – a case where readers are left to draw their own conclusions... ?

¹ *Peter Warlock – The Life of Philip Heseltine*, OUP 1994, page 129

² which can be viewed at: <http://www.lashtal.com/nuke/PNphpBB2-viewtopic-t-3192.phtml>

³ Letter from Philip Heseltine to Colin Taylor dated 27th September 1917

Acknowledgment goes to Darryl Bradley and Barry Smith who provided the materials which form the basis of this short article.

[Ed. A review of Paul Newman's book, *The Treggerthen Horror: Aleister Crowley, D.H. Lawrence and Philip Heseltine in Cornwall, which touches on this subject, will appear in the Autumn edition of the PWS Newsletter.*]

Articles (continued)

How I First Came Across the Music of Peter Warlock

From the East Riding of Yorkshire, **Roy Kaye** describes his early experiences of appreciating music and his subsequent delight in discovering Warlock's work.

Peter Warlock did not come into my life until I was 47 years old. This is when I first discovered the song *Yarmouth Fair* and shortly afterwards, *Piggiesnie*, *The Contented Lover*, *Sleep* and *Good Ale*. I was introduced to these last four by a local tenor. I had mentioned *Yarmouth Fair* to him, he invited me to his house where we spent a convivial afternoon singing these songs around his piano.

I have loved music all my life although I never learned to play the piano. My father, in his younger days, played first violin in a local orchestra at Castleford, Yorkshire, but rarely played after he married. I was brought up in the village of Methley, near Leeds in the West Riding of Yorkshire. This is a very large village and is reputed to be the second largest in England. Cottingham is said to be the biggest and is situated near Willerby, East Yorkshire, where I now live. When I was about six, I joined the choir of St Oswald's Church, Methley. In the Waterton Chapel adjacent to the choir stalls were the wonderful tombs and statues of Lionel Lord Welles, who had been killed at the battle of Towton in 1461, and the Savile Family, who would later be Earls of Mexborough, the local gentry. One famous monument to Charles Savile and his wife Aletheia is the work of Peter Gaspar Scheemakers (1691-1785). He also created the monument to William Shakespeare in Poet's Corner in Westminster Abbey. One bonus from singing in the choir was that we were paid. Two endowments had been made and in 1947 I was paid seven shillings (35p today) by the choirmaster 'Curdy' Arundel from this legacy; quite a large sum to a boy aged nine! I think this was paid twice a year. The church also featured in a programme about the author Alan Bennett, who admired the tombs and gargoyles. They were also an inspiration to Henry Moore, who lived in nearby Castleford. My mother, who is 102, attended school with him. The hymns made a great impression on me, especially *The Day thou gavest Lord is ended*. This lovely hymn, by John Ellerton, sung to

the tune *St Clement* first awakened in me a love of music, which has never left me. A large house over the road from the church – *The Cedars* – was where Sir Edward Elgar frequently stayed when he attended the various Leeds Music Festivals. The house was owned by Mr H. C. Embleton, who was a personal friend of Sir Edward and a famous mining engineer and music enthusiast.



Roy Kaye circa 1947

I was very fortunate to pass my Eleven Plus Exam and this qualified me to attend Normanton Grammar School, which had been founded in 1592. This wonderful school was a 'beacon of light, hope and promise' in what was a predominantly mining and railway town. I now lived in Normanton and attending the grammar school gave me my chance to succeed in life. It was unfortunately closed later for political reasons by the Labour Party who controlled the local education authority. Whilst at the school, the music master Donald Addy, a 'touchy bespectacled man' was determined to foster an appreciation of classical music in his reluctant pupils. I remember that he played records of

Beethoven's *Egmont* overture and Schubert's *Rosamund* for three weeks in succession. By the end of the second week I appreciated the music and I have loved both works ever since. I also sang in the school choir and I well remember singing *Rolling down to Rio*, words by Rudyard Kipling and tune probably by German.

I sang in church choirs until I was 21 and then my career required me to move around the country. I did not take up singing again until I was 43 and by then I was married and had a family. At this time I had been promoted to the post of Chief Port Health Inspector and was responsible for running the Hull and Goole Port Health Authority, which can perhaps be described as a Maritime Environmental Health Department.

What brought me to singing again was seeing a performance of *The Gondoliers*. The husband of the deputy headmistress at my wife's school, was in the Hull

Savoyards, who were performing the show. Afterwards, whilst having a good meal and too much wine, I said, in a moment of abandon, that I would love to sing in a show like the one I had just seen. Things happened quickly then. I had an audition, which I passed by singing a hymn. The next thing I knew the curtain was going up at the New Theatre and I was serving champagne in my dress suit and white dicky-bow! Suddenly, all was light and we launched into the opening chorus of *The Merry Widow*. I was hooked on the experience.

After singing in such shows as *Orpheus in the Underworld*, *The Mikado*, *Merry England* and *Die Fledermaus*, I thought it would be a good idea to have some singing lessons. The second singing teacher I visited – Jill Havler – decided that I should enter the Hornsea Music Festival. She also decided that I was not a baritone but a tenor. The set song was *Yarmouth Fair* by Peter Warlock and that was my introduction to his songs.

Early one Saturday morning in July 1985, after several months of trepidation and singing practice, I found myself on the stage in a Methodist Church school-room with two eagle-eyed adjudicators watching me carefully. The pianist was poised for action. I launched myself into the song and got through it. At the end, the audience miraculously applauded. I was awarded 82 points, with the comment ‘A clear voice and easy delivery’. This was my first experience of the thrill of entertaining an audience. Following this initial foray, I entered Hull and Hornsea Musical Festivals most years. Warlock songs again were featured in the set pieces. I enthused about the delightful words and difficult but extremely effective piano accompaniments of *Milkmaids*, *In an Arbour Green* and *Captain Stratton’s Fancy*. All these songs are so quintessentially English. I always liked *Milkmaids* and delighted in the suggestive words and the images they engendered. Also, having a well established enthusiasm for Bass, Ruddles County Bitter and other

good ales, I could not help but feel enthusiastically at one with *Captain Stratton*. This was further enhanced by the fact that my work required me to wear a maritime uniform, with the three gold braid rings and laurel leaves a of a Commander. On a few occasions, I was awarded a cup for singing and I also tried the intricate art of duetting such things as *Excelsior*, *The Moon Hath Raised*

Her Lamp Above from *The Lily of Killarney* and *Tenor and Baritone*. Recently I have experimented with *The Death of Nelson* and currently I am trying to perform *My Own Country*. I am fortunate to have been accompanied by several outstanding pianists especially Mrs Dorcas Leather and John Boxall. Hull and the surrounding area has a particularly good and active music scene.

In 1986 I decided that I should expand my musical experience by joining the Hull Bach Choir. I attended an audition where they said tenors were in short supply. I was accepted and became a member. I started with *L’Allegro, il Penseroso ed il Moderato*. I was delighted to be acquainted with this lovely Handel

work, which is based on poems by Milton and Charles Jennens. Singing in it gave me one of the most delightful musical experiences imaginable. Under the expert and inspired hand of Anthony Ford, the Musical Director, I have now taken part in most of Handel’s Oratorios, as well as music by Bach, Haydn and Purcell. Anthony, being ever one for expanding our repertoire has enabled me to sing rare works by Lully and Monteverdi, to name but two.

One of the highlights of the choir is the annual Christmas Carol Concert in the ancient Hull Charterhouse. Again, as well as the old familiar carols, we do the less well known ones, which makes for a magical start to Christmas. A particular favourite is Warlock’s *Bethlehem Down*.

Since I retired in 2002, I have been a member of The Swanland U3A Choir. We have not sung any Warlock yet, even though we often do madrigals and part songs, but I



Roy Kaye circa 1996

am working on it. I have also purchased *Some Little Joy* the DVD about Warlock by Tony Britton. I cannot say that I approve of his lifestyle, but he certainly was a character!

To enhance my knowledge of Warlockian songs, I first of all purchased a CD of his songs by Benjamin Luxon with David Willison on piano. Containing 32 songs, it greatly improved my knowledge of his compositions.

Following this came the Neville Marriner CD containing, amongst others, *Capriol* and Butterworth's *A Shropshire Lad*. *Capriol*, based on Arbeau's *Orchesographie* (1589), I often play *Capriol* together with Ottorino Respighi's *Ancient Airs and Dances*, Suite 3. Then came the CD which introduced me to *The Curlew*, as sung by James Griffett. I

understand that in Scottish legend the curlew is a goblin which is said to use its curved beak like a pair of tongs to carry off wicked people at night. This was quite a revelation because of its doom-laden atmosphere, but is nevertheless a masterpiece. Following on from this, I purchased a Chandos Record containing Warlock carols and songs, together with *Songs of Springtime* and *Phyllida and Corydon* by E J Moeran, his close friend who shared his cottage at Eynsford. Quite by chance today, I listened to the Radio4 play *Moeran's last Symphony*. It is rather tragic that he too committed suicide, but in his case, by jumping off a pier in an Irish seaside resort.

My final CD was the splendid Peter Warlock Complete Solo Songs for Voice and Piano *Warlockathon* by the students of the Royal Academy of Music Club. This splendid CD contains all Warlocks' songs (123 in number). I was quite charmed to discover the alternative version of *Yarmouth Fair – The Magpie*. I can well imagine singing this at a musical festival. It would be very entertaining to watch the expressions on the faces of the adjudicators – some of whom can be rather proper ladies.

A particular composer with whom Warlock is associated is Bela Bartók. His *Concerto for Piano and Orchestra No 3* is a most lovely work and I have to be grateful to Warlock for his promotion of this composer.

In the 1950s I became the proud owner of a James Captain motor cycle. Unlike Warlock I was not prepared to ride it in the nude! I also had a Morris Minor convertible, NLJ623 *Little Nell*. This conveyed me from Reading where I was then working to West Yorkshire at weekends. This was my first car so I have fond memories of it, especially driving to Yorkshire in winter with the hood down wearing my duffle coat.

My next step along the Warlockian journey was to join the Peter Warlock Society. Quite when I joined escapes me. It may have been around 1994. However, I wanted to find out more about this intriguing self-taught musical genius and his circle of friends. The very fact that Warlock was acquainted with so many characters in the 1920s and 1930s supplies sufficient subjects for fascinating articles in the PWS



Drawing of the HBC for the 2008 season of concerts, courtesy of Jackie Lukes

Newsletter. These I find most meticulously researched and written, so well that Simon Heffer of the *Daily Telegraph* must no doubt express delight that wordsmiths of so exacting a standard are still alive and kicking!

I look forward to receiving each newsletter, but have often had a pang of regret that I could not join fellow members of the PWS at their London and Southern England "jaunts" to the Antelope and similar venues. I note also that the *PS Tattershall Castle* was the venue for the PWS's 2010 AGM. This vessel used to be one of the Humber ferries and I remember it well.

It was therefore with much pleasure that I found myself at *The Taps, The Ilkley Moor Vaults Pub & Dining Room*, in the company of Malcolm Rudland, Mike Walters, Donald Bunce, James Griffett and Michael Graves, attending a most welcome PWS Regional Social lunch. The food was excellent and the conversation lively, interesting and informative. I had finally met up with some of my fellow Warlockians. Believing that the idea of a photograph had been abandoned, I took my leave of the party, only to discover later that a photograph had indeed been taken. I hope however to be in the next photograph!

Auction

The Grand Warlock Auction: Part 14

The Warlockiana of Carey Blyton (1932-2002) has been donated to the Society for auction. Our auctioneer is **John Mitchell**.

I am pleased to announce yet another instalment of the Warlock Auction (which, incidentally, has been a feature of most Newsletters since 2003). As always I am very grateful to those who have donated their 'Warlock Wares' to be auctioned as a fund-raiser for the Society, and on this occasion our thanks go to Mary Blyton, who has recently handed over to me the Warlockiana of her late husband, Carey.

By way of briefly recapping on part of the Cliff Watkins article in Newsletter 86 (page 14), Carey Blyton played a not insignificant part in the early years of the Society, being heavily involved in the blue plaque being placed on the Eynsford cottage in May 1969. I first got to know him in 1974 when, as a somewhat nervous, prospective private music student, I turned up at his home in Swanley, Kent. Whilst waiting on tenterhooks in his library/music room for him to appear, I spotted **Lot 46** amongst his books, upon which discovery I knew we were going to get on famously. And we did!

I propose to conduct the auction as before and the same rules apply as previously. I won't repeat these here: anyone not having access to Newsletter 73, where the Rules are set out, should contact me. I will then provide the relevant information. As a reminder, when placing a bid always state the absolute maximum you are

prepared to pay for an item – up till now experience has shown that successful bidders quite often obtain lots for less than this figure. Overall the condition of the items is generally very acceptable, and as a rough guide I have categorised them as:

VG = very good: G = good

If you would like more specific information on the condition of any item(s), I am happy to discuss individual requirements by post:

John Mitchell, Woodstock, Pett Bottom,
Canterbury, Kent CT4 5PB;
telephone: 01227 832871, or
e-mail: mmitchelljohn@aol.com

All bids should be sent to me, either by e-mail or letter (not 'phone or fax), and must be received by midday on 30th June 2011. Any questions about all aspects of the auction should be directed to me, i.e., **not** to the Newsletter Editor.

Abbreviations:

PW = Peter Warlock; ELCB = item rubber stamped "Ex Libris Carey Blyton"; NDJ = No dust jacket; MB = minimum bid

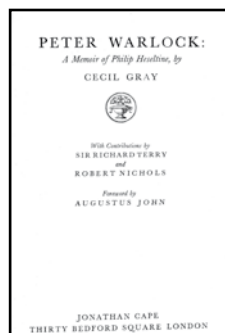
The Grand Warlock Auction: Part 14

Lot List

Lot 46

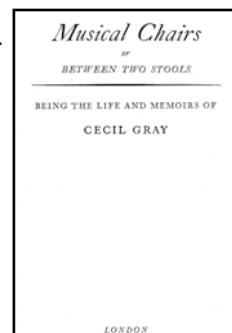
Peter Warlock: A Memoir of Philip Heseltine by Cecil Gray (Jonathan Cape 1934). A controversial book, but also a good read – your Warlock Library won't be complete without a copy! First edition.

NDJ, ELCB, G MB £10.



Lot 47

Musical Chairs or between two stools – the life and memoirs of Cecil Gray (Home & Van Thal 1948). Contains quite a few references to PW. First edition, NDJ, ELCB (also inscribed in ink: "D.S. Amos 1952"), G MB £6.



Auction

The Grand Warlock Auction: Part 14 (Continued)

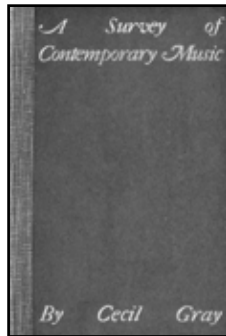
Lot 48

Down among the Dead Men (and other essays) by Bernard van Dieren (OUP 1935). Nothing about PW in this one as far as I recall, and a somewhat weighty read at 270 pages! First edition, NDJ, ELCB, G (although slight minor damage to spine on back cover). MB £8.



Lot 49

A Survey of Contemporary Music by Cecil Gray (OUP 1924). No mention of PW in this one either, but there is a 19 page chapter devoted to Bernard van Dieren. First edition, NDJ, ELCB (but also inscribed in ink: "In return for many musical days. E.H.G."), G MB £5.



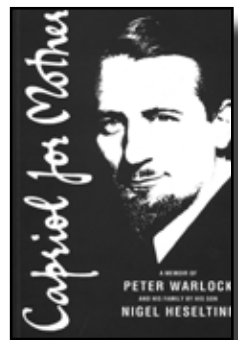
Lot 50

Carlo Gesualdo, Prince of Venosa – Musician and Murderer by Cecil Gray and Philip Heseltine (Kegan Paul, Trench, Trubner and Co., Ltd. 1926). Gray was responsible for the biographical sections, whilst PW concentrated his contribution on the music (where the examples appear in his distinctive and exquisite hand). First edition, NDJ, ELCB (but also inscribed in ink "Per Lindfors" – bit of a guess at the surname here!), G MB £10



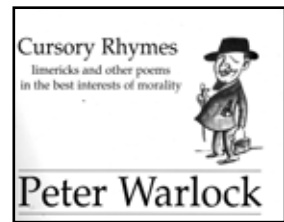
Lot 51

Capriol for Mother – a memoir of Philip Heseltine by Nigel Heseltine (Thames Publishing 1992). Although published less than 20 years ago, this item is less commonly available now. Like Lot 46, this Memoir (of his father) is also a bit controversial, albeit for different reasons. Paperback. Inscribed by the author in ink: "Carey Blyton from Nigel Heseltine". VG MB £12.



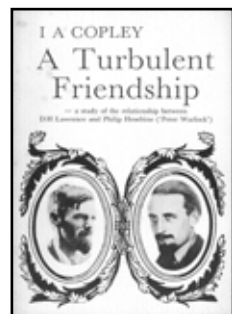
Lot 52

Cursory Rhymes: limericks and other poems in the best interests of morality by Peter Warlock. Only 100 copies of this spirally bound volume were printed privately for the Peter Warlock Society in 2000 – and when they appeared then they sold like hot cakes! Running to 131 pages, it is prefaced by contributions from Brian Collins, Fred Tomlinson and Pat Mills. Contains some Strong Stuff – NOT one for the Faint Hearted ("You probably wouldn't want your servants to read this one..."). This copy is No.69. G MB £10.



Lot 53

A Turbulent Friendship by Ian Copley (Thames Publishing 1983). A 32 page booklet, being a study of the relationship between DH Lawrence and PW. VG MB £5.

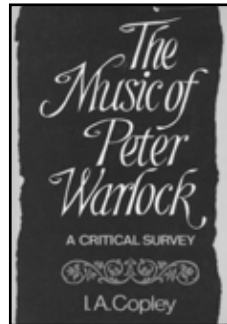


Auction

The Grand Warlock Auction: Part 14 (Continued)

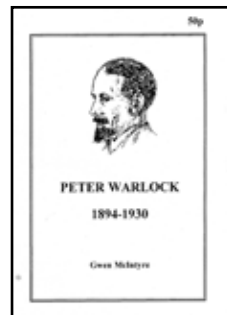
Lot 54

The Music of Peter Warlock – a Critical Survey by Ian Copley (Dennis Dobson 1979). Hardback edition with dust jacket
G MB £12



Lot 55

Peter Warlock (1894-1930) by Gwen McIntyre. This 15 page booklet was produced by the Farningham & Eynsford Local History Society in 1996. Contains a few PW snippets probably not available elsewhere.
VG MB £2

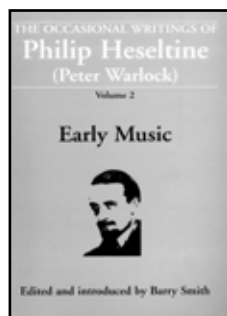


Lot 56

The Occasional Writings of Philip Heseltine (Peter Warlock) – edited and introduced by Barry Smith. *Volume 1: Musical Criticism (1)* (Thames Publishing 1997). Paperback of 162 pages.
VG MB £9.

Lot 57

The Occasional Writings of Philip Heseltine (Peter Warlock) – edited and introduced by Barry Smith. *Volume 2: Early Music* (Thames Publishing 1998). Paperback of 168 pages. VG MB £9.



Lot 58

The Occasional Writings of Philip Heseltine (Peter Warlock) – edited and introduced by Barry Smith. *Volume 3: Musical Criticism (2)* (Thames Publishing 1998). Paperback of 162 pages. VG MB £9.

Lot 59

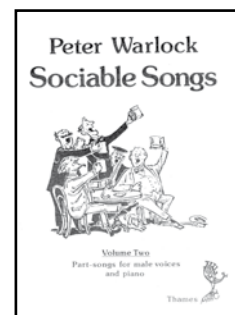
The Occasional Writings of Philip Heseltine (Peter Warlock) – edited and introduced by Barry Smith. *Volume 4: Miscellaneous Writings* (Thames Publishing 1999). Paperback of 117 pages. VG MB £7.

Lot 60

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

Lot 61

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



Remember, all bids should be sent to me, either by e-mail or letter (not 'phone or fax), and must be received by midday on 30th June 2011. Any queries should be directed to me, **not** to the Newsletter Editor. My contact details are in the text above and also on the front cover of the Newsletter.

Obituary

Malcolm Smith (1932 – 2011)

Malcolm Rudland



For those who remember Malcolm, there will be a celebration of his life on Thursday 30 June 2011 at 1pm at the Henry Wood Hall, Church Square, London SE1. (see p 42). No invites are being sent out, just turn up.

For those who do not remember Malcolm, he was one of the most omnipresent figures in British Music since the second world-war. He had been a member of the Warlock Society since 1993, and many an AGM was enlivened by his presence. At our last one in 2010 aboard the p.s. *Tattershall Castle* on the Embankment, he proposed a joint AGM with the Delius Society, and I am sorry it has taken so long to effect a compromise to his idea that Malcolm will not be around to witness the maturation of it; a joint meeting with the Delius Society on Wednesday 30 November this year (see p 43) when Roderick Swanston will talk on *Becoming Delius, becoming*

Warlock. Malcolm's attendance at our Gloucester AGM in 2001 was captured by Andrew Bax in his sketch on the back page of Newsletter 70 (featured here), when we attempted to recreate Warlock's nude motor-cycle ride down Crickley Hill! Details of the AGM itself were written up on pp 2–6 in Newsletter 69.

Born in Bromley, he was one of the few people, like Eileen Mills, wife of our founder, Pat (see obituary on p.26 of Newsletter 79) who was born and lived their whole lives in the same house, and where he looked after his father until his death in 2003 four months before his 100th birthday. Malcolm was educated at Bromley Grammar School, and first worked at his local theatre before gaining employment at Lloyds Bank in Piccadilly. After National Service in the RAF in Malta in 1952, he returned to be drawn into music management, firstly as chairman of the LSO club, and from 1969, for nearly 30 years, as manager of the hire library at Boosey & Hawkes.

There is no one involved in the machinery of British Music Making in the second half of the twentieth century that did not know of him. He was to be found at every significant British Musical Event until his death. He collected signatures and stamps of many musical occasions, and attended every Three Choirs Festival for 55 years. He motivated Novello's to change their mind to publish Anthony Payne's reconstruction of Elgar's Third Symphony, and was very proud to have been made a Vice-President of the British Music Society.

As a socialite, he cultivated an Air-Commodore's moustache, and founded and organized 30 ROMEOs, which the *Independent* obituary quoted as *Retired Old Musicians Eating Out*. I had always been told the R stood for 'randy', but on either count I was never invited, though having once seen the guest list, I can vouch it was very impressive.

Malcolm was a wild raconteur of musical stories, and once at a dinner party with the Delius Society on a jaunt in Denmark (to celebrate Delius's visit to the inventor of margarine!), Malcolm was holding forth as usual when one Delius member, who did not know him, leaned over to me and asked 'Who's that Alf Garnett of the music profession over there?'

Reviews: Concerts

Sociable Songs and Cod-pieces: the lighter side of Peter Warlock Peter Warlock's 116th Birthday Concert

Thursday 11 November, Amaryllis Fleming Concert Hall, RCM. **Michael Graves** was there.

Eric Crees and Nigel Black (directors)

RCM Brass Ensemble

Singers from the RCM

Luke Williams: baritone

Arrangements for ten-part brass ensemble by Eric Crees

This Warlock Birthday Concert is the first the RCM have offered since the RAM first offered a concert for Warlock's 91st birthday in 1985, and the PWS is pleased to welcome the RCM into its circle of hosts promoting the society's now annual Warlock birthday concerts.

The opening paragraph of the programme notes declared: *A programme of music reflecting the lighter side of Peter Warlock devised by Eric Crees. Audience Participation is obligatory where musical notation is given. Each of these items will be rehearsed first, with the audience seated.* There were indeed seven pieces of musical notation in the programme, so the audience was in for a good sing-song.

The first half of the concert consisted of the sociable songs *Jillian of Berry*, *Maltworms* with AP (ie. *Audience Participation*), *Captain Stratton's fancy*, *One more river* with AP, *Mr Belloc's fancy* and *The countryman* with AP. Threaded within these were the first two *Cod-pieces*, 'Dance' and 'Orientale'. The second half began with an arrangement for brass ensemble of *Capriol*, followed by sociable songs *The toper's song* with AP, *Piggisnie*, *Good ale* with AP, *The lady's birthday*, *Peter Warlock's fancy* and *The cricketers of Hambledon*, both with AP. Again woven within was the third *Cod-piece*, 'The old codger' with the fourth, 'Beethoven's binge', concluding the concert.

I have to say from the start that the arrangements of these songs and pieces for brass ensemble were excellent. Unfortunately, however, the volume of the brass ensemble was so excessive that the baritone soloist, Luke Williams, was almost completely drowned out despite apparently having use of a basic microphone and PA (Public Address) system. I may be wrong, but the system I saw looked to me as if it was one designed for spoken announcements rather than the sophisticated 'uncoloured' volume enhancement necessary for classical music performance.

I do not know if the musicians had adequate rehearsal time in the Amaryllis Fleming Concert Hall. Judging

by the performance I doubt it. But if they had, then it was clear that little attention, if any, had been given to determining appropriate performance requirements with regard to the correct balance of sound. It was even difficult to hear the choir.

The second half was marginally better than the first, however, as the PA system appeared to have been tweaked up a little. But I am unsure why the brass players needed to be so loud! Interestingly, in the December edition of *BBC Music Magazine*, the British trumpet virtuoso Alison Balsom was quoted as saying ... *you don't have to play really loud. The much more interesting thing is to learn to be able to control it* (the trumpet) ...

Despite this obvious and critical difficulty, baritone Luke Williams played and sang his part valiantly, adding a splendid theatrical element to his performance with gestures, raised tankard and some staggering! He maintained a consistently high quality of musical performance, particularly excelling in the tortuous *My lady's birthday*, where not even a single hint of hesitation nor slip-up was detected!

Those cognisant with the songs selected for the programme will note that reference to drink occurs in practically every one. Good though these songs are, they do represent one particular aspect of PW's 'lighter side'. I wonder if Eric Crees will continue to produce these expertly crafted arrangements for other Warlock songs? I hope so. It was refreshing to see *Capriol* within this programme, which was conducted with assurance and authority by Nigel Black, despite his admission to not considering himself a conductor. It proved to be one of the better brass performances of the evening. With regard to Eric Crees's conducting of the other pieces and songs, I confess to having been two bars into several of them before I was sure of the tempo!

I had mixed feelings about the evening. It was certainly great fun, especially for those familiar with the songs, with ample opportunity to sing along in the various choruses. It was just such a pity that the cavernous acoustics of the Amaryllis Fleming Concert hall were not ideally suited to the intimate nature of Eric Crees's realisations of Warlock. Perhaps a smaller venue might have given Luke Williams a better chance to project his voice over a tamed brass ensemble?

Reviews: Concerts (continued)

Warlock at *I Fagiolini's Christmas Dinner*

6 December 2010, The National Centre for Early Music, York. **Jennifer Bastable** braved the icy blasts.

By 'eck, it were co-old oop No-orth (and I says that as grew up there): -9°C, to be exact. Nonetheless, six members of vocal ensemble I Fagiolini appeared before a capacity audience in St. Margaret's Church in York, at the National Centre for Early Music. To commence at the conclusion: this was a wonderful concert, a varied programme of *a capella* music introduced, informally and most informatively, by the group's director and male alto, Robert Hollingworth.

The first half of the concert comprised music from the Continent, dating mainly from the Renaissance, and ranging from the imitative and neatly acted *Das G'läut zu Speyer* [*The Bell-Ringing at Speyer*; Ludwig Senfl] to the well-known and unshakeably serene *Es ist ein Ros' entsprungen* [*There is a rose sprung up / Lo, how a Rose e'er blooming*; Michael Praetorius]. A Mediæval element was provided by mezzo-soprano Clare Wilkinson, in her exemplary rendition of the Marian chant *O virga ac diadema* [*O branch and diadem*; from the *Symphonia armonie celestium revelationum – Symphony of the Harmony of Celestial Revelations* – of Hildegard of Bingen]. Whilst the singer's technical poise and clarity of tone and diction were exceptional, I fear that even so fine a performance did not alter my increasing conviction that Hildegard (together with the 'school of ...' cronies who would have written a significant proportion of what is now attributed to Hildegard herself) was inclined to drivel at excessive length. Timeless meditation is one thing; self-indulgent maundering quite another.

Off my hobby-horse and back to the first half of the concert, however: which ended with *La Justa* [*The Joust*; Matheo Flecha], a quirky bit of story-telling from the court of sixteenth century Valencia that owes much to Clément Janequin's celebrated programmatic chanson *La Guerre / La Bataille de Marignan* [*The Battle of Marignan*]. The battle of which Flecha wrote was a grand joust between Satan and Jesus that could sit happily within a mummer's play, or as a Monty Python sketch.

The second half of the concert began with two items demonstrating the remarkable change in the sound of English music that took place over a mere 50 years, from the late flowerings of the Mediæval carol form to the characteristic fluency of Tudor polyphony. Strangely, for a specialist early music ensemble, the group opted to sing the first item *Quid petis o fili* [*What seek'st thou, o son*; Richard Pygott] in modern Latin and English,

thereby losing the benefit of the edge and plangency of reconstructed 'old' English pronunciations. The second item, *Attollite portas* [*Lift up your gates*; William Byrd] was in remarkable contrast to Pygott's writing and was, indeed, so triumphal in performance that the tenor over-blew his voice somewhat, lending an unfortunate braying sound to his final notes.

A giant leap to twentieth century France followed, with a performance of the chamber cantata *Un Soir de Neige* [*A Night of Snow*], Francis Poulenc's settings of four poems by the surrealist poet Paul Éluard.

Considering the complexity of the words, these are remarkably short pieces. Quintessential Poulenc, however, and expertly performed: although, to be ultra-picky, I should note that one of the singers produced a most distractingly obtrusive and un-French glottal stop in the first piece.

And then there was Warlock ... Four carols, introduced by the ensemble's baritone, Eamonn Dougan: *I saw a fair maiden*, *The Rich Cavalcade*, *Bethlehem Down* and *Benedicamus Domino*. Performed one-to-a-part, by a mature ensemble of experienced voices, the harmonies and structure were most wonderfully clear. A group of stunning performances, I thought, particularly that of *The Rich Cavalcade*: whilst I suspect that nothing on earth will make this composition sound other than difficult, in I Fagiolini's hands it was exquisitely beautiful as well.

To finish – an encore in intent, if not in programming – an arrangement by Roderick Williams of Frederick Silver's parody *The Twelve Days after Christmas*. Splendidly silly.



I Fagiolini
(Photo: Eric Richmond)

Reviews: Concerts (continued)

Capriol Chamber Choir's Christmas Concert: dir. Graham Dinnage

10 December 2010, St Mary's Church, Westerham. **Nick Landauer** was there.

On December 10th Capriol Chamber Choir, directed by Graham Dinnage and accompanied by Stephen Haylett, presented their Christmas concert in Westerham Parish Church, whose gently resonant acoustic lends itself well to choral performances.

The concert opened with a rousing performance of *Resonant in Laudibus* by Jacobus Handl. From their first entry, Capriol demonstrated an impressive immediacy and solidity of tone, commanding the audience's attention. This was evidently not to be an evening when we would be permitted to doze in the pews!

One of the difficulties in putting together a programme made up of many short single items – a situation presented to concert planners most often at Christmas – is how to give the evening a sense of cohesion. One solution is to group items together around common themes but, for the first half of their concert, Capriol alighted upon the device of performing the sections of a mass interspersed with carols. The mass in question was the *Missa ad Praesepe (Mass at the Crib)* by George Malcolm. Written for Westminster Cathedral Choir in 1959 when the composer was in his forties, in style I felt it nevertheless looked back over its shoulder to the earlier part of the century and beyond rather than acknowledging the then musical present. It nevertheless provided some enjoyable music throughout the first half.

Other, better known, English composers were well represented too. The programme included the not often performed *Puer Nobis* and, later in the concert, the *Five Carols*, both by Richard Rodney Bennett, masterpieces of their genre by a composer whose writing and performance styles successfully cross the boundaries between the classical choral and jazz repertoires, each influenced by the other. However, and possibly for that reason, his genius seems never to have been as widely recognised as his peers. Of the *Five Carols*, Number 2 *Out of Your Sleep* and Number 5 *Susanni* are perhaps the best known, but it was good to hear the whole set performed together as intended, and by a choir that was able to embrace convincingly their exciting rhythmic angularities.

We next stepped back in time with some Michael Praetorius, before listening to the *Sanctus* and *Benedictus* from the Mass. The setting of *O Magnum Mysterium*

that followed, by the contemporary American Morten Lauridsen, has become a staple of the Christmas choral repertoire. Lauridsen's style is all about inversions and semitone dissonances that enable competent choirs to create a sweeping sense of depth and space to convey the Greatness of the Mystery. The tempo taken in Capriol's performance was somewhat faster than some, but it avoided the temptation to wallow in the rich harmonies and perhaps gave a better impression of the overall shape of each verse. The piece also provided an opportunity for the Choir to show off its enviable vocal blend and balance. In the charming setting of *Lully, lulla* by another 20th century English composer, Kenneth Leighton, the choir and soprano soloist Helen Bruce captured the lullaby mood perfectly.

Fittingly, after the *Agnus Dei* from the Mass, the choir performed *The Lamb* by another contemporary, but English, composer John Tavener. While rhythmically straightforward, the piece always presents choirs with challenges in staying in tune. The main themes weave around each other rather like threads in an embroidered cloth and always return to a unison note. The impression of ease conveyed by Capriol concealed skilful vocal control and harmonic awareness. The first half of the concert ended with the *Gloria* from the Mass.

Capriol has a history of specialisation in the works of Peter Warlock and, after opening the second half with some Mendelssohn, their Christmas programme included Warlock's carols *The First Mercy* and *Balulalow*. Warlock's music often is pervaded by sense of sadness, but these carols are some of the most affecting in the repertoire and provided an opportunity for another of Capriol's silken-voiced soloists, Laura Fowler, to emerge from the vocal blend and deliver a charming rendition. After some audience carols and the Richard Rodney Bennett mentioned above, the concert closed with *It Came Upon a Midnight Clear* by Richard Willis and *In Dulci Jubilo* – not the familiar setting by de Pearsall, but a suitably rich and resonant setting by Hieronymus Praetorius.

We were thus sent out into the deep and crisp and even night on a wave of good music, mince pies and mulled wine.

Reviews: Concerts (continued)

The Angel Gabriel including *Corpus Christi: The Sixteen*

12 December 2010, Reading Town Hall. **Bryn Philpott** was there.

In 2008 the *BBC Music Magazine* conducted a survey of fifty *Top Choirmasters and Choral experts* and *Bethlehem down* was voted No 4 in their list of the nation's fifty best carols. This was a significant tribute to a composer who, despite his apparent aversion to the Christmas period, was able to capture the essence of the season by composing what have been considered to be some of the finest carols written in the 20th Century. The 17th of December 2010 marked the 80th anniversary of the death of Peter Warlock and the Choral community have again paid what must surely be considered the best tribute to a composer; that being through the performance of his music.

By searching the internet and with contributions from our membership, I was able to put together a list of twenty-nine individual carol concerts where at least one of Warlock's carols was performed. The venues varied from local Churches to Concert halls, several as far away as Denmark. A number were held in some magnificent settings such as St Paul's Cathedral, Westminster Abbey and Kings College Chapel, Cambridge. As far as I could establish ten of his Carols were performed this season; the most popular by a considerable margin was, not surprisingly, *Bethlehem Down*. This was programmed on no less than sixteen occasions.

An even wider audience was given to *Bethlehem Down* this year as it was included within Carols from Kings, broadcast on BBC2 on Christmas Eve, conducted by Stephen Cleobury. Also the cover CD of the December edition of the BBC Music magazine included yet another performance, this time by the Rodolfus Choir, directed by Ralph Allwood.

I was able to attend one of the listed concerts and it was on a cold, but at the time snowless, Sunday evening that I attended the concert performance of *The Sixteen* at the Gothic Style Reading Town Hall (this event was also performed in London, Canterbury and Guildford). The concert was entitled *The Angel Gabriel* and billed as a celebration in music of the Angel Gabriel's visit to the Virgin Mary. *The Sixteen* (now comprising 18 singers) was founded in 1979 by their conductor Harry Christophers. They are well known for highly accomplished performances of both early and modern

choral masterpieces, for their regular tours of the major Cathedrals and their participation in the BBC4 series *Sacred Music*, with Simon Russell-Beale.

Driving to Reading early in the evening I was hoping to learn something about the programme from the advertised pre-concert talk. Unfortunately the speaker failed to turn up and we were left somewhat in limbo waiting in the Victoria Hall. This was but a minor inconvenience and I was soon wrapped up in the concert programme which comprised an interesting mix of 16th & 17th century music by composers such as Victoria, Guerrero, Praetorius, Byrd and Dering. These were interspersed with 20th Century works by composers such as Arvo Pärt and Vaughan Williams.

Peter Warlock was first represented by a stunning performance of *Corpus Christi*. This mystical setting of an anonymous poem discovered in the early 1500's appears to represent the crucifixion of Christ represented by a mediaeval Knight *his woundes bleeding day and night*. Written in 1919 after the First World War it has been said that it was Warlock's compositional memorial to the fallen. The beautiful voice of the soprano and the subtle tones of the tenor, both members of the choir, combined effectively with the undulating wordless choral accompaniment to culminate in the maid's final haunting cry. The performance kept me on the edge of my seat throughout. Despite the instructions to hold the applause to predefined places within the programme, the audience broke ranks and marked its appreciation with a rapturous burst of applause.

There were a number of Traditional Carols on the programme; these included a rather charming old Basque carol entitled *Gabriel's Message*. Another was *Down in yon forest* arranged by Vaughan Williams. Collected from Derbyshire, this was also based upon the words of the *Corpus Christi* carol. As far as I can tell this was also arranged in 1919 for solo soprano and choir, although somewhat different in character to Warlock's setting, it combines the mysticism implied in the original poem with a devotional character in the refrain *I love my Lord Jesus above anything*.

The concert was fittingly concluded with a positively joyous rendition of Warlock's *Benedicimus Domino* to

Reviews: Concerts (continued)

end the main programme. The Sixteen have recorded this work along with *Corpus Christi* and *Balulalow* for their own label in 1993 (*Hodie – An English Christmas Collection*, CORO 16004).

By way of an encore a pair of Tambourines appeared and The Sixteen gave an exuberant performance of *Guadete*, a 16th Century carol taken from a volume of Finnish/Swedish sacred songs. An arrangement of this work later became familiar to a wider audience by the folk-rock band Steeleye Span, who had a chart hit with it in 1973. The solo was given by the baritone and Peter Warlock Society member, Eamonn Dougan, who is also the assistant conductor of The Sixteen.

Finally, we were told that Christmas for The Sixteen wouldn't be the same without a bit of a ding dong and they gave a spirited version of *Ding Dong merrily on high*. The tune of which first appeared as a secular dance tune known as *le branle de l'Official* from the *Orchésographie*.

Warlock's music clearly held its own in this wonderful programme which included works composed by some of the great masters of the choral tradition spanning a number of centuries. The high quality of the singing and the hall's acoustic both combined to make this a very special experience. If the other concerts advertised this season came near to matching this then Warlock's anniversary will surely have been well marked.

Christmas in Blossom and Song

19 November 2010, Gloucester Cathedral Chapter House. **John Merrick** was there.

I do not know if PW ever expressed a view about the art of flower arranging; no doubt an enthusiastic Society archivist or researcher might be able to let me know. These musings were prompted by an unusual and entertaining soirée given a few weeks before Christmas in the Chapter House of Gloucester Cathedral. The performers were Bill Armiger, baritone, with his regular accompanist Christian Wilson, and the highly accomplished and engaging flower arranger Katherine Kear.

This delightfully novel entertainment (with the title *Christmas in Blossom and Song*) was given under atmospheric candlelight, and veritably overflowed with riches. Armiger sang a widely-ranging programme of Christmas-themed songs, not only from the English repertoire of Vaughan Williams, Warlock (*The First Mercy* and the solo version of *Bethlehem Down*), Head, Ireland, Sterndale Bennett and Christian Wilson himself (his *Cradle Song*), but also including three German Christmas Songs by Wolf. Wilson was as ever an indefatigable accompanist. Armiger not only sang, but also gave us three very entertaining recitations, including two from Dylan Thomas's *Memories of a Welsh Christmas*, done with great style and humour.

For me, as might be expected, the two Warlock items were the highlight of the evening. Both were finely sung. The childlike simplicity of *The First Mercy* contrasted tellingly with the bleak and beautiful harmonic complexity of *Bethlehem Down*. Thanks are due to Armiger and Wilson for giving us the unusual opportunity to hear this extraordinarily moving version of the carol.

The other main element of the evening was a series of three flower presentations by Katherine Kear. I readily admit to a shameful ignorance of the principles and culture of flower arranging, and can only say that Kear's presentations were, for me, a virtuoso display. She was able to build up involved and beautiful arrangements while narrating stories to accompany them, and did so seamlessly. I can only wonder at the skill and artistry required to do this.

Afterwards, there were yet more riches in the form of desserts provided by Judith Armiger, and a glass of wine (or something softer). Kear's arrangements were distributed to lucky raffle winners. The whole evening's entertainment was given to raise funds for the Cathedral Choir's forthcoming tour of South Africa.

Reviews: Concerts (continued)

Warlock in Beckenham: *Fanfare for Beckenham*

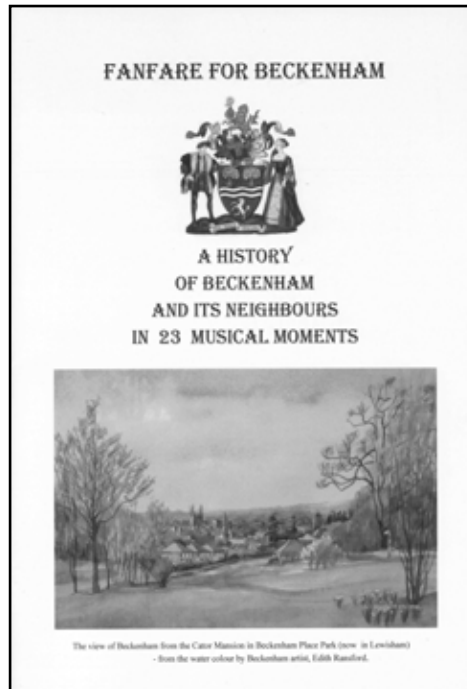
26 March, St George's Church, Beckenham. **Malcolm Rudland** reviews the concert, which was devised by Cliff Watkins.

It is not known if Warlock had any connections with Beckenham, but on 26th March 2011, our member, Clifford Watkins included some Warlock in his enterprising grand charity concert *Fanfare for Beckenham* in St George's Church, Beckenham in aid of the *Woodlarks Camp Site Trust* and *St Christopher's Hospice*. It featured twenty three items in an amazing variety of serious and humorous musical styles from sixteen composers, for baritone, horn, piano duet and the Lewisham Concert Band, all of which had imaginative, and some devious connections with Beckenham and its neighbours. For those of you who haven't heard of Beckenham, it was a sleepy village in Kent until the railways came in 1858, since when it has become the leafy south London suburb between South Norwood and Bromley that nurtured Enid Blyton and David Bowie, and had a former rector, Rev Malcolm Hancock, who helped sponsor our Bartók statue in 2004.

The opening *Fanfare for Beckenham* for the Lewisham Concert Band was especially composed for this occasion by Gordon Carr (b. 1943), who lived in The Drive, Beckenham for thirty years, and is the younger brother of the former Dean of Westminster, Wesley Carr.

Another local composer featured in this concert was Carey Blyton (1932 – 2002), nephew of Enid, who was born in Beckenham and attended Beckenham County School. He was a member of our society, as is Les Lake, the present conductor of the Lewisham Concert Band, who also went to Beckenham County School. Les went on to become the longest surviving trombonist of forty years in the ENO orchestra and played for me when I conducted *Peter Pan* at the Coliseum in 1971/2. Les's conducting throughout was fireproof, with secure tempos, perfect blending and the purveyance of a great sense of enjoyment.

In 1968, both composers from The Drive, Beckenham, met by chance on a train from Bristol after the premiere of Carey's orchestral concert overture *The Hobbit* in which Gordon had



been playing the horn. Forty-two years later Cliff Watkins met Gordon, who had had a letter published in Modus News by the group which is managed by our treasurer John Mitchell fellow Warlockian, Frank Bayford. Cliff told Gordon that he would like to see Paul Harvey's concert band arrangement of Carey's overture performed in Beckenham. Gordon introduced Cliff to Les Lake. Together with Christian Strover, they began planning this concert in January of this year.

An example of the subtle connections was the inclusion of Arthur Bliss's March from the film *Things to Come*, arranged

by Dan Godfrey. The film was based on the prophetic novel by H G Wells who was born in Bromley. Also, in 1951, just after he had been knighted, Sir Arthur went to Beckenham as President of the Beckenham Salon, a group of writers, poets, composers and musicians including Carey Blyton and Hugh Bean, leader of the Philharmonia Orchestra for many years.

Gustav Holst's Chaconne from his E flat Suite was included because the composer taught for sixteen years at JAGS, the nearby sister school of Dulwich College!

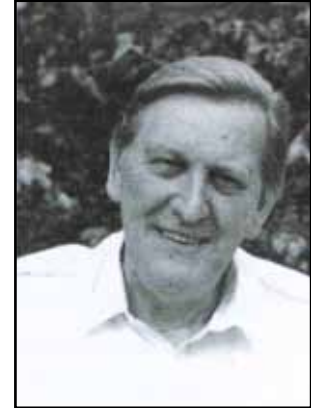
Gilbert Vinter's *James Cook Circumnavigator* was included on the strength of a memorial above the church door to the explorer, Sir Peirey (sic) Brett of the Clock House, who gave Lieutenant Cook the orders for his first circumnavigation of the world in 1768.

Sir Ernest Shackleton was remembered in Khachaturian's music from *Spartacus* featured in the BBC TV drama *The Onedin Line*. As a boy in Sydenham, Shackleton gave up his studies at Dulwich College to go to sea in 1890, before going on to become the Antarctic explorer.

Mendelssohn's *Wedding March* from his incidental music for *A Midsummer Night's Dream* was prompted by Queen Victoria's request that a statue of Mendelssohn be included in the rebuilt nearby Crystal Palace, and her



The Lewisham Band



Carey Blyton

request in 1858 that his Wedding March be played at the wedding of her daughter, Princess Victoria.

The concert finished with a splendid arrangement by Gordon Mackie of Jacob Gade's *Jealousy* on the strength of Peggy Spencer's local dancing school having had many winners in the BBC series of competitive formation dancing, which started in 1949.

Carey Blyton was Benjamin Britten's personal music editor for seven years, which justified Jan Bach's arrangement of two courtly dances from Britten's *Gloriana* set in the time of Queen Elizabeth I, who knighted Francis Drake in the nearby deep ford of Deptford after his voyage around the world in 1581. This led to Warlock's Basse-Danse from *Capriol* a setting of an Elizabethan dance tune from Arbeau's *Orchesography* of 1588. The very effective arrangement used was that by Walter Beeler in the Schirmer edition that has just been made available again by Music Sales. Carey was a long-standing devotee of Peter Warlock, and it was he who motivated the Blue Plaque for Warlock and E J Moeran on the cottage in Eynsford and arranged the festivities for its unveiling by Eric Fenby in 1969. Carey's *Pastiches* (1979) for piano duet played by Derek Foster and Anthony Green are an affectionate tribute to composers Carey admired. Nos 2 and 3 are tributes to Erik Satie and Lord Berners, and No 1, *Return of Bulgy Gogo*, is a ragtime take on Peter Warlock, inspired by Warlock's five *Bulgy Gogo Contingencies* (1916) which became the four *Cod-pieces* in 1917. One of these, *Beethoven's Binge* was also in the programme, in an arrangement by Alan Gout, but in this arrangement, neither we, nor none of the players

were asked to sing Warlock's words, as they are in Eric Crees's arrangement for 10-piece brass ensemble!

However, we were all invited to sing *Maybe It's Because I'm a Londoner* on the strength of the composer having lived in Sydenham where he won a scholarship to St Dunstan's College.

The 'piece de resistance' of the programme planning was the double-take of Warlock's connection to the cricketer, W G Grace (1848 – 1915) who founded the London County Cricket Club in Beckenham in 1900 and who was buried in Beckenham cemetery in 1915. This justified Warlock's *The Cricketers of Hambledon* in Fred Tomlinson's reconstruction of Warlock's original version for the New Year's Day cricket match in 1929 at the birthplace of British cricket, Broadhalfpenny Down. However, on this occasion we heard the first performance of an adaptation for concert brass recently published by Modus Music (Tel: 01227 832871). It was surprising that although only scored for six brass players they could sound as loud as the full 37-piece band. However, for the first two verses they were well tamed so that the words of the baritone, Paul Allen, came through clearly, but the band's exuberance in verse three obliterated some of the words, but we could understand – the words had been printed in the programme! Also, we the audience were rehearsed in the choruses, so we could all join in, and some of the audience may have noticed that one of the pews at the back had a very competent concentration of chorus singers!

What next for places with unsuspecting Warlockian connections? Will we read of a Warlock in Matlock, or Warlock in Much Wenlock?

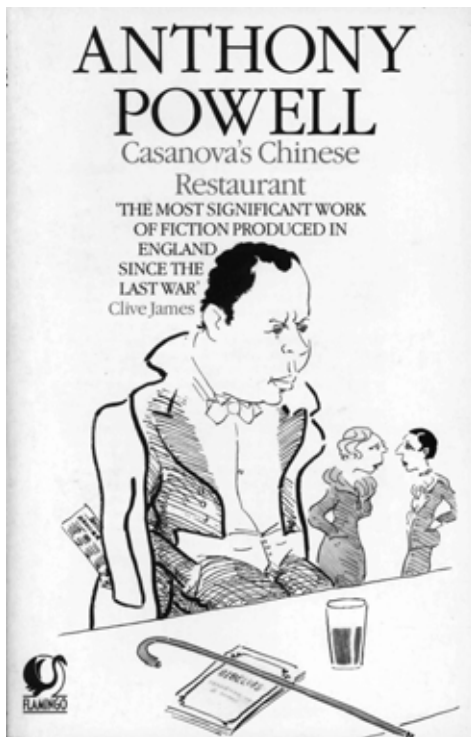
Reviews: Books

Warlock in Novels

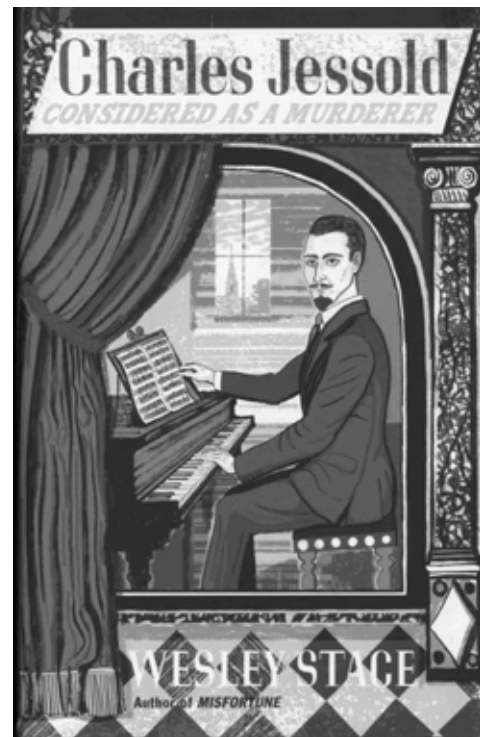
Malcolm Rudland looks at two novels containing characters that might have been modelled on PW.

Casanova's Chinese Restaurant by Anthony Powell (Heinemann 1960)

Charles Jessold – Considered as a Murderer by Wesley Stace (Jonathan Cape 2010)



=



When preparing my long-study on Peter Warlock in the early 1960s, I found two novels featuring Warlock. In Cecil Gray's biography (Jonathan Cape 1934) Gray describes the litigation that Warlock took against D. H. Lawrence, accusing him that Halliday is Warlock in *Women in Love*. Dr Ian Copley also refers to Warlock being Coleman in Aldous Huxley's *Antic Hay*, but until I read Norman Lebrecht's review of Wesley Stace's *Charles Jessold* in the *New Statesman* on 12 July 2010, I did not know that *Casanova's Chinese Restaurant* by Anthony Powell (pronounced 'Pole') nor Wesley Stace's 2010 novel *Charles Jessold, Considered as a Murderer* had any connection with Warlock.

Anthony Powell (1905–2000) was made a Companion of Honour in 1988. His 1960 novel *Casanova's Chinese Restaurant* is his fifth in a twelve-novel sequence called *A Dance to the Music of Time*, and the copyright page declares *This novel is a work of fiction. Names and*

characters are the product of the author's imagination and any resemblance to actual persons, living or dead, is entirely coincidental.

However, there are shades of Warlock when in the closing chapters, the police find the music critic Maclintick dead in a gas-filled room. The principal character in the novel is a composer called Moreland, who is generally thought to be modelled on Constant Lambert, who was known to be a close friend of Powell. In his memoir *Messengers of Day* (pp 147-150), Powell describes how Lambert takes him to see Warlock in a very rundown area of Pimlico. In the novel, Moreland is worshipped by Maclintick with 'the proper respect of the poor interpretative hack for the true creative artist'. Maclintick is writing a treatise on musical theory which he flushes down the lavatory before gassing himself. It was Andrew Motion in his book *The Lamberts* (1986) who first claimed that Powell preserved some elements

of Warlock's personality in the character of Maclintick. This is discussed by Silvester Mazzarella in his obituary of Anthony Powell in the PWS Newsletter 67, pp 4/5. The novel opens in a subsequently bombed-out pub, *The Mortimer*, which Heseltine frequented in Fitzrovia, but the novel has references to Hitler, Mussolini, Toscanini and W H Auden's *The Waste Land*, so cannot be said to be set entirely in the 1920s. Also, for those who know the character of Warlock, the Maclintick character bears little reality of the life Warlock scholars know. Firstly, Maclintick totally lacks Warlock's creative talent, and sexual attractiveness to women and ability to dominate and charm others. He has a propensity for whisky, not beer, and was always living in Pimlico, but although Warlock stayed at three addresses over seven months in Pimlico, (Ebury Street, Denbigh Street and Gloucester Street), he had nine addresses for over two years in his beloved Chelsea. Also, Maclintick smokes a pipe, has gold-rimmed spectacles, and has an acrimonious novelist wife who never keeps their flat tidy, and eventually leaves him. Maclintick often refers to suicide, firstly during a meal at Casonova's Chinese Restaurant. However, there are some specific references to Warlock's life, when Maclintick is organizing a Delius Festival at the Queen's Hall, and there is a reference to *The Duchess of Malfi*.

In its own right, it is certainly a good read, and the *New Yorker* said it *has some marvellously funny scenes, for it reflects life's insensitive habit of scrambling the terrible and the ridiculous.*

In Wesley Stace's novel *Charles Jessold, Considered as a Murderer*, the dust cover has the sketch of a goateed doppelganger that could easily be mistaken for Heseltine/Warlock. In his *New Statesman* review of 12 July 2010, it caused Norman Lebrecht to fear yet another pastiche and he prepared to make polite excuses when asked to review it. However, he said *that would have been my considerable loss and, consequently, yours.* He also said that nothing in recent fiction had prepared him for the power and polish of this *subtle tale of English music in the making, a chiller wrapped in an enigma.*

As in *Casonova's Chinese Restaurant* the author in the acknowledgements clearly states that Charles Jessold is fiction, but that Carlo Gesualdo is fact, and Wesley Stace

even admits that he cribbed the *considered as a murderer* part of the title from the title of Cecil Gray's part in his joint book with Philip Heseltine *Carlo Gesualdo, Prince of Venosa, Musician and Murderer* (J. Curwen, 1926), and this led the author to Barry Smith's *Peter Warlock: The Life of Philip Heseltine* (OUP 1994) and thence to various other biographies and memoirs. The author also credits the title of the first section *Charles Jessold, as I knew him* from Eric Fenby's *Delius as I knew him.*

The story is narrated by a Leslie Shepherd, an aging music critic who was the son-in-law of a wealthy press magnate. He tells the story of the composer, Charles Jessold, who spent the First World War in German captivity and returns home an alcoholic, and who in June 1923 murders his wife and her vocal coach, then commits suicide in a cul-de-sac off Kensington High Street, following the dress rehearsal of his *Little Musgrave*, an English opera hyped up to put English opera back on the map of Europe for the first time since Purcell, and for which the narrator had written the libretto.

Set amid growing anti-German sentiment, as English composers turned to folk song to create a truly national music, this novel explores the relationship between critic and artist, in particular the distorting effects of biographical approach to criticism. Wesley Stace conducts this symphony with a wit reminiscent of Wodehouse.

Throughout, there are scholarly references to many composers and the musical life from the 1920s to the present day. The story makes one wonder how many other real-life scandals of this kind in real life could have been covered up by the English Establishment. There are brilliant, powerful descriptions of Schoenberg's second string quartet, the first night of Britten's *Peter Grimes*, and the madrigals of Gesualdo, whose ghost stalks Jessold like Banquo's, but somehow I was left without any real impression of the musical quality of Jessold's compositions was like. Some had such enticing titles as *A Soda-Syphon Symphony* and a popular suite *Shandyisms!*

This is Stace's third novel, and as a pop musician, he has fifteen albums to his credit, and Norman Lebrecht says it is the most confident musical fiction he has read in years and that the author *leaves his mark on your inner ear in a way that is as authentic as jam tarts.*

Forthcoming Events

Saturday, 14 May 2011

Peter Warlock Society AGM

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

But at 11am outside 35, Cliveden Place (site of Warlock's first school) 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.

Friday to Monday, 27–30 May 2011

English Music Festival

Twelve concerts and three talks in and around Dorchester-on-Thames, Oxon. The Festival includes:-

7.30pm, 27 May, Dorchester Abbey, Oxon.

Warlock *The Curlew* plus works by Parry, Lambert, Walton and Capel Bond.

Orchestra of St Paul's: Ben Palmer (conductor), David Owen Norris (piano), David Webb (tenor), William Sitwell (reciter)
Tickets £20

For details of this and other programmes in the Festival go to englishmusicfestival.org.uk. Tickets can be booked online or by telephone on 0300 030 3003.

Saturday 11 June 2011

**11am to 7pm, from 27 Hans Rd to 29 Tite Street
*The Sixth Chelsea ChronotopograPHical Crawl***

See back page for full details.

Thursday 16 June 2011

8pm, St James's, Piccadilly.

Bill Perry (PWS American President): *The Nightingale in the Park* for violin and piano, performed by the Albek Twins.

Friday 17 June

Delius Society AGM

11am Birmingham Conservatoire, Paradise Place, Birmingham B3 3HG

Friday 17 June to Sunday 3 July

Gregynog Festival 2011

For details of the Gregynog Festival, go to: www.gwylgregynogfestival.org, or Telephone: 01686 207100, or E-mail: post@gwylgregynogfestival.org

Thursday 30 June 2011

1pm Henry Wood Hall, Church Square, London SE1

For those who knew him, there will be a celebration of the life of Malcolm Smith who died earlier this year. See Obituary on p32.

Wednesday 20-July 2011

7.30pm, Fletcher Hall, Chautauqua Institution in Chautauqua, New York

The performance will take place under the auspices of the Voice Department of the School of Music. The programme includes *Corpus Christi* and *The Curlew*. Performers for this will be assigned at the end of June.

Friday 23 and Saturday 24 September 2011

6pm, 23 September, Warlock and Bartók Concert (venue TBC but will be in London)

Concert will include Warlock's *Capriol* and *The Curlew* (sung in Hungarian). Bartók's *String Quartet No1* and the *Sonatina* played by Tamás Vásáry.

2pm, Saturday 24 September 2011, Outside Malvern Court, South Kensington.

The Imre Varga statue of Béla Bartók will return to South Kensington, with Tamás Vásáry, David Mellor and Chelsea Ballet's choreography *The Bracelet* to Chris Mowat's brass version of the last six of Bartók's *Mikrokosmos*.

See back page for full details.

(Approximately!) 30 October: Date TBC

Birthday Concert for Warlock's 117th birthday

This year's concert will be held at the Royal Scottish Academy of Music and Drama at 100, Renfrew Street, Glasgow G2 3DB, Tel: 0141 332 4101. It is hoped to announce a date soon that will be within the octave of Warlock's birthday (30 October).

Forthcoming Events (Continued)

Thursday 3 to Wednesday 30 November 2011

The London Song Festival (LSF)

The London Song Festival is an annual event founded in 2007 by the pianist Nigel Foster to promote the Song repertoire. Each year the Festival takes a different theme, using exciting and innovative programming that combines rare and well-known material. 2011 is the first year that the Festival will be exclusively devoted to English Song.

Two of the five concerts of the 2011 London Song Festival will include songs by Peter Warlock:

Thursday 10 November 2011

7.30pm (LSF) St George Hanover Square, London W1

A concert of settings of Romantic poets with Anna Leese (soprano) who represents New Zealand in Cardiff Singer of the World June 2011 and stars in Opera Holland Park's *L'Amico Fritz*, Benedict Nelson (baritone), a Daily Telegraph 'Best Newcomer', a Samling Scholar and protege of Sir Thomas Allen, Nigel Foster (piano), a Peter Warlock Society member who inaugurated the annual Peter Warlock birthday concerts at the RAM on 30 October 1985.

The programme includes '*I Asked a Thief to Steal me a Peach*' (words by William Blake) and '*Music when Soft Voices Die*' (words by Shelley)

Thursday 24 November 2011

7.30pm (LSF) St George Hanover Square, London W1

A concert of settings of Jacobean poets with Marcus Farnsworth (baritone), winner of the prestigious Wigmore Hall International Song Competition, Iestyn Morris (counter-tenor), winner of the no less prestigious Patricia Routledge National English Song Competition, Nigel Foster (piano)

The programme includes '*Jillian of Berry*' (words by Beaumont and Fletcher), '*Sleep*' and '*Mourn No Moe*' (words by Fletcher), and '*I held Love's Head*' and '*Thou Gav'st me Leave to Kiss*' (words by Herrick)

Tickets £15 and £10 (concessions) from 1 May online at www.quaytickets.com or by phone on 0843 208 0500

Wednesday 30 November 2011

7.15pm Cavendish Club, 44 Great Cumberland Place London W1H 8BS

Joint meeting of the Warlock and Delius Societies

Lecture: *Becoming Delius, becoming Warlock* by Roderick Swanston

The lecture will be about how the musical language of Delius developed and how much it affected Warlock, and how much Warlock moved away from this to develop his own distinctive musical language.

Wednesday 21 December 2011

7.30 pm, Wigmore Hall

Old and New Elizabethans

Dowland: Lute Songs and consorts

Warlock: Elizabethan Songs, *The Curlew*, Songs with piano.

Sophie Daneman (soprano), Madeline Shaw (mezzo-sop)

Ian Bostridge (tenor), Neal Davies (bass baritone)

Heath Quartet, Adam Walker (lute), Nicholas Daniel (English Horn), Elizabeth Kenny (Lute), Julius Drake (Piano)

There is also a pre-concert talk at 6pm for the recital entitled *Yeats and the celtic revival* by Prof. Roy Foster.

General Booking opens 19th May 2011

Wednesday 2 May 2012

1 pm, Wigmore Hall

Vaughan Williams: 10 Blake songs

New work

Warlock: *The Curlew*

Mark Padmore (tenor)

Members of the Britten Sinfonietta

NB. The booking won't open for the latter concert until December.

Forthcoming Events:

Social Lunches

Saturday 18 June 2011

12.30pm, Social Lunch, Venue tbc, Aberystwyth

On 16 March 1922, visiting Britain as a guest of Peter Warlock, Bela Bartók played a selection of his own piano music at University College, Aberystwyth. This social lunch is timed to coincide with the Gregynog Festival concert in Aberystwyth, which features Bartók's *Rumanian Dances* (see p 42).

Saturday 18 June 2011

12.30pm, Social Lunch, *The Middlesex Arms*

Long Drive South Ruislip. HA4 0HG. Tel: 020 8845 0667
The pub is next to South Ruislip Tube station on the Central Line.

Saturday September 3rd

1.00pm, Social Lunch, Boscastle, Cornwall.

Although there is no direct link with Warlock, there are several good reasons for choosing Boscastle. There is the famous Witchcraft Museum, which possesses Crowley's chalice and items that belonged to the occultist Cecil Williamson, whom Newman mentions in his book *The Tregerthen Horror: Aleister Crowley, D. H. Lawrence and Peter Warlock in Cornwall*. He worked for MI6 and investigated Nazi occult practice during the war.

Boscastle has links with a number of famous people including Thomas Hardy, who stayed at the Wellington Hotel, and met his wife-to-be at St Juliot Rectory. This is now a high-class B&B and although they do not normally serve cream teas, they would be happy to do one for the Warlock Society if we can give them an idea of numbers in advance. In addition they will give us a tour of the three acre garden plus a talk about Hardy and Emma Lavinia Gifford and their famous romance at St Juliot Rectory. They have done this in the past for the Thomas Hardy Society. I think that many Warlockians would be interested in seeing this place. If the weather is fine we can make a short trip to the highest cliff in Cornwall, the aptly named High Cliff between Boscastle and Crackington Haven, or perhaps visit St Juliot's Church.

There is a very reasonably priced eating-place nearby called Manor House. I can make group bookings for this establishment plus the cream tea and tour if members contact me, Jonathan Carne, well in advance (01872 275507).

NewsBriefs

Congratulations to Betty Roe Bishop on being awarded the MBE



Betty Roe conducting at the
Pipers' Guild Summer School in 2010.
(Photo: Ted Drake)

Betty Roe MBE is a composer with hundreds of compositions for voice, keyboards, instrumental and stage to her credit. She has also produced many of her own cabaret acts, adjudicated at numerous music festivals, and has been motivating music making in North Kensington since her parents were the fishmongers in Shepherd's Bush Market! She has been associated with the Warlock Society since its inception in 1963. Her husband John Bishop was Newsletter Editor of the Society from 1968 until 1979 and Hon Secretary in 1970. John published much Warlock music under his Thames Publications, now all still available from Music Sales at www.musicroom.com. Betty's compositions can be tracked down at www.bettyroe.com

NewsBriefs (Continued)

Bright Particular Stars

When I was told the Stephen Shore and Macnamara photo of Warlock was beaming out of page 40 of the 5 February edition of *The Spectator*, it was obvious I should buy a copy. I found the photo was accompanying a review by Byron Rogers of a new book on English Eccentrics by David McKie, entitled *Bright Particular Stars*.

On buying the book itself, I find 26 chapters under the headings of place, hence the title of the *Spectator* review *Nowhere becomes somewhere*. Warlock features under Eynsford, Kent with nine pages of various accounts of visitations there by various authors; there's nothing new to report, but the author's sources and further reading chapter quotes Barry Smith's biography and Gwen McIntyre's 1996 pamphlet for the Farningham and Eynsford Local History Society as being reliable, Cecil Gray's biography as being less reliable, and Nina Hamnett's 1955 *Is she a lady as 'far from entirely reliable, though extremely vivid.'*

Byron Rogers review states that McKie, a former deputy editor of *The Guardian* turned up at the various locations, but when we visited Eynsford for our Social Lunch on 2 April (see p 46) no-one there knew of his visit, and when the same book was reviewed in *The Oldie* of April 2011, there was a photo of Sir Thomas Phillipps and no mention at all of Warlock.

Malcolm Rudland

Warlock in *The Sun*!

On Saturday 5th February Warlock had the dubious accolade of a mention in *The Sun*. There was a half page spread in this issue on the topic of British Eccentrics, which consisted of two or three sentences on each of about a dozen names (most of them I had never heard of). PW was right at the end, and his claim to eccentricity was deemed to be the nude motorbike riding in Eynsford. However, the bit that made me laugh (and I thought 'Typical *Sun*!') was where they had the heading as 'Philip Heseltine (1894-1930)' and then went on to say 'whose real name was Peter Warlock'!! Ah well, I suppose they only had a 50% chance of getting it right ...!

John Mitchell

Hire Library – good news

The PWS Hire Library will shortly have a new home at Saint Alban the Martyr, Holborn, courtesy of the Director of music, Edward Batting and Christine Petch, who is an admirer of Warlock's music. The move to Holborn will be fairly soon, probably some time during May or June. Details of how to access the Library will be circulated as soon as the new system is in place.

As our hire library moves from one London church to another, we would like to thank Gary Eyre for his meticulous work in cataloguing and making our material available to our members, a task he has undertaken for the last four years.

Are Warlock's Carols Neglected?

Just before last Christmas a survey was published of eight cathedral organists and choirmasters, in which they were all asked to nominate what they considered to be their *Favourite* and *Least Favourite* carols, and also to name one they thought unfairly *Neglected*.

Peter Warlock scored nothing in the *Favourite* and *Least Favourite* categories, but two of the eight thought him *Neglected*.

Matthew Owens (Organist and Master of the Choristers at Wells Cathedral): *Bethlehem Down offers some of the best theology (Bruce Blunt) and music (Peter Warlock) in the repertoire.*

David Lowe (Master of the Music, Norwich Cathedral): *Peter Warlock's Cornish Christmas Carol is well worth a try – even in the original Cornish.*

Ref: *Carols delightful and frightful* by Rupert Christiansen, *The Daily Telegraph*, 23 December 2010, p 23.

Silvester Mazzarella

The Curlew is now on You Tube

Ian Partridge: 'Some very kind person put our *Curlew* up on *Utube* in August.' At the time of writing Ian's *Curlew* has had 1,447 hits!! Take a look at You Tube (www.youtube.com) to see several other videos of Warlock pieces and songs. Would anybody care to review Christopher Parkening's classical guitar arrangement of *Capriol*?

Michael Graves

NewsBriefs (Continued)

News from our Scandinavian Chapter

David Hamer, President of the Scandinavian Chapter, recently emailed our Hon Sec to say: *I was very pleased to see the piece on Clare Wilkinson's Silken Tent project. I knew Clare when I lived in Manchester and sang under her dad in the William Byrd Singers!*

Norwegian PWS member Margrethe Bue emailed David to say: *I've got the Basse Dance from the Capriol suite as a ringtone on my mobile and so far I've only met one person who knows the music and the composer ... I guess the Scandinavian Chapter has some work to do!*

Social Lunch at the *Five Bells*, Eynsford on 26 March 2011

The social lunch at Eynsford, by coincidence, fell on the same day as the *Fanfare for Beckenham* concert, which was devised by Cliff Watkins, and which featured various works by Warlock (see Review p38). As Beckenham is a mere stone's throw from Eynsford, several Warlockians decided to make a day of it and attend both events.

Due to staff difficulties at the *Five Bells*, sandwiches were the only fare on offer. But this didn't spoil the atmosphere, which was vibrant with conversation. We were very pleased to have the company of Gwen McIntyre, of the Farningham and Eynsford Local Historical Society, who wrote that society's 50 page pamphlet about Warlock, originally published in 1996 (Publication No.17) and reprinted in 2010, available for £2.

We were also delighted to have the company of Sally Coston, who lives in the cottage where Warlock lived between 1925 and 1928. Sally very generously gave us a tour (in two parties) of the cottage and we all had great fun trying to determine how the layout might have been in Warlock's day. There was one spot, however, that was definitely the location of PW's piano. I know that reference is often made to the cottage being very small, but I was surprised at how really cramped space was.

For those who were going on to Beckenham, the *Malt Shovel Inn*, a few yards down the road from the *Five Bells*, provided us with a hearty 'high tea'. Thus fortified we moved on to our next venue, having had an exceedingly pleasant and rewarding day in Eynsford.

Michael Graves

Not many people know that...

...when Gilbert and Sullivan launched their opera *Ruddygore* (as it was spelt originally), there was a certain amount of adverse comment about the choice of title, the word 'ruddy' being deemed "not quite nice" in polite society. Gilbert came up with a possible alternative (*Kensington Gore*) which had the subtitle *Robin and Richard were two pretty men* (which, of course, as a title subsequently appeared in Warlock's *Candlelight* song cycle). Clearly Gilbert must have been aware of the nursery rhyme that Warlock was to set to music, but in the opera it was a reference also to the characters Robin Oakapple and Richard Dauntless (who may, or may not have been two pretty men...). The ditherings over the title eventually settled on how we know of the work today: *Ruddigore* or *The Witch's Curse*.

John Mitchell



Gilbert's original "two pretty men" Robin (right) and Richard (left). A poster for the opening production of *Ruddigore* in 1887.

DEADLINE FOR NEWSLETTER SUBMISSIONS

Submissions of material for the Newsletter are welcome at any time. To guarantee inclusion in the Autumn edition (editorial decisions permitting) submit by: FRIDAY 29 JULY.

My contact details are on the front page of the Newsletter. I look forward to hearing from you!

Michael Graves

and finally ...

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

As Warlock's main publisher, we appreciate the generous support they have given to the society. Their music and also those of other publishers can easily be bought on-line at www.musicroom.com.

Adverts

BOOKS:

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

The four volume set is available from **PostScript** at the price of £110 (normally £200) P&P costs are rather odd. UK mainland £3, Northern Ireland, Isle of Man, Scottish Islands and Scilly Isles £8, Channel Islands £15, EU £4.50, USA and rest of the world £5. Order direct from www.psbooks.co.uk

A Peter Warlock Handbook – Volumes 1 and 2

The revised editions of the Peter Warlock Handbook [Volume 1 (2008) and Volume 2 (2010)] are still available. Price for each Volume, including p&p: UK £10 – Overseas £14

Available from John Mitchell, Woodstock, Pett Bottom, Canterbury, Kent. CT4 5PB. Sterling cheques made out to 'Peter Warlock Society'.

Cheques for sterling equivalent in US dollars payable to 'Stephen Trowell' not the society.

CDs:

Warlockathon CD Set and Booklet of Poems set by Peter Warlock

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.

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

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

Divine Arts Catalogue No.: ddh27811

'Editor's Choice' *Gramophone Magazine*,
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 *Peter Warlock Handbooks* above)

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'.

DVDs:

Peter Warlock - Some Little Joy

A Film by Tony Britten

Signum Records Catalogue No.: SIGDVD002

Available direct from Signum Records at www.capriolfilms.co.uk or by telephone on 020 8997 4000

Price: £15 plus p&p (UK £1.25)

NB. Also available, at the time of writing, from Signum through Amazon. Price: £9.85 plus p&p (UK £1.25)

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

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

Both DVDs available from Malcolm Rudland priced £25 inc p&p, 31 Hammerfield House, Cale Street, London SW3 3SG. Sterling cheques made out to 'Peter Warlock Society'. Cheques for sterling equivalent in US dollars payable to 'Stephen Trowell' not the society.



Peter Warlock Béla Bartók

Warlock and Bartók

The Imre Varga statue of Béla Bartók will return to South Kensington, outside Malvern Court at 2pm on Saturday 24 September 2011 with Tamás Vásáry and David Mellor and Chelsea Ballet's choreography *The Bracelet* to Chris Mowat's brass version of the last six of Bartók's *Mikrokosmos*.

There will also be a Warlock and Bartók concert on Friday 23 September at 6pm to include Warlock's *Capriol*, and *The Curlew* sung in Hungarian, and Bartók's first string quartet and the Sonatina played by Tamás Vásáry

More details : Malcolm Rudland, 31 Hammerfield House, Cale Street, London SW3 3SG, Tel 020 7589 9595

Warlock in Chelsea



The Sixth Chelsea Chronotopographical Crawl

Saturday 11 June 2011 from 11am to 7pm

Megaphone and police protection by courtesy of Chelsea Police

Initiated with the 1994 Chelsea Festival, the Peter Warlock Society again hosts this jaunt between the composer's homes at the times of his birth and death, with the Society's Hon. Secretary, Malcolm Rudland

11am at Harrods Food Hall entrance, the site of 27 Hans Road, SW1

Coffee and croissants will be available at Ladurée from 9am (Tel 020 7893 8293) two minutes south-east

c.12noon to 12.20pm at The Antelope Tavern, 22 Eaton Terrace, SW1 8EZ (Tel: 020 7730 7781)

Quick drink at Peter Warlock's 1929 local, the nerve centre of the Peter Warlock Society

c.12.45pm by Chelsea Green, Cale Street, SW3

The Guildhall Brass Ensemble will play *The Cod-pieces* outside The Chelsea Fishery then Danny Gillingwater (baritone) and all present will march and sing *The cricketers of Hambledon*, until they reach :

c.1.15pm at *The Sydney Arms*, 70 Sydney Street, SW3 6NJ (Tel: 020 7352 7924) for drinks and food

3pm on Dovehouse Green, Kings Road, SW3

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

Double Warlock Concert

with the Guildhall Brass Ensemble conducted by Eric Crees

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

c.5.30pm at St. Wilfrid's Convent, 29 Tite Street, SW3 4JX (Tel: 020 7351 5339)

opposite the GLC plaque to Peter Warlock, the site of his death, at 30 Tite Street.

By kind permission of the Daughters of the Cross, tea, sandwiches, and a lecture
Warlock in Chelsea by Malcolm Rudland with Danny Gillingwater (baritone)

Opportunities to donate funds to the Society will be available. More details from the Hon Secretary, Malcolm Rudland, 31 Hammerfield House, Cale Street, London SW3 3SG, Tel 020 7589 9595