

Peter Warlock Society

Newsletter 89

The Journal of the Peter Warlock Society – Autumn 2011



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Editorial

First let me alert you to an important constitutional issue. The AGM scheduled for 14 May 2011 did not have sufficient members present to form a quorum. However, those present felt that it would be more sensible to proceed with the meeting rather than to postpone it. Accordingly this Newsletter contains details of two items dealt with at the meeting, which the Constitution states should be ratified by members. These are: i) Election of PWS Officers and Committee Members and ii) the Treasurer's Report. Please refer to Page 24. Any general queries should be addressed to the Society's Secretary, Malcolm Rudland, and those pertaining to the Society's finances to the Treasurer, John Mitchell. Contact details for both are on the front cover of this Newsletter.

With regard to this edition of the Newsletter, I am pleased to say that we have, yet again, a wide variety of interesting articles and reviews. Bryn Philpott discusses Warlock's Purcell transcriptions. Barry Smith provides an introduction to PW's unpublished work *Dildos and*

Fadings. This is followed by a complete transcript of PW's original type-written draft. John Merrick describes how he first came across the music of PW and his recently performed anthem is reviewed. Other reviews include two covering the surreal *Sixth Chelsea ChronotopograPHical Crawl* and one, by Jonathan Carne, of *The Tregethoven Horror*, a fascinating book by Paul Newman (who joined us for the Social Lunch at Boscastle). Bryn Philpott details a proposed 'jaunt with a difference' for August 2012, and there are many other items of interest within these pages.

If you think you have any relevant information, a potential article or review, then do please get in touch with me. I am happy to receive material at any time. However, to guarantee consideration for inclusion in the next edition, **Saturday 26 February** is the deadline. My contact details are on the front cover. I do hope you enjoy this edition of the Newsletter!

Michael Graves

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Articles

Warlock's Purcell Transcriptions, their contemporary performance and reception.

Bryn Philpott traces the development of Warlock's interest in the music of Purcell.



It was the writer and prominent member of the musical establishment Arthur Eaglefield Hull who wrote that *Every English music-lover should feel it to be his proud and pleasing duty to become acquainted with as much of Purcell's music as possible.*¹ In the case of the Purcell String Fantasias this would have been somewhat difficult for the average musician or music-lover in the early years of the twentieth century. These works had not previously been published and were little known at the time. One of Peter Warlock's important contributions to the musical world was to transcribe and bring these long neglected works to the notice of the musical public.

Warlock's interest in so called 'early music' is now well documented. One only has to refer to the work of Fred Tomlinson² and Barry Smith³ to discover the vast amount of transcription, editing and writing on the subject that he undertook during his relatively short working life. Some have even considered him to be a bit of a pioneer in this respect. Richard Turbet, though, provides an alternative view in his interesting article (see Newsletter No 84 – Spring 2009). This somewhat downplayed Warlock's contribution to the field of early music editing, but did acknowledge his *...honourable achievement of having kept certain music (most notably Dowland's Lachrymae and Purcell's fantasias) before the public until something editorially better came along.*⁴ The aim of the present article is to provide an overview of the introduction of these Purcell Fantasia transcriptions, their contemporary performance and general reception in the musical press.

The String Fantasias form a small part of Purcell's output and represent some of his earlier compositions. These works were composed around 1680 and the nine four part fantasias were dated by Purcell on the scores as being composed between 10 June and the 31 August 1680. Although there are no scoring indications, it is likely that they were intended for a consort of viols. This was common for the time, although their use was beginning to go out of fashion. There seems to be little evidence to suggest that they were performed during his lifetime or

indeed much, if at all during the centuries that followed. The manuscripts were eventually acquired by the British Museum around the 1870s and were exhibited there in 1895. Though the scores had not previously been published, there are references to an occasional private performance of some of these works, for instance Sir Frederick Bridge referred, in a lecture in 1915, to having had most of them played at various times.⁵ These performances may have been mainly for academic purposes.

It would appear that Warlock's interest in these works dates from around this time. In a letter published in January 1928 Warlock claimed, writing in retrospect, to have *given certain of these works to Eugène Goossens, more than twelve years previously, for the use of the original Philharmonic String Quartet.*⁶ The letter also states that after this his copies were frequently in demand. This would be about 1915, at which time Warlock spent some time in the British Museum *receiving daily delights and surprises from the works of Byrd, Gibbons, Tomkins, Farnaby, and many another astonishing composers who preceded J.S. Bach by more than a century.* He goes on to say *I am also scoring from the old part-books in the British Museum a quantity of early 17th Century chamber music, which is exceedingly interesting from an aesthetic as well as an antiquarian point of view – a fact entirely ignored by most of the old fogeys who have taken the trouble to do this in years past.*⁷

The Royal College of Music's Centre for Performance History holds a number of programmes for the Philharmonic String Quartet for their Aeolian Hall

concerts. However, there are no references to any performances of the Purcell Fantasias by the quartet at this venue during the period in question.

The first published reference by Warlock to his association with these works was in 1920 when he became editor of *The Sackbut*. This gave him a free hand to write on musical matters that were important to him. In the June edition he included a copy, in his own distinctive handwriting, of the score of the second Four Part Fantasia, claiming it to be the first time the work had been published. The accompanying article gives a brief background to the work and provides details of the transcription for performance by a modern string quartet, or string orchestra. It was three of these Fantasias, among other works, that were performed at a concert on 18 October 1920, by the Pennington String Quartet. This was to be part of a series of concerts promoted by *The Sackbut* and financed jointly by Peter Warlock and Cecil Gray. Two further concerts were planned but were cancelled due to financial issues.

The Pennington String Quartet went on to include two of the Purcell Fantasia transcriptions in the Oriana Madrigal Society's concert at the Aeolian Hall, London on 21 December 1920 (with a repeat performance on 23 December). Alfred Kalisch in his review states that *The*

playing of two Fantasias for String Quartet of Henry Purcell by the Pennington String Quartet was a welcome interlude. The gradual growth of interest in Purcell is one

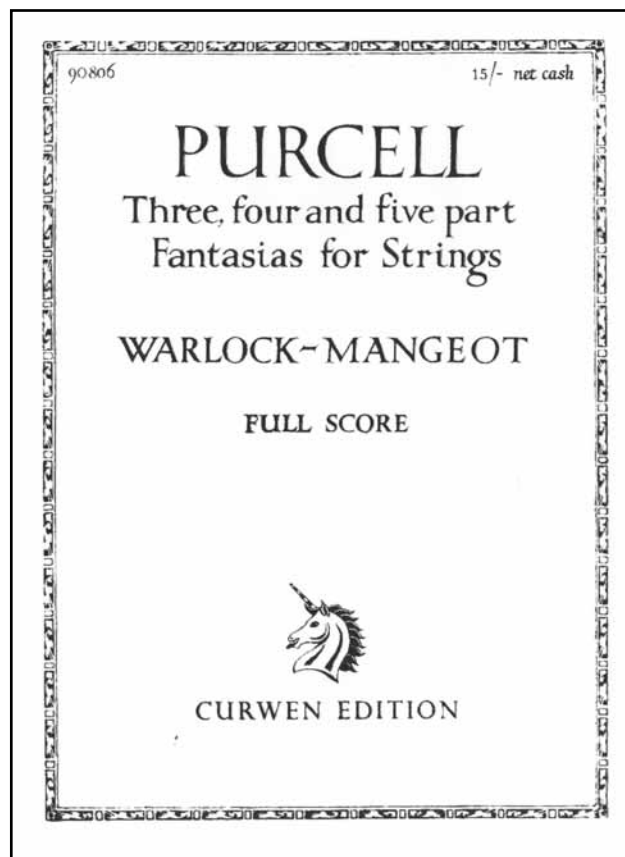
*of the wholesomest signs of latter-day taste.*⁸

The Royal College of Music archive does hold a programme of a performance on 6 November 1923 given by The Charles Woodhouse String Quartet, of Purcell's three, four and five part fantasias. This was at the Gerald Cooper chamber concert series at the Aeolian Hall. It is possible they used Warlock's early transcriptions for this concert, noting Gerald Cooper's association and friendship with Warlock, though it is not stated in the programme notes.

It was the Music Society String Quartet that was to become the leading exponent of these works. The quartet's members were violinists André Mangeot and Boris Pecker with Henry J. Burley, viola and John Barbirolli on the cello and they later became the International String Quartet after some changes of membership around 1927. The Music Society was formed by



Extract of Warlock's handwritten score of the second four part Fantasia (*The Sackbut*, June 1920)



Cover of the standard edition (Curwen)

Mangeot in 1920 as a not for profit organisation (affiliated with the federation of music clubs). In an article on the society, Christopher St John commented on its informal nature: *They are provided with comfortable chairs, allowed to smoke, a licence which certainly helps to create*

*an atmosphere of informality and at St John's Hall is not abused. They feel more at ease than in an ordinary concert hall.*⁹

They performed a number of these works regularly during the many concerts they gave in the U.K. and overseas. Mangeot's programme collection at the R.C.M. archive has over forty concert programmes where they performed at least two of the Purcell Fantasias, between 1925 and 1930. The earliest of these occurred when they performed the third four part Fantasia on 25 May 1925, at The Court House, Mar-

tlebone Lane, a few minutes from the Wigmore Hall. The first to be reviewed in *The Musical Times* was on 9 March 1926 and they gave a concert at the Concertgebouw in Amsterdam, where they performed in front of a large audience. Reviewing the concert, Herbert Antcliffe said that *they evidently pleased the audience....The two Fantasias for four strings by Purcell created very great interest, and delighted and surprised many by their 'modern' feeling.*¹⁰

In 1926 André Mangeot published an article entitled *The Purcell Fantasias and their influence on Modern Music*. This appeared in both the journal *Music and Letters*¹¹ and later in *Gramophone*¹² and followed one previously published, in French, in *La Monde Musical*¹³ in 1925. The article largely comprises an analysis of one of the Fantasias, in G minor, and draws a comparison with Fauré's last String Quartet. His enthusiasm for the works comes across very clearly. *I cannot resist the desire to make every music-lover acquainted with its astonishing beauty.* He evidently succeeded in this regard as he states *During a recent tour abroad with my string quartet I have observed, time after time, the astonishment of the musicians and musicologues at the writing of these pieces. So great is the richness of the sonority that one feels that the chief preoccupation of these composers in writing concerted music must have been purely the pleasure of sound.*



The former St John's Institute, now the Faith House, Tufton Street
(Photo: Bryn Philpott)

It was also around this time that Warlock started to work with Mangeot to prepare an edition of thirteen of the Fantasias and J. Curwen & Sons Ltd. published

their volume of Purcell's three, four and five part Fantasia's in 1927. In addition to the standard edition (priced at half a guinea), they were also issued in a deluxe edition (for one guinea) of 150 numbered copies, with an additional 15 copies un-numbered and reserved from sale. Warlock received his copy on 18 June 1927 from the publisher. In a letter to Mangeot he said that *It is*

a most lovely book, in every way worthy of the music. In the same letter he went on to say that *I enjoyed hearing the Fantasias very much indeed, and they sounded particularly well in St John's Institute.*¹⁴

The event referred to was possibly part of the promotion of the publication of the score, and the publisher, Curwen, had invited members of the musical world to a quasi private performance of the complete edition, by the International String Quartet at the St John's Institute, Westminster, on 10 May 1927. This venue, built in 1899 to an early design by Sir Edwin Lutyens, was at that time used by the Music Society for their meetings and concerts. It certainly seems an appropriate place for such an event. The north end of Tufton Street was, in the 17th Century, known as Bowling Alley is a stone's throw from Dean's Yard, where Henry Purcell had died in 1695 at the age of 36. The building is now the Church Union Faith House, 7 Tufton Street.

The low key nature of the event seemed to puzzle the reviewer Edwin Evans (who incidentally refers to the venue as the Tufton Street Catacombs, implying the performance took place in the basement, where they now sell religious paraphernalia); *had this been Germany and the fantasia's a 'find' among the works bequeathed to posterity by some German master, what a to-do there*

would have been ... and only among the 'inner circles' of the musical world is there talk of them. Though he felt that the performances, led alternately by Mangeot and Pecker, could have been better he did go on to say that *Scarcely for a moment was one conscious that a museum had so long been the only building haunted by these flowing sounds.*¹⁵

Warlock wrote an historic preface to accompany the published score in March 1927 (a slightly revised version was also published in the May 1927 edition of *The Sackbut*). The article places the Fantasias in their historical context, correcting an intelligent German musician who had detected the influence of Bach in these pieces, despite their being written five years before Bach's birth. Warlock had no doubt that many who hear these works for the first time would find them modern i.e. in advance of their time: *we must go forward to Bach before one could find any music that displayed such mastery of all the devices of counterpoint allied to so wide a range of profoundly expressive harmony.* He concluded the preface by stating that *In the Fantasias, however, there is a perfect relation between form and content, and there can be little doubt that within a short time these works will be generally recognized as one of England's most significant contribution to the world's great music.*

In a short additional preface, which largely concentrates on performance issues, Mangeot and Warlock state that *Although these Fantasias are essentially Chamber Music for solo instruments, they will be found a very precious addition to the repertoire of the string orchestra.* On 3 September 1927, Sir Henry Wood gave a performance of the Fantasia in five parts 'upon one note' at the Queen's Hall Promenade concert

PURCELL
Four-Part Fantasia N^o 1

June 10th 1680

Transcribed by
PETER WARLOCK
Edited by ANDRÉ MANGEOT

Top: Facsimile of Full Score (Curwen 1927) and below:
Facsimile of Purcell's Original Score (10 June 1680)

with the Henry Wood Symphony Orchestra. Wood must have thought that the transcription for larger forces was sufficiently successful to give it a repeat performance in 1932.

The relative contribution to the transcriptions is not always clear from contemporary sources though both Warlock and Mangeot do receive equal credit in the 1927 published score. Contemporary commentators

seemed to be divided as to who actually ‘re-discovered’ the music. Peter Latham, the reviewer in *Gramophone* said *Everyone will agree, I think, that we owe a deep debt of gratitude to M. Mangeot for unearthing these fantasias and to his quartet for playing them so deliciously.*¹⁶ Also the composer Elisabeth Lutyens makes reference in her autobiography¹⁷ to André Mangeot’s re-discovery, editing and performances of the Purcell Fantasia’s having had a profound and lasting effect on her. This is perhaps not surprising as Mangeot is likely to be more readily identifiable on the concert platform with these works. Mangeot does make reference in his articles to his studying these scores at the British Museum and *coming across one of the finest examples of the period.*

On the other hand in 1943, Boosey and Hawkes published a pocket score where the cover page boldly gives the work the title *PURCELL–WARLOCK Fantasias for Strings*, Mangeot’s name being relegated to smaller sized print within the pages of the score. It is of course quite possible that both Warlock and Mangeot had independently discovered these works whilst studying at the British Museum.

Whatever the situation this was clearly intended to be a practical performance edition and it seems sensible that such a collaboration should take place. Warlock, with his experiences as a composer familiar with early music, transcribed i.e. produced a faithful adaptation of the score to enable the performance with modern stringed instruments; Mangeot, being a practicing performer, edited i.e. provided the interpretive and performance indications. Mangeot’s earlier experiences on the concert platform with some of these works no doubt proved invaluable.

In the 1920s, technological developments in both recording and broadcasting would result in these media slowly replacing the sales of sheet music as the principal means of disseminating music to the general public. It was these emerging technologies, which had developed significantly during the First World War that would give the opportunity for some of the Fantasia transcriptions to receive a larger audience than would hitherto have been possible.

It was in 1924 that the National Gramophonic Society was formed by the novelist Compton Mackenzie, who



was also editor of *The Gramophone*. Mackenzie’s stated ambition was to *incorporate a number of enthusiasts for good music on the gramophone in a society which will aim at achieving for gramophone music what such societies as the Medici have done for the production of paintings and the printed book.*¹⁸ The society was based upon publication by subscription and the music was selected by a committee who combined familiar works with relatively little known ones, including works by modern British composers. They would generally record the sort of works that the other recording companies would perhaps not consider as being commercially viable. The first recording of Warlock’s *The Curlew* was for the N.G.S. label.

It was the Music Society String Quartet that recorded four of the Fantasias for the N.G.S. label. The four part Fantasia No 4 in C minor was recorded on Disc BBB in February 1926. This, along with Disc CCC – three part Fantasia No 3 in G minor was reviewed by *Discus* in *Gramophone Notes*. *The searching yet delicate beauty of some of the music is such that I had to hear some passages over and over again. A feeling I am sure most of us have had at some time or other. The Society puts us all in debt making such fine stuff available.*¹⁹

Two others (i.e. the Fantasia in five parts ‘upon one note’ and the four part Fantasia No 2 in C minor) were issued on disc DDD and were reviewed enthusiastically by *Discus*. *Their originality, striking harmony (chiefly due, of course, to bold polyphony), and depth and variety of expression rank these amongst the most notable records of the year.* Referring to Mangeot’s article the reviewer had initially thought ... *his enthusiasm led him to exaggerate. But I see now that he was right; it is as he said music of ‘astonishing beauty’ ... there can be no better justification*

for the Society's existence than this issue of works which recording companies are hardly likely to touch.²⁰ Later, the International String Quartet would record several more Fantasias along with one of Warlock/Mangeot's transcriptions of Matthew Locke for the N.G.S.

The *Gramophone* magazine has collaborated with *Pristine Classical* with the aim of reissuing the entire catalogue of N.G.S. recordings. The project commenced in 2008 and at some time in the future the Music Society String Quartet recordings of the Purcell Fantasias are likely to become available. Further details can be found on their website www.pristineclassical.com, via the N.G.S. recordings button.

The National Gramophonic Society ceased operations in 1931 due to a combination of poor sales and increasing competition from other recording companies. In 1935 another organisation, sponsored by The Columbia Graphophone Co. Ltd, and known as 'The English Music Society', was formed along similar lines. Their first volume, issued a year later, included the nine four part Fantasias. The undated promotional leaflet, which includes the last three paragraphs of Warlock's historical preface, states that *The English Music Society has been fortunate in securing the co-operation of M. Andre Mangeot, the eminent authority on Purcell's instrumental music for the making of the First Volume. M. Mangeot who edited the Fantasias for publication has an unparalleled knowledge of these works and the performances by the International String Quartet, of which he is the first violin, are recognized as the only authoritative ones.* Alec Robertson reported in the records' sleeve notes that the sales of the Warlock-Mangeot edition had been unsatisfactory, perhaps an early reflection of the influence that recordings would in the future have on music publishing.

It is worth mentioning that two other commercial recordings of Warlock's transcriptions are included on the CD release: *Peter Warlock – Collected 78rpm recordings* (Divine Art ddh27811). These being the Fantasia No 3 by the Pasquier Trio (Columbia 1935) and the Fantasia No 9 by The Griller String Quartet (Decca 1947).

The first performance to be broadcast of a Purcell

Fantasia took place in 1926. This was at the Spring Chamber Concert series of six concerts that were transmitted by the fledgling BBC on the 2LO band. These took place at the New Chenil Galleries, Chelsea between 26 April and 21 June 1926.²¹ The second of these concerts, on the 3rd May, opened with the Purcell Fantasia in five parts 'upon one note' given by the Music Society String Quartet, with Jean Pougnet as second viola. Reviews of these concerts in the press are largely absent due to the effect of the General Strike which commenced on 4 May 1926. Incidentally another in this series of concerts on 26 April, included Warlock's *An*



New Chenil Galleries, Kings Road, Chelsea
(Photo: Bryn Philpott)

Old Song performed by London Chamber Orchestra conducted by Anthony Bernard, to whom the work was originally dedicated. However, the work was not included within the BBC broadcast.

The majority of the reviewers responded very positively, one might even say enthusiastically to these transcriptions. There was however a more critical response from Arthur Eaglefield Hull. In an article entitled *A New Light on Purcell*,²² Eaglefield Hull started positively by stating that the publication was *Perhaps the most notable achievement in English musical research in the last fifty years and Messrs Warlock and Mangeot have indeed made us a precious gift in bringing these treasures to light, and making them available to both String Quartets and Orchestra's.*

His argument then changed direction somewhat and he went on to state that the claim that these are a re-discovery is not quite a correct assessment ...for Purcell research scholars have known about these Fantasias long enough. He was also critical of Warlock by claiming that he had undertaken the task in a somewhat loose manner citing perceived issues with time signatures, tempo indications, accidentals and the inclusion of numerous wrong notes. The article concluded *I feel sure that Mr Heseltine will know that I have dealt with this important matter in an entirely impersonal manner (No one admires 'Peter Warlock's' compositions more than me). If it were some young researcher not yet properly on his legs, I should have hesitated to correct him this publicly; but Mr Heseltine's reputation is so great that it will be well able to stand the shock.*

Warlock's response was characteristically robust in defence of his and Mangeot's work on the transcriptions. In a letter to the editor in January 1928²³ he commences *Sir, Dr Eaglefield-Hull writes of my transcriptions of Purcell's Fantasias as though they were as full of gross mistakes as his own notorious translations from the French; yet only one wrong note is adduced as evidence.* He proceeded to refute Eaglefield Hull's arguments, then went on to say that *Dr. Hull goes out of his way to rob me of any credit to which the 're-discovery' of these Fantasias might entitle me. This is a small and unimportant matter, but if the Purcell research scholars have known these Fantasias 'long enough', it is hardly to their credit to have kept them so long in the dark.*

The letter concludes *Dr Hull's assurance that he has dealt with this important matter in an entirely impersonal manner is so entirely unimportant that it actually*

suggests a guilty conscience for the publication of so many unproven allegations of inaccuracy in an article which is itself so fantastically incoherent and inaccurate. (The letter is reproduced in full in *The Occasional writings of Philip Heseltine (Peter Warlock) Vol. 2 – Early Music* pp162–163: edited by Barry Smith)

In a letter to the editor in the February 1928 edition of *The Musical Times*, Eaglefield Hull was unmoved stating *I had expected Mr Heseltine to hit back hard, and am glad he has done so.*²⁴ He claimed that as Curwen were anxious to have the edition beyond all reproach; they had promised to publish an errata sheet provided that both parties could agree. It would seem that the two men did meet to discuss the matter but had ended up further from agreement after their personal interview. Eaglefield Hull suggested therefore that the only course of action left was for him to publish a detailed list of what he considered to be the wrong notes and



Arthur Eaglefield Hull (1924)

submit them to the finest musical manuscript scholars. He suggested either Dr. E.H. Fellowes or Prof. Edward Dent and agreed to abide by their decision in every case.

No further correspondence was published on this matter but it was by strange coincidence that there commenced a further rather public controversy, this time involving one of Eaglefield Hull's own publications.

It would be appropriate at this point to say a word or two about Arthur Eaglefield Hull, as although his name crops up frequently, there appears to be little written about him. He was born in Market Harborough in 1876 and embarking on an academic career, was awarded a Doctorate in Music from Queen's College, Oxford in 1903. He studied under Tobias Matthay and was at the time the youngest holder of the degree. In 1904 he was appointed

Organist and Choirmaster at Plaistow Parish Church, later taking up a similar post in Huddersfield where he lived. In 1918 he founded the British Music Society and was its honorary director until 1921, doing much work to promote British music. As a composer he wrote and transcribed numerous pieces mainly for Organ. Probably his best known composition was *A Fantasy on an Old English Christmas Carol (God rest ye merry gentlemen)*.

As a prolific writer on music he edited *The Monthly Musical Record* from 1912 and contributed numerous articles to many other journals. He wrote books on Harmony and Organ technique as well as biographies of a variety of composers including Alexander Scriabin and Cyril Scott. He was the general editor of the important *Dictionary of Modern Music and Musicians* (Dent 1924) and contributed to the then new edition of Groves dictionary.

Eaglefield Hull was clearly a well respected and influential member of the musical establishment. However his reputation was to suffer a severe blow when in 1927 he published a book entitled *Music, Classical, Romantic and Modern* (J.M. Dent). This ambitious book contains the following dedication:

TO
MY WIFE
WHOSE LACK OF INTEREST IN THIS BOOK HAS
BEEN MY CONSTANT DESPAIR

Unfortunately for him certain other parties did take a keen interest in the book. It was the writer and critic Percy Scholes, in a letter entitled *On the ethics of borrowing*²⁵ to the editor of the *Musical Times*, who first pointed out what he called a new principle adopted by Dr. Eaglefield Hull, i.e. that of taking material from other writers and protecting oneself by a general acknowledgement. The preface to his book stated:

This book I have made for my own pleasure; I have taken stones for my walls, and tiles for my floors, wherever good material came to hand, without always troubling to acknowledge it when the lifting is as apparent as the stones and columns from Hadrian's Wall by the church-builders of Northumberland. Such an adaption of warlike material to peaceful ends I hold entirely justifiable.

At first Eaglefield Hull rejected these accusations, but the correspondence continued in each edition over the following months. Many detailed examples of alleged plagiarism were pointed out by Scholes and these were further supported by letters from a number of writers affected by these 'borrowings'. It appeared that they would not let the matter drop and eventually in a letter in the September edition Eaglefield Hull stated that on further consideration he had arranged with the publisher to have the book withdrawn from publication. He did however feel that the original censures he received from Scholes *exceeded what was justified*.²⁶ The editor hoped that his unreserved apology would satisfy even his most severe critics and end this unhappy affair.

The resulting publicity and its adverse effect on his reputation clearly took its toll on Eaglefield Hull and this eventually led to his suicide. He died on 4 November 1928 of his injuries after jumping under a train at Huddersfield station several months earlier. This was a rather sad end for a man who had contributed much to the musical world of his day and his obituary listed numerous important achievements for British music.

Returning to the Fantasia transcriptions and by way of a summary, their introduction does appear to have created quite a stir at the time and they were performed on many occasions. Modern technological advancements presented opportunities for a much wider audience than such works had previously enjoyed (the BBC had issued more than 2 million wireless-licences by the end of 1926).²⁷ Contemporary commentators almost unanimously welcomed the performances and some were astonished by their originality and apparent modernity.

Although 1927 marks the date on which both Warlock and Mangeot published their edition of the transcriptions, it is clear that both men had earlier associations with the works. Warlock was the first to publish one of the fantasia transcriptions in 1920. Mangeot had also developed quite a reputation for his many performances of these works as early as 1925. What is less clear is whether the transcriptions used for the performances prior to 1927 were those of Warlock's earlier unpublished efforts that he stated were frequently in demand, or perhaps by Mangeot himself, following his own research.

The Warlock-Mangeot edition is now rarely mentioned by modern commentators, but its publication would seem important for their 're-discovery' and for the recognition of Purcell's early mastery in these works. It was the first to bring the works before the public at a time when there was no other way of hearing them. It also helped to ensure that they were kept there and the Purcell Fantasias have been in continuous publication, in various editions, ever since. Newer editions would eventually supersede these and the first appeared as early as 1930 (Herbert Just edition). Other complete editions, which included the *In Nomines*, were published in 1959 (Thurston Dart edition for the Purcell Society); and in 1973 (Eulenburg edition, edited by Antony Ford). The successful development of the original instruments

movement has now rendered performances of these works on modern string instruments a relatively rare event.

Having started this article with a quotation from Arthur Eaglefield Hull, I would like to conclude with another *I believe that in time Purcell will be recognised not as the greatest musical genius that England ever possessed, but as the greatest musically-gifted genius of all ages and all nations.*²⁸ One might question whether Warlock would have gone quite so far as to totally agree with this claim; but his admiration of Purcell and these Fantasias is certainly beyond doubt, as is the importance of his contribution to introducing these pieces to the wider musical world.

NOTES

- 1 Eaglefield Hull, A. *Music, Classical, Romantic and Modern* (J.M.Dent) 1927 p33
- 2 Tomlinson, F. *A Peter Warlock handbook - Volume 2* (Thames Publishing) 1976 reprinted 2010
- 3 Smith, B. *The Occasional Writings of Philip Heseltine Vol.2* (Thames Publishing) 1998
- 4 Turbet, R. *Peter Warlock and Early Music: An Assessment* (Brio, the journal of the International Association of Librarians, UK Branch: Vol.36, No.2) 1999
- 5 Bridge, Sir F. *Purcell's Fantazias and Sonatas*, in Proceedings of the Royal Musical Association 42nd Session, 1916
- 6 *The Musical Times* Vol. 69 No. 1019, January 1928 p58
- 7 Letter Philip Heseltine to Colin Taylor 12 November 1915
- 8 *The Musical Times* Vol. 62 No. 936, February 1921 p114
- 9 *Music and Times*, 29 March 1929
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- 11 *Music and Letters* (1926) VII(2) pp143-149
- 12 *The Gramophone*, November 1926 p22-23
- 13 Mangeot, A. *Les Fantaisies de H. Purcell et le Quatuor de G. Fauré*, Oct-Dec 1925
- 14 Letter Philip Heseltine to André Mangeot 18 June 1927
- 15 *The Musical Times* Vol. 68 No. 1012, June 1927 pp 545-546
- 16 *Gramophone*, January 1927 p36
- 17 Lutyens, E. *A Goldfish Bowl* (Cassell 1972)
- 18 *Gramophone*, September 1923, p1
- 19 *The Musical Times* Vol. 67 No. 1004, October 1926 p919
- 20 *The Musical Times* Vol. 68 No. 1007, January 1927 p60
- 21 Doctor, J. *The BBC and Ultra-Modern Music 1922-1936: Shaping the nation's tastes* pp366-368
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- 23 *The Musical Times* Vol. 69 No. 1019, January 1928 p58
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- 26 *The Musical Times* Vol. 69 No. 1027, September 1928 p830
- 27 Doctor, J. *The BBC and Ultra-Modern Music 1922-1936: Shaping the nation's tastes* p19
- 28 *The Musical Times* Vol. 68 No.1018, December 1927 p1075

Articles (Continued)

Dildos and Fadings – Peter Warlock’s Mine of Etymologicopornographical Research.

Barry Smith

It is well documented in numerous letters, limericks and legends that the Rabelaisian side of Peter Warlock was never far below the surface. His eye was ever on the alert for the outré, outrageous or even the obscene, as witness his often scurrilous limericks. In several letters written during 1923 there are also tantalizing references to a volume of 12 admirable but extremely bawdy songs which, alas, never appeared.

In the course of his transcribing a vast amount of early music, he had assembled together the more indelicate and risqué songs and intended to print them in a private, limited edition of 180 copies. The compilation was to be entitled *Dildos and Fadings*, although he was careful to refer to it as a collection of *Comic Songs* when asking his mother to advance the money to have it engraved by Universal Edition in Vienna.¹ Early in 1923 he had written to his poet friend, Robert Nichols, telling him about his recent compositions (*The Curlew* and other works), his book on *Delius* and his editing of early music:

I’m going hammer and tongs now at Elizabethan songs which I am determined to rescue from the besmirching paws of antiquarians and present to the public clean and intact as living music. . . The result is that my edition (i.e. Peter Warlock’s) of English Ayres: 1598-1612 is now appearing from E-noch-ing shop,² and Jones, Dowland, Campian and the rest have actually been sung with huge success at the ballad concerts! I think this really is rather a triumph.

For the first time he mentions another proposed but more contentious publication:

... a limited and privately printed edition (to be sold by Harold Reeves) a book of a dozen musically first-rate songs by Campian, Jones and others of the period, of which the words are too bawdy for use in the modern drawing-room. These deal with such pleasant topics as devirgination, dildoes, putting it in, leading apes in hell (a curious conceit, this, for the reign of the virgin queen! I am on the track of its origin but so far unsuccessfully), and of course there will be a very copious preface explaining all the allusions and curious practices. This will be great fun.³

He also added that he was in correspondence with Havelock Ellis (1859 –1939) a contemporary progressive thinker, physician and psychologist who had made a detailed study of human sexuality and whom Warlock considered a mine of information regarding both sexual and Elizabethan literature. A week later he light-heartedly reported to Cecil Gray that:

The volume of bawdry has gone to Vienna and I am now collecting material for the preface which I hope will be a mine of etymologicopornographical research. Old Ellis is a very useful bird – I am sure he lives up to the leer that lurks in his beaver.⁴

He added that there was also to be a dissertation on the word *dildo* (used by Jones in a refrain) and that together with much information the learned doctor had sent him including a rather explicit catalogue, further details which can be found in his letter to Cecil Gray.⁵

By mid-1925, however, he had given up on the project. We find him writing to his Christ Church Oxford contact, George Thewlis (1889-1967), a bass lay-clerk in the choir of the Cathedral and conductor of the Oxford Harmonic Choir whom Heseltine first met in Oxford when transcribing some songs in the Christ Church Library, telling him that the songs, *though already engraved have not yet been published, negotiations having fallen through with two different publishers.⁶* Alas, the book was fated to remain unpublished and, if plates were ever made, they have not survived, though the original typed preface, the promised *mine of etymologicopornographical research* still exists and is printed below.⁷

The title *Dildos and Fadings* perhaps needs some explanation. Both words are of obscure origin used in the refrains of seventeenth century ballads, often of an indecent character. ‘Dildo’ has a double meaning, being either the refrain in a song or the colloquial name for a penis or penis-substitute; a ‘fading’ is a type of dance of Irish origin, possibly originating from the Irish word *feadan*, a pipe or whistle.

When one looks at the texts of the songs today there is little that would even raise an eyebrow in the 21st century. Many of the songs which were destined for *Dildos and Fadings* have been recorded, the texts available in CD booklets and, in many cases, words and music can be downloaded from the internet. We have come a long way since 1961 when D.H. Lawrence’s *Lady Chatterley’s Lover* was at last unbanned, the original text of the novel *Women in Love* restored and we could read Lawrence’s description of Julius Halliday (a character based on Philip Heseltine) – as a *pale, full-built young man with rather long, solid fair hair hanging from under his black hat ... with a smile at once naive and warm, and vapid ...[and] a high squealing voice.⁸*

NOTES

- 1 Heseltine to his mother, 1 September 1923.
- 2 A pun on *knocking-shop*.
- 3 Heseltine to Nichols, 13 January 1923.
- 4 Heseltine to Gray, 22 January 1923.

- 5 For further details see Heseltine to Gray, 22 January 1923.
- 6 Heseltine to Gearge Thewlis, 19 June 1925.
- 7 Amongst Cecil Gray's papers in the BL, Add MS 57796, are typwritten notes in the form of an explanatory foreword.
- 8 D.H. Lawrence, Chapter 2 (Crème de Menthe) *Women in Love*,

DILDOS and FADINGS

A book of Jacobean light-o'-love songs: 1601-1618.

PETER WARLOCK

Preface.

These excellent good songs have been excluded from the editor's miscellaneous volumes of *English Ayres* in deference to the prudish prejudices of present day publishers. They are here collected together and reprinted for the delectation of those who recognise the fact that healthy bawdry (the most effective antidote to the unhealthy prurience which has usurped its place in the respectable circles of to-day) is an integral factor in the comic literature of all ages, and that the spirit that would banish it from our song-books would also, if it could, deprive us of our Catullus, our Martial, our Rabelais and many other good pill to purge Melancholy. It is hoped that this collection will be the first of a series of volumes, under various editorships, which will include unbowlerized and authentic versions of English folk-songs, sea-shanties, songs of the Restoration and Georgian periods and finally, of the songs current in the British army and navy during the Great War.

.....

1. *Fain would I wed.* (Thomas Campian)

Fain would I wed a fair young man, that day and night
could please me.

When my mind or body grieved that had the power to
ease me.

Maids are full of longing thoughts that breed a bloodless
sickness,

And that, oft I hear men say, is only cured by quickness.

Oft I have been wooed and praised, but never could be
moved.

Many for a day or so I have most dearly loved.

But this foolish mind of mine straight loathes the thing
resolved.

If to love be sin in me, that sin is soon absolved.

Sure, I think I shall at last fly to some holy Order;

When I once am settled there then can I fly no farther.

Yet I would not die a maid, because I had a mother;

As I was by one brought forth, I would bring forth
another.

Fain would I wed. The last song from *The Fourth Book of Ayres: Composed by THOMAS CAMPION. So as they may be expressed by one Voyce, with a Violl, Lute or Orpharion.* Probably published in or after 1617 (see Vivian's edition of Campion's Works) but the songs may have been composed at an earlier date. A setting of this tune, in two part harmony, by Richard (son of Giles) Farnaby appears in the Fitzwilliam Virginal Book. The construction of the song is of peculiar interest; the harmonies of the accompaniment form a recurring ground above which the voice sings what may be termed melodic variations.

2. *I pray thee, sweet John, away.* (Thomas Greaves)

I pray thee, sweet John, away!
I cannot tell how to love thee.
In faith, all this will not move me.
I dare not before our marriage day.
If this will not move thee, gentle John,
Come, quickly kiss me, and let me be gone.

Nay, will ye? this is more than needs.
This fooling I cannot abide.
Leave off, or in faith I must chide.
See now, faith, here are proper deeds.
Have done then! I now bewail my hap.
Repentance follows with an afterclap.
Aye me! my joys are murdered with a frown,
And sorrow pulls untimely pleasure down.

I pray thee, sweet John, away. From THOMAS GREAVES' *Songs of sundrie kindes*: First, Aires to be Sung to the Lute . . . (1604). Nothing is known of Greaves save that he was lutenist to Sir Henry Pierrepont of Holm, Nottinghamshire, to whom his book is dedicated. Sir Henry married Francis Cavendish, sister of Sir Charles Cavendish and cousin of Michael Cavendish the composer. Greaves was probably a Derbyshire man (Dict. Nat. Biog.) and we learn from some commendatory Latin verses prefixed to this book that he had already reached middle age by the time the book was published.

3. *Will said to his mammy* (Robert Jones)

Will said to his mammy
That he would go woo;
Fain would he wed, but he wot not who.
Soft awhile, my lammy.
Stay and yet abide!
He, like a fool as he was, replied:
In faith, 'chill have a wife.

What a life
Do I lead
For a wife
In my bed
I may not tell ye.

'Tis a smart
To my heart;
'Tis a rack
To my back.
And to my belly.

Scarcely was he wedded
Full a fortnight's space,
But that he was in a heavy case.
Largely was he headed,
And his cheeks looked thin.
And to repent he did thus begin:
A fig for such a wife!

What a life
Do I lead ... ecetera

Will said to his mammy. From *A Musicall Dreame. Or The Fourth Booke of Ayres, the First part is for the Lute, two Voyces, and the Viole de Gambo; the Second part is for Lute, the Viole and foure Voices to Sing; the Third part is for one Voyce alone, or to the Lute, the Basse Viole, or to both if you please, Whereof, two are Italian Ayres.* by ROBERT JONES. 1609. *Will* is a common Elizabethan synonym for lust or obstinacy. Great play is made with the word in Shakespeare's Sonnets. 'chill is a dialect form for I will.

4. *A secret love or two* (Thomas Campian)

A secret love or two, I must confess,
I kindly welcome for change in close playing.
Yet my dear husband I love ne'er the less.
His desires, whole or half, quickly allaying,
At all times ready to offer redress.
His own he never wants but hath it duly,
Yet twits me I keep not touch with him truly.

The more a spring is drawn, the more it flows.
No lamp less light retains by lightening others.
Is he a loser his loss that never knows?
Or is he wealthy that waste treasure smothers.
My churl vows no man shall scent his sweet rose.
His own enough and more I give him duly.
Yet still he twits me I keep not touch truly.

Wise archers bear more than one shaft to field.
 The venturer loads not with one ware his shipping.
 Should warriors learn but one weapon to wield?
 Or thrive fair plants e'er the worse for the slipping?
 One dish cloyes, many fresh appetite yield.
 Mine own I'll use, and his he shall have duly.
 Judge then what debtor can keep touch more truly.

A secret love or two, From *The Second Booke of Ayres. Containing Light Conceits of Lovers. To be sung to the Lute and Viols, in two and three Parts: or by one Voyce to an Instrument.* By THOMAS CAMPION. The book is undated but was probably published in or after 1612. The alto voice part is included in the accompaniment in the present edition.

5. Dido was the Carthage Queen (George Mason and John Earsden)

Dido was the Carthage queen
 And loved the Trojan knight.
 That, wandering, many coasts had seen,
 And many a dreadful fight.
 As they on hunting rode, a shower
 Drave them in a loving hour
 Down to a darksome cave;
 Where Aeneas with his charms
 Locked Queen Dido in his arms,
 And had what he could have.

Dido Hymen's rites forgot;
 Her love was winged with haste;
 Her honour she considered not.
 But in her breast him placed;
 And when her love was new begun,
 Jove sent down his winged son
 To fright Aeneas' sleep.
 Bade him by the break of day
 From Queen Dido steal away.
 Which made her wail and weep.

Dido wept. But what of this?
 The gods would have it so.
 Aeneas nothing did amiss,
 For he was forced to go.
 Learn, lordlings, then no faith to keep;

With your loves, and let them weep;
 'Tis folly to be true.
 Let this story serve your turn.
 And let twenty Didos burn
 So you get daily new!

Dido was the Carthage Queen. From *The Ayres That Were Sung and Played, at Brougham Castle in Westmerland, in the Kings' Entertainment: Given by the Right Honourable the Earle of Cumberland, and his Right Noble Sonne the Lord Clifford.* 1618. By GEORGE MASON and JOHN EARSDEN. The words of this Masque, though anonymous, were attributed to Thomas Campion by Mr. A.H. Bullen.

6. Away, away, away! (William Corkine)

Away, away! Call back what you have said!
 When you did vow to live and die a maid?
 O, if you knew what shame to them befell
 That dance about with bobtail apes in hell,
 You'd break your oath, and for a world of gain
 From Hymen's pleasing sports no more abstain.

Yourself your virgin girdle would divide.
 And put aside the maiden veil that hides
 The chiefest gem of Nature, and would lie
 Prostrate to every peasant that goes by.
 Than undergo such shame. No tongue can tell
 What injury is done to maids in hell.

Away, away, away. From *The Second Booke of Ayres, Some, to Sing and Play to the Base-Violl alone: Others to be sung to the Lute and Base Violl. With new Corandoes, Pavins, Almaines; as also divers new Descants upon old Grounds, set to the Lyra-Violl.* By WILLIAM CORKINE. 1612. Nothing is known about the composer's life.

Apes in Hell: It was a common superstition in the reign of Elizabeth (the Virgin Queen!)

"That she that dies a maid must lead an ape in hell"
 (JOHN MAYNARD. *The XII Wonders of the World* 1611.)

The first reference to it in English literature occurs in Lyly's *Euphues* (1580) and in Shakespeare's *Taming of*

the Shrew (II. i. 34) (1594) we find Katharina saying to her father:

“I must dance barefoot on her wedding-day,
And, for your love to her, lead apes in hell.”

Shakespeare also alludes to it in *Much Ado about nothing* (II.i.42). In the *Booke of Ayres* (1601) in which Campian and Rosseter collaborated we find the following stanza:

All you that love or loved before
The fairy queen Proserpina
Bids you increase that loving humour more
They that yet have not fed
On delight amorous
She vows that they shall lead
Apes in Avernus.

and in Robert Jones' *A Musicall Dreame* (1609):-

Hark, wot ye what? nay, faith, and shall I tell?
I am afraid
To die a maid
And then lead apes in Hell.
O, it makes me sigh and sob with inward grief.
But if I can
But get a man
He'll yield me some relief.

The origin of his quaint belief does not seem to have been discovered.

7. *On a time in summer's season* (Robert Jones)

On a time in summer season
Jockie late with Jenny walking,
Like a love made love with talking.
When he should be doing. Reason
Still, he cries, when he should dally:
Sweet Jenny, sweet, shall I, shall I?

Jenny, as most women use it
Who say Nay when they would have it,
With a bold face seemed to crave it,
With a faint look did refuse it.
Jockie lost his time to dally.
Still he cries: Sweet, shall I, shall I?

On a time in summer's season. From *A Musicall Dreame* by ROBERT JONES (1601)

8. *Methought this other night* (Robert Jones)

Methought this other night
I saw a pretty sight
That pleased me much.
A fair and comely maid
Not squeamish nor afraid
To let me touch.
Our lips most sweetly kissing,
Each other never missing,
Her smiling lips did show content,
And that she did but what she meant.

And as her lips did move
The echo still was love,
Love, love me, sweet.
Then with a maiden blush,
Instead of crying pish
Our lips did meet.
With music sweetly sounding,
With pleasure all abounding,
We kept the burden of the song,
Which was that love should take no wrong.

And yet, as maidens use,
She seemed to refuse
The name of love;
Until I did protest
That I did love her best,
And so will prove.
With that as both amazed
Each at the other gazed.
My eyes did see, my hands did feel
Her eyes of fire, her breast of steel.

O when I felt her breast
Where love itself did rest.
My love was such
I could have been content
My best blood to have spent
In that sweet touch.
But now comes that which vexed us.
There was a bar betwixt us,
A bar that barred me from that part,
Where nature did contend with art.

If ever love had power
 To send one happy hour.
 Then show thy might
 And take such bars away,
 Which are the only stay
 Of love's delight.
 All this was but a dreaming,
 Although another meaning.
 Dreams may prove true, as thoughts are free,
 I will love you, you may love me.

Methought this other night. From *The Second Booke of Songs and Ayres, Set out to the Lute, the base Violl the playne way, or the Base by tablature after the leero fashion*. By ROBERT JONES (1601). In bars 5 and 6 and again in bars 13 and 14 occurs an interesting example of a triple rhythm framed in a duple metre. Bars, in this edition, indicate the metrical structure alone; the rhythmic scheme of the songs is determined by the natural accents of the music which in their turn are conditioned by the sense of the words. On this point and on the question of regular metrical barring, see the excellent observations in the Preface and third chapter of R.O. Morris' *Contrapuntal Technique in the Sixteenth Century* (Oxford University Press), a book that should be read by everyone interested in the music of this period.

9. As I lay lately in a dream (Robert Jones)

As I lay lately in a dream,
 Methought I saw a wondrous thing.
 A woman fair transformed was
 Into a fiddle without a string.
 A metamorphosis so rare
 As almost made me wake for fear.
 O this is rare, a wondrous thing.
 So fair a fiddle should want a string!

Till honest neighbours dwelling nigh
 Said they would all her wants supply;
 And said that they have strings in store
 For such a fiddle and forty more.
 For love they bear unto the sport,
 They'll make her fit for the consort.
 O this is rare, a wondrous thing,
 So fair a fiddle should want a string.

They'll send her first to some that can
 Put in the peg, and peg her then.
 If that her bridge be broken, so
 As that her fiddle cannot go,
 They'll soon devise some other way
 To make her sound the roundelay.
 O this is rare, a wondrous thing,
 So fair a fiddle should want a string.

When they have set her in the key,
 You must not strain her strings so high
 For fear the fiddle chance to crack;
 Nor let the strings be too too slack.
 The diapason is her sound,
 The lowest note is most profound.
 This is rare, a wondrous thing.
 So fair a fiddle should want a string.

But note a discord in music,
 To sound some note without the prick.
 And then for keeping of your mood,
 Sing three to one, that's passing good.
 Of all the notes in gamut scale
 The long is that which must not fail.
 O this is rare, a wondrous thing,
 So fair a fiddle should want a string.

As I lay lately in a dream. From *The Muses Gardin for Delights, On the fift Booke of Ayres, onely for the Lute, the Base-vyoll, and the Voyce*. By ROBERT JONES, 1610.

Diapason: the octave. Generally used in literary comparisons as indicating the lowest note or bars of the harmony.

So I at each sad strain will strain a tear
 And with deep groans the diapason bear.
 (SHAKESPEARE. *The Rape of Lucrece*. 1594)

Prick: A pun is made on the two meanings of the word.

(a) a synonym for the *penis*, as in: The pissing Boye lift up his pricke. (R.D. Hypnerotomachis. 1592)

(b) prick-song, meaning the discant or the counterpoint (contrapunctus) to a given plain song: a tune noted or pricked down on paper. Hence florid melody as contrasted with the unadorned plain chant, as in

I'll sing my Plain Song with the turtle dove
 And Prick Song with the nightingale rehearse

(BRANAME BARNES. *Parthenophil and Parthenope*. 1593)

Long: the note next in value above the Breve.

Mood: “expressed the relation of the Long and Breve: in Mood Perfect, a Long was equal to three Breves”. (R.O. Morris) Hence the expression Three to one.

Gamut: The Ut of the lowest Hexachord in the Guidonian system, signified by a Greek capital gamma. The G on the lowest line of our bass clef. Also used to denote the Great Scale consisting of all the notes used in music.

10. *Beauty, since you so much desire* (Thomas Campian)

Beauty, since you so much desire
To know the place of Cupid's fire,
About you somewhere it doth rest,
Yet never harboured in your breast,
Nor gout-like in your heel or toe.
What fool would seek Love's flame so low?
But a little higher.
There, O there lies Cupid's fire.

Think not, when Cupid most you scorn,
Men judge that you of ice were born.
For though you cast Love at your heel
His fury yet sometime you feel.
And whereabouts, if you would know,
I'll tell you still, not in your toe,
But a little higher
There, there lies Cupid's fire.

Beauty, since you so much desire: From *The Fourth Book of Ayres*, by THOMAS CAMPIAN.

The words appear to be a parody of an earlier poem of Campian's which appeared, set to music by himself, in the earlier song-book in which Campian and Rosseter collaborated. The original poem runs thus:

Mistress, since you so much desire
To know the place of Cupid's fire
In your fair shrine that flame doth rest,
Yet never harbour'd in your breast
It bides not in your lips so sweet,
Nor where the rose and lilies meet,
But a little higher,
There, O there lies Cupid's fire.

Even in those starry piercing eyes
There Cupid's sacred fire lies.
Those eyes I strive not to enjoy,
For they have power to destroy.
Not woo I for a smile or kiss,
So meanly triumphs not my bliss.
But a little higher
I climb to crown my chaste desire.

11. *Dainty darling* (Robert Jones)

Dainty darling, kind and free.
Fairest maid I ever see,
Dear, vouchsafe to look on me;
Listen when I sing to thee
What I will do
With a dildo.
Sing do with a dildo.

Sweet, now go not yet, I pray;
Let no doubt thy mind dismay.
Here with me thou shalt but stay
Only till I can display
What I will do
With a dildo, etc.

Quickly, pritheee, be now still !
Nay, you shall not have your will.
Trow you men will maidens kill?
Tarry but to learn the skill
What I will do
With a dildo, etc.

Pretty, witty, sit me by,
Fear no cast of any eye;
We will play so privily
None shall see but you and I
What I will do
With a dildo, etc.

Dainty darling. From *The Second Booke of Songs and Ayres*. By ROBERT JONES. (1601).

Dildo: It seems that this word, from being first a substitute for an improper word, came to be used as a proper noun denoting a substitute for the thing it has formerly hinted at. Intrinsically, the word has no more

meaning than Fa-la or Hey Troly loly. In Shakespeare's *Winter's Tale* (1611) we read of Autolycus that "he has the prettiest love-songs for maids, so without bawdry – which is strange – with such delicate burdens of dildos and fadings". But it is clear that the word *dildo* generally indicated either (as in the present instance) the male organ of generation itself, or else an artificial substitute for the same. Ben Jonson, at the end of *The Alchemist* refers to "Madam with dildo writ o' the walls", and in the third satire of John Marston's *Scourge of Villanie* (1599) we read:

Shall Lucea scorn her husband's lukewarm bed
Because her pleasure being hurried
In jolting coach with glassy instrument
Doth far exceed the Paphian blandishment?

But the most detailed reference in Elizabethan literature to the dildo (in the sense of what Sir Richard Burton, in the Terminal Essay of his *Arabian Nights*, calls "the *penis succedaneus*, that imitation of the *Arbor Vitae* which the Latins called *fascinum*, the French *godemiché* and the Italians *passatempo* and *diletto*, whence our 'dildo') occurs in that curious poem written by Thomas Nashe for the delectation of Lord Strange (or, as some have thought, the Earl of Southampton) entitled *The Choice of Valentines* or *Nashe his Dildo* in which the instrument is described as:

A knave that moves as light as leaves by wind,
That bendeth not, nor foldeth any deal,
But stands as stiff as he were made of steel
And plays at peacock twixt my legs right blithe,
And doth my tickling swage with many a sigh;
For by Saint Runnion he'll refresh me well
And never make my tender belly swell.

.....

If any wight a cruel mistress serves
Or in despair, unhappy, pines and starves,
Curse eunuch dildo, senseless, counterfeit,
Who wooth may fill, but never can beget.
But if revenge enraged with despair
That such a dwarf his welfare should impair
Would fain this woman's secretary know
Let him attend the marks that I shall show.
He is a youth almost two handfuls high,

Straight, round and plump, yet having but one eye
Wherein the rheum so fervently doth reign
That Stygian gulf may scarce his tears contain.
Attired in white velvet or in silk,
And nourished with hot water or with milk,
Arm'd otherwhile in thick congealed glass
When he more glib to hell below would pass,
Upon a chariot of fire wheels he rides,
The which an arm-strong driver steadfast guides . . . etc.

12. *Think'st thou, Kate, to put me down?* (Robert Jones)

Think'st thou, Kate, to put me down
With a No or with a frown?
Since Love holds my heart in bands,
I must do as Love commands.

Love commands the hands to dare
When the tongue of speech is spare,
Chiefest lesson in Love's school;
Put it in adventure, fool.

Fools are they that fainting flinch
For a squeak, a scratch, a pinch.
Women's words have double sense.
Stand away, a simple fence.

If thy mistress swears she'll cry.
Fear her not; she'll swear and lie.
Such sweet oaths no sorrow bring
Till the prick of conscience sting.

Think'st thou, Kate, to put me down? From *Ultimum Vale, or The Third Booke of Ayres of 1.2. and 4. Voyces*. By ROBERT JONES. (1608). ~~The sole surviving copy of this book is in the library of the Royal College of Music, to the directors of which the thanks of the editors are due for permission to copy the songs contained in it.~~¹ This is a four voice song with lute accompaniment in the original edition. In the present edition notes occurring in the alto and tenor voice parts which are not doubled in the lute accompaniment are indicated by the use of small type.

This is perhaps the earliest example in English song of the special humour occasioned by the repetition of an uncompleted fragment of a line of verse.

13. *Sweet, exclude me not* (Thomas Campian)

Sweet, exclude me not, nor be divided
From him that ere long must bed thee.
All thy maiden doubts law hath decided;
Sure we are, and I must wed thee.
Presume then yet a little more,
Here's the way, bar not the door.

Tenants to fulfil their landlord's pleasure
Pay their rent before the quarter.
'Tis my case, if you it rightly measure.
Put me not then off with laughter.
Consider then a little more.
Here's the way to all my store.

Why were doors in love's despite devised?
Are not laws enough restraining?
Women are most apt to be surprised
Sleeping, or sleep wisely feigning.
Then grace me yet a little more.
Here's the way, bar not the door.

Sweet, exclude me not. From *The Second Booke of Ayres*. By THOMAS CAMPIAN.

14. *So quick, so hot, so mad is thy fond suit* (Thomas Campian)

So quick, so hot, so mad is thy fond suit.
So rude, so tedious grown in urging me.
That fain I would with loss make thy tongue mute.
And yield some little grace to quiet thee.
An hour with thee I care not to converse.
For I would not be counted too perverse.

But roofs too hot would prove for men all fire;
And hills too high for my unused pace.
The grove is charged with thorns and the bold briar;
Gray snakes the meadows shroud in every place.
A yellow frog, alas, will fright me so
As I should start and tremble as I go.

Since then I can on earth no fit room find,
In heaven I am resolved with you to meet.
Till then for hope's sweet sake rest your tired mind,
And not so much as see me in the street.
A heavenly meeting one day we shall have.
But never, as you dream, in bed or grave.

So quick, so hot, so mad is thy fond suit. From *The Third Booke of Ayres*. By THOMAS CAMPIAN.

15. *If any hath the heart to kill* (Thomas Campian)

If any hath the heart to kill,
Come rid me of this woeful pain.
For while I have I suffer still
This cruel torment all in vain.
Yet none alive but one can guess
What is the cause of my distress.

Thanks be to heaven, no grievous smart,
No maladies my limbs annoy;
I bear a sound and sprightly heart;
Yet live I quite deprived of joy.
Since what I had in vain I crave.
And what I had not now I have.

A love I had, so fair, so sweet,
As ever wanton eye did see.
Once by appointment we did meet.
She would, but ah! it would not be.
She gave her heart, her hand she gave.
All did I give, she nought could have.

If any hath the heart to kill. From *The Fourth Booke of Ayres*. By THOMAS CAMPIAN.

The predicament referred to in this song is described in detail in the last poem in Ovid's *Amores* and in *Satyricon* of Petronius. A round for four voices, in Thomas Ravenscroft's *Melismata* (1611) also refers to the matter:

I lay with an old man all the night;
I turned to him and he to me.
He could not do so well as he might,
But he would fain, but it would not be.

NOTES

- 1 Barry Smith: – This sentence has been crossed out in the original typescript. Either Warlock was not granted permission by the RCM or possibly found another elsewhere.

[Editor's note: The inconsistencies in the text regarding the use of italics and inverted commas are as per PWs original typed text.]

Articles (Continued)

A Warlockian returns to his roots

Malcolm Rudland

Although I was born in London and bred in Yorkshire, my move to Cheltenham for secondary education in 1962 instigated my most formative years in music making, including my introduction to Peter Warlock (see Newsletter 46, p7), so to return to Cirencester where I first taught after teacher-training college, in the wake of the teaching post that Peter Maxwell Davies held there, and be able to mingle with the locals after nearly fifty years, evoked some interesting comparisons, and two unsuspected connections with Peter Warlock.

I was returning for a lunchtime organ recital at the parish church on 20 June, in a week of festivities planned to celebrate the second year of the 2010 Harrison & Harrison rebuild of the Willis organ. The Monday lunchtime recital was given by Roger Fisher, organist of Chester Cathedral for nearly 30 years, and whom I had first heard when he was assistant organist at Hereford Cathedral, when I was a student in Cheltenham.

Although I found a day return train ticket from Paddington to Kemble was cheaper than the petrol costs, I remembered that bus connections from Kemble to Cirencester never co-ordinated with the train times, and that a taxi fare would probably push the cost to above that of the petrol, so, from our Warlock database, I remembered one of our members had recently moved to Cirencester, so I was able to share my interests with Christopher Yapp, and my transport from Kemble.

Coming to hear a former organist of Chester Cathedral, I found that Christopher now lives in Chester Street, only two minutes from where I used to live in Victoria Road. I was not expecting to find another Warlockian connection, then Roger featured his own organ arrangement of 'Pieds-en-l'air' from *Capriol*.

Mingling with the locals before the recital, my thoughts wandered to wonder if I had not moved to London in 1967. It is always heartening and disturbing to find people who have stayed where you have moved away from. The shop assistant at my favourite sweet shop had lived there all her life, and her fudge was as good as I remember it in 1967! Also, with my bank account in Cirencester since 1967, it was good to make a transaction

there again, even though the assistant who served me did not know anything about the organ festival that was so well publicised around the town.



Black Jack Street and Parish Church, Cirencester, circa 1960

Sharing a coffee with Christopher before the recital, I found he has lived in Cirencester for two years, at first in Coxwell Street, with its charming Elizabethan cottages. It was interesting for me to find how the town has changed since I lived there, and to tell Christopher how the Warlock Society has changed since his seminal memories of the 2004 AGM that he attended.

Mingling with the audience at the parish church before the recital, I caught up on how music in the town has changed; and how Holy Trinity Watermoor, where I was organist, has become part of the parish. It was interesting whose names I could remember; I was fine on the parish church curates and their dogs, but

had to be prompted to remember the name of the then organist, Edgar Landen, music master at Hatherop College in Coln St Aldwyn, and a former assistant at Exeter Cathedral.

His present successor is Dr Anthony Hammond, who has motivated much interest in the organ, and during a convivial lunch at *The Crown* after the recital, it was interesting comparing notes with Anthony and Roger on the economics of making organ CDs and renovating old organs, and I found that Roger's arrangement of 'Pieds-en-l'air' dated from 1957, and should have been mentioned in my article *On organizing Capriol* in Newsletter 64, p2, as it is a more interesting arrangement than any I mentioned there. Roger incorporates the flute descant that Warlock adds in the full orchestral version. However, although a separate unspecified pedal part is written, it should be noted that to be authentic, this should be for 8ft pedal only, as Warlock specifically mentions no double basses in that movement. Roger now makes this edition available to any member who sends a cheque for £5.00 (for printing & postage) to Roger Fisher, The Old Chapel, Trelogan, Holywell, CH8 9BD.

Roger emphasises that the score will be printed on good quality paper, but unbound, so that the pages may be placed side by side, to avoid page turns.

Articles (Continued)

How I First Came Across the Music of Peter Warlock

John Merrick, the President of the PWS Gloucester Chapter, tells all.



I first heard Warlock's music at primary school in the 1950s (surely the best of times – given a little rose-tinted licence!), although, unsurprisingly, I didn't realise it until later. My favourite "going-out" music from assemblies in those days was a stolid and rhythmic march-like piece, which one of the teachers regularly played on the piano, and we would stomp out of the hall to it (in a perfectly disciplined 1950s way, of course!). It never occurred to me to ask what it was she was playing!

Then to grammar school (Tudor Grange) in Solihull. By the time I reached the 3rd form, music had become my great enthusiasm, and it was a real treat when the new (and inspirational) head of music, Donald Goodall, decided to start an after-school music club. Members of staff, and older pupils, would give short talks, with musical illustrations on the school gramophone (this was still the early 1960s, and the school had yet to graduate to a *Dansette*...). In due course we heard a talk about Warlock. There was some amusement amongst the assembled company when this rather spotty, bespectacled 13-year-old expostulated "I know this!" upon hearing *Mattachins* bursting from the record player. Memories of those primary school assemblies had flooded back, of course.

My enthusiasm for Warlock was then enormously stimulated by a performance of *Yarmouth Fair* given at a school concert by another member of staff, John Bowdler, and by Donald programming *Tyrley, Tyrlow* for the school

choir to sing one Christmas (and why isn't this piece done more often, I ask?). I was well and truly hooked, mainly by those impossible-to-stretch keyboard harmonies, but also by a quality in the music which seemed to hark back to some indefinable and mysterious time in the past. All very appealing to an adolescent pseudo-aesthete! Hearing an old and foggy recording of *Corpus Christi* on the BBC's Third Programme (Peter Pears and the BBC Singers?), and buying the Argo LP of Alexander Young performing *The Curlew* and other songs (surely worth a reissue), simply fuelled the addiction. I would get volumes of songs from the library and attempt to play the accompaniments, relishing each chord (slowly!).

Eventually, of course, I wrote some fake Warlock myself, without initially realising what I'd done, until it was kindly pointed out to me. Occasionally I get these songs out, and can sometimes convince myself (that rose-tinted licence again) that they weren't too bad for a teenager. Now, here's a challenge – quite a high-risk one! There must be other Warlock "nutters" who have youthful (or not-so-youthful) Warlockian compositional skeletons in their cupboards. How about a recital of them, either to raise funds or simply for sociability?

And so, throughout my musical life, I have tried to promote Warlock's music whenever I could. I think the first such performance I ever gave was at a school concert – the *Folk Song Preludes*. I've encouraged various singers, whom I have accompanied, to programme his songs (some more willingly than others!), and have particularly fond memories of my friend Chris Markwick singing the 4/8 setting of *Passing By*. Probably the most notable enterprise was in 1994, when I inveigled some musical friends, together with a choir I then conducted, to put on a joint Warlock/Moeran centenary concert (EJM being another musical evangelism of mine). I remember bending one soprano's arm to sing *Robin Goodfellow*, and I think her husband performed *One More River* to great effect too. The one piece of which I still have an unfulfilled ambition to promote a performance is *The Lady's Birthday*; the words are fairly politically incorrect nowadays, I suppose, but I have to confess that the list of supposed Dutch names at the end still creases me up whenever I hear it!

[Ed. See review of John Merrick's anthem opposite]

Reviews

Save Me, O God – Anthem by John Merrick, 29 January 2011, Gloucester Cathedral

This is only the second time this anthem has been performed. **Huanebango Z. Palimpsest** was there.

On a Saturday evening in late January, Gloucester Cathedral was the setting for what was in fact only the second performance in 40 years of the anthem *Save Me, O God* by John Merrick, President of the Gloucestershire Chapter of the PWS. The composer tells me that he was particularly grateful to the Cathedral Choir and its Director, Adrian Partington, for enabling the piece to see the light of day once more.

The anthem sets the first three verses of Psalm 54. Although nominally scored for SATB choir and organ, the organ drops out entirely for the final section, in which the choir divides into as many as seven parts *a cappella*. In the first section, the psalmist's cries of *hear my prayer* are expressed in increasingly dissonant and chromatic harmonic terms, building to a climax with the tenors' and basses' *for strangers are risen up against me*, and the full choir's *and tyrants seek after my soul*. The final, unaccompanied section

brings some solace in a repetition of the opening verses, set this time to richer harmonies and ending with the quiet plea *hearken unto the words of my mouth*.

This final part again employs chromatic harmonies (I wonder if Merrick admits to any Warlockian influence here?), which are something of a challenge to an unaccompanied group, and which the Gloucester Cathedral choir dealt with masterfully. The acoustic of the building suited the piece well, and indeed it was originally written for the choir of King's College, Cambridge, who gave the first performance in 1970, when the composer was there as a 19-year old undergraduate. He tells me that he wonders whether he peaked at that time! Appropriately, Adrian Partington also programmed the introit *O Bone Jesu* by Philip Radcliffe, who was Merrick's supervisor at King's. The excellent organist on the day was Ben Morris, the Cathedral's current Organ Scholar.

Reviews (Continued)

Pre AGM event: The re-enactment of Peter Warlock's first day at school – Danny Gillingwater

Michael Graves caught an early train to ensure he would be on time for this priceless event.



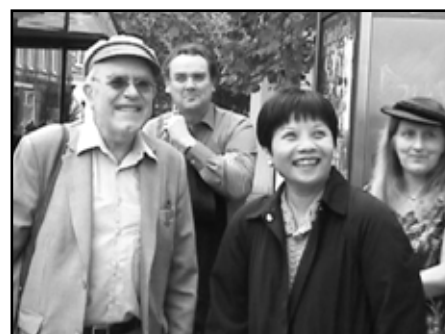
Yes, once again the irrepressible Danny Gillingwater was to deliver his re-enactment of another significant event in Warlock's life. This time it was to be his first day at school. Warlockians responding to the call, flocked in their customary single figures to behold the event, which took place outside PWs former school at 25 Cliveden Place. *I was rudely woken by our trusty old retainer Al-Fayed ... Bathed and creased in all the right places and resplendent in frock coat and winged collar "every inch the pox doctor's clerk" said my step father as he stepped on the threshold of the Food Hall, his cricket whites gleaming in the dawn's optimistic rays. "Tally ho, Niggle – give 'em*

hell – must dash – the Oyster Bar is open and I'm down for six of the best." *By a rare stroke of luck, Al-Fayed had procured an elegant coach and two for the trip ... matt black and finished with engraved glass panels. The Ma looked a real picture laid out in a mahogany, brass handled sarcophagus put at her disposal, there being only room for Al-Fayed and I up on the footplate. The addition of fresh air and lilies was a lovely touch and I looked back at her and remarked to the driver, she had never looked lovelier ... We arrived at the hallowed halls in good time. As the dim-witted simpleton, who turned out to be the Headmaster, was press-ganged into unloading the trunk, Al-Fayed, his scimitar gleaming in the sunlight, managed without incident to gather a group of fourteen year old pall bearers and our very own Brunhilde was (gracefully) eased from the glass case and placed on the cobbles ... Mama's still blue eyes flashed open and in a second was dragging the whimpering head teacher by the ear to his imposing study. From my vantage point, peering through the escutcheon, I spied a few well-aimed rabbit punches going in. "Remember this, you naughty man, he is my precious package." It was all something of a blur that day*

... I sloped off to my dorm and met up with the other chaps. The rest of the day consisted of a tour of the school. The drama master bound into the room on demi-point blowing kisses to us all saying "You're a rosebud, and you're most certainly a rosebud." The Latin master, small and bald was dressed in a toga. His insistence on us doing a full re-enactment of a Roman bath-house every Thursday was a bit of a bind at first ... Like so many first days at school became quite quickly last days at school and a lot of days

in between. I have other recollections of special events in my schooldays, but I'll tell those another day.

Danny's presentation had been filmed for posterity, and at the end of the presentation the cameraman, having concentrated solely on capturing the performance, requested some 'reaction' shots of the audience. "There were no reactions," complained the hapless Danny, thus eliciting hearty chortles from the assembly, adequately satisfying the cameraman's needs.



Annual General Meeting 14 May 2011 at *The Antelope*

John Mitchell reports

The Annual General Meeting:

This year's A.G.M. was held at *The Antelope* on 14th May, but unfortunately only eleven members of the Society attended. According to the Society's Constitution (Point 11) the quorum for an A.G.M. is fifteen, and consequently those present had a dilemma to contend with – whether to continue with the meeting without the necessary quorum, or to abandon it entirely and reconvene it at a future date. After some deliberation it was decided against the latter as it was felt it might be equally problematic guaranteeing a quorum. Accordingly the meeting went ahead, as it was felt this course of action was in the Society's best interests under the circumstances. We are recording here two important aspects of the proceedings: details of the Officers and Committee Members that were provisionally elected, and the Society's financial reports for the year 2010. The intention is that both will be ratified at next year's A.G.M.. In the meantime any general queries should be addressed to the Society's Secretary, Malcolm Rudland, and those pertaining to the Society's finances to the Treasurer, John Mitchell.

Treasurer's Report on the 2010 Accounts:

Following the small surplus (£191) recorded for the year 2009, it is very pleasing to note that the corresponding figure for 2010 is £1695. Although overall income was down on 2009, it is heartening that subscriptions and donations show increases. Deposit account interest has continued in its downward trend.

The healthy surplus is entirely accounted for on the expenditure front. Administration expenses have been reduced by nearly 50% and the other important factor was not having to provide any major subventions to Warlock related events or recording projects. Thanks to the generous support of Music Sales in printing and distributing the Newsletter, the costs in one of the main areas of expenditure have been kept down.

The Society began the year 2011 with a total of £12,925 in its accounts. The current liabilities take the form of £2,719 set aside towards the Pictorial Biography, and £3,000 pledged towards the 'Orchestral Warlock with voices' project. This leaves a respectable £7,206 in the Society's funds.

Annual General Meeting 2011 (Continued)

PETER WARLOCK SOCIETY			
RECEIPTS AND PAYMENTS ACCOUNT - GENERAL FUND			
FOR THE YEAR ENDING 31st DECEMBER 2010			
	2010		2009
	£	£	£
RECEIPTS:			
From voluntary sources:			
Subscriptions		2245	2187
Donations - General		360	281
Warlock Auction		366	301
Gift Aid		388	690
Royalties		660	459
Warlockathon CD sets & booklet receipts		56	61
Miscellaneous		5	-
DVD sales		100	253
PW Handbook Vol.1		77	87
Historic Warlock CD set		68	227
From assets:			
Charities Deposit Interest - General Society Account		39	84
- Pictorial Biography Account		<u>14</u>	<u>33</u>
		<u>4378</u>	<u>4663</u>
PAYMENTS:			
Charitable Activity Direct Expenditure:			
Hon. Sec.'s & Hon Treas.'s expenses	675		1335
Newsletter production & distribution	527		542
Royalties	68		53
Peter Warlock Handbook Vol. 1	-		135
Peter Warlock Handbook Vol. 2	173		-
DVDs bought for resale	-		400
AGM expenditure	300		200
Historic Warlock CD set subvention (part)	-		600
Historic Warlock CD set for resale	159		207
A Peter Warlock Christmas subvention	-		600
Subventions to festivals/concerts etc.	532		
Miscellaneous	<u>249</u>		<u>400</u>
	<u>2683</u>		<u>4472</u>
Surplus/(Deficit) for the Year:		1695	191

PETER WARLOCK SOCIETY		
BALANCE SHEET AT 31st DECEMBER 2010		
	2010	2009
	£	£
ASSETS:		
Cash at Bank - Deposit Account	7538	7499
Current Account	2668	1026
Pictorial Biography Account	<u>2719</u>	<u>2705</u>
	12925	11230
LIABILITIES:		
Sundry Creditors:		
Pictorial Biography Subvention	(2719)	(2704)
Orchestral Warlock with voices subvention	(3000)	(2000)
	<u>7206</u>	<u>6526</u>
Represented by:		
General Fund balance at 1st January 2010	11230	11039
Surplus/(Deficit) for the year	1695	191
General Fund balance at 31st December 2010	<u>12925</u>	<u>11230</u>

Election of Officers and Committee Members:

The following names were elected provisionally to serve on the Committee:

Chairman: Pat Mills
Vice Chairman: David Lane
Hon. Secretary: Malcolm Rudland
Hon. Treasurer: John Mitchell

Committee Members: Jennifer Bastable; Rebecca Brooke; Giles Davies; Michael Graves; Silvester Mazzarella; Bryn Philpott.

Chairman's Report 2010:

This has been another happy year, for which I fervently thank the Committee. Michael Graves and Presidents of Chapters have been busy organising Social Lunches up and down the country, which have proven to be very popular. Outstanding were our visits to *The Fox Inn* at

Bramdean in Hampshire, *The Tinnars Arms* at Zennor and also *The Five Bells* at Eynsford where we were given, by kind permission of the owner Sally Coston, the opportunity of looking over the Eynsford cottage, which Warlock rented.

We were saddened to hear of the demise of one of our most regular attendees at our AGM – Mr. Malcolm Smith. Even being in the same room as him was to experience his considerable charisma, and he will be much missed. By contrast, we were delighted to learn that Betty Roe Bishop, another long standing member of the Society, had been awarded an MBE.

There are things to look forward to, such as plans for a jaunt somewhere with Warlock connections, and we will let you know when our plans are complete. We have co-opted two new members to the Committee – Rebecca Brooke and Bryn Philpot – so our future looks rosy and secure.

Patrick Mills – Chairman and Founder, May 2011

Reviews (Continued)

The Sixth Chelsea ChronotopograPHical Crawl - Part 1

Dr Brian Collins was our *Crawl* guide for the day and Eric Crees directed the Guildhall Brass Ensemble for two concerts. **Michael Graves** reports on the events of the first part of day.

PWS members and friends gathered outside the Food Hall of Harrod's, the former home of Warlock's mother and step father. Brian Collins was our *Crawl* guide and he led us from Knightsbridge to Chelsea, stopping at various addresses that have special Warlockian significance and interest. I won't reveal the route, the addresses, or anything of the information and readings supplied by Brian. You'll just have to come on the next *Crawl* if you want to know more! I'd just like to say a big 'Thank you' to Brian for providing such an enjoyable, informative and edifying commentary.

The plan for the second part of the day was to meet up with Eric Crees and the Guildhall Brass Ensemble at Chelsea Green. Their recital outside the fishmongers proved to be a totally surreal affair. Whilst ripping through all four *Cod Pieces*, the fishmonger obliged by bringing out a cod and placed himself (sorry) next to the band, just in time for the RAF's magnificent flypast. The whole merry band then marched down Cale Street towards Dovehouse Green headed by Danny Gillingwater singing *The Cricketers of Hambledon* through a megaphone and accompanied by the brass ensemble.



Clockwise from top left: Bryn Philpott and Mary Swan listen attentively to Brian Collins' commentary; The cod; The RAF Flypast; Danny Gillingwater leads the procession; Malcolm Rudland talks to Petula Clerk (Photo: Julia Blee); Our police escort enjoys the fun; Eric Crees conducts the Guildhall Brass Ensemble. (All photos except where stated: Michael Graves)



The concert at Chelsea Green was of a very high standard, especially considering the nuisance noises of sirens and general city life. The brass ensemble was tight and Eric Crees's conducting crisp. Despite the baking sunshine, the concert at Dovehouse Green was troubled at first by a quite hefty breeze, but once music scores were secured the performance was again excellent and many passers-by stayed to listen and enjoy. The auctioning of the baton revealed a confident young talent in the form of Ben Cole (pictured right). The Guildhall Brass Ensemble dispersed and we then headed for Tite Street.



Reviews (Continued)

The Sixth Chelsea ChronotopograPHical Crawl - Part 2

Rebecca Brooke describes the concluding lecture and competition led by Malcolm Rudland.

We left Dovehouse Green, crossed King's Road and parted with our police escort. It felt sad thinking of certain missed opportunities which now prevent us knowing the answers. Such thoughts were provoked in the readings from Cecil Gray's memoir given by Dr Brian Collins to a group assembled en route whilst the oppressive sun blazed. A slight heaviness hung in the air.

St Wilfrid's Convent has a peaceful quality. Our party was ushered to a large airy room at ground level. Windows faced Tite Street and its blue plaques, yet we were protected by the trees outside. Tea, coffee, biscuits and sandwiches were there to sustain us. We faced South.

Mr Malcolm Rudland, wearing a maroon velvet jacket, delivered a lecture called *Warlock in Chelsea* to an audience which numbered approximately twenty five. What a surprise when Mr Danny Gillingwater sang *Love for Love*. It was written for Puma. He was a marvel to listen to and to watch. He leapt from speech to song without the slightest hesitation. In *Cricketers of Hambledon*

and *Captain Stratton's Fancy* the sweetness of his song complimented the fury of the piano accompaniment.

The many snippets of Warlock songs, which illustrated themes of the lecture, were played on cue by Aron Rozsa on the Bösendorfer grand situated behind the audience. The piano had belonged to Ralph Downes, former music director of Brompton Oratory, who had spent his last days in the home. On no account was that piano to be moved, it was stipulated, but we could remove the framed photo of Ralph as well as one of Wills and Kate.

Slides accompanied the talk. These were signposts to link a Warlockian theme or Chelsea landmark, with a phrase from a Warlock song. There was no opportunity to ask questions about the images in the slide show. However, if that had been allowed, the distinctly musical nature of the occasion might have been lessened. Some of the associations cast forth musical pearls. These might be of interest to members of the PWS who could not be present in Chelsea so I provide a few examples below:

We see an image of the register office where PW married ... cue music ... *Little Jack Jingles*: 'He left off being single to live with his wife'.

We see an image of the GLC plaque ... cue music ... *The Birds*: 'And bring my soul to paradise'.

We see the front page of the *Evening Standard* announcing PW's death ... cue ... *The Fox*.

The view from Whiteheads Grove ... cue ... *Countryman*: 'No emperor so merrily doth pass his time away'. Was that a reference to the Hegelian landlord at Whiteheads whose 'difference of opinion' prompted PW's move to Battersea, I wonder?

Naming just the song title – this would score you one point only. Reeling off the exact lyric revealed by the phrase played on the piano – this scored you more points!

Some, in the audience, wore a perfect little work of art, that being a Peter Warlock Society badge given by Dr Collins. Talismans, I'm afraid, were still not enough for some in the audience to gain a score or even achieve verbalisation. Those expecting the 'quiz' part of the lecture to be easy would be disappointed. But it was quite amusing to see the Warlock elite being challenged, and how else might one challenge them indeed?

How the rich information, interesting images and lovely music were interwoven so flawlessly is a mystery to me, and a great tribute to the skill of the lecturer. For those present it was soon revealed that this part of the lecture was a riddle within an enigma within a song. I wish it had been possible for more people, possibly new to the composer, to have witnessed such an event, which I might liken to stumbling upon Apollo presiding over the awakening of the muses. It was worthy of an audience of the greatest and the good.

At the close of the evening, the results were read by Mr Gillingwater in the additional role of MC. These results I redact as follows: *In 8th place – Malcolm Rudland (...disputed), in joint 7th place – Joyce Mead and Bryn Philpot, in 6th place – Frederick Delius (...disputed), in 5th place – Sara Lane, in 4th place – Lucy Minnie Channing (...disputed), in 2nd place – Brian Collins, in 1st place – with top marks, was Patrick Mills.*

The winner was presented with a vintage bus ticket, owned by none other than PH and found in his signed (1909) copy of *The Historical Works of Giraldus Cambrensis*.

Mr Rudland's lecture was extremely informative, fully audible, and was elicited with gloom-destroying gusto. We learned of the fortuitous set of events in 1980 which brought the blue plaque dedicated to PW in Tite Street into being. We were tantalised by the possible family connection once proposed to the politician, Michael Heseltine, and his reaction. We were led on a little journey into the *Café Royal* at one moment. At the evening's close, a copy of a document impressively listing all 89 known addresses, which Philip Heseltine had either lived in or stayed at, was generously offered to those present. This had originally been compiled by Fred Tomlinson. Nine of these addresses were in Chelsea. And yes, according to this source, PW did indeed stay at the *Eiffel Tower Hotel* in Percy Street in 1923.

I would like to say more about the images shown in the slide show which were fascinating (perhaps with the exception of the Shaw and Macnamara portrait photo of the composer). This one might have been substituted with a less well-known shot, were such a shot to be found. There was one image of the glorious cupola ceiling at *Chenil Galleries* which recalled the contemporary connection between PW and Sir John Barbirolli. I thought it impressive that so many of the Chelsea location images should feature the lecturer's distinctive maroon Morris Traveller cleverly captured in the foreground. There was a wonderful photo of PW c.1920 in a group, I had never seen before, relating to the theme of 'Women'. Also, we saw the 'Bobbie Madonna', that is, the fourth of Eric Gill's Stations of the Cross in Westminster Cathedral, which the delectable Puma modelled for. There were many more images.

Could we not have heard something rarer than PW's song in praise of rum? There was some rarity to tantalise us, but for only a snippet in time. Given the wonderful resources and performers something less commonly heard would have appealed to me. Our Tite Street opportunity was a mere few hours. PW's was a mere three months. Is there any truth in the words spoken by the wit in the neighbourhood who suggests that 'when the gods wish to punish us, they answer our prayers'? The air conditioning made up for that by punishing the fragile amongst us.

I would recommend anyone in the PWS to attend a future repeat of this enjoyable and unique lecture.

Reviews (Continued)

Overheard at Malcolm's wake – 30 June 2011

Malcolm Rudland adds to his account of the wake held at the Henry Wood Hall on 30 June 2011.

Felix Aprahamian often told us that the last ten or so years of his life were a continuous cycle of funerals and memorial services, and that more musical business was carried out at them than anywhere else.

As Felix's chauffeur to many of those occasions, I can honestly say that the lunchtime wake for Malcolm Smith at the Henry Wood Hall on Thursday 30 June was par excellence in league with any that I took Felix to. As Felix would have said "Everybody was there"; one could count many international pianists and conductors, concert hall managers, publishers, presidents, vice-presidents and chairmen of many British Music Societies, and an eclectic mix of the music profession whom Malcolm himself must have seen a good many of in his time. I feel sure he would have felt content to have known he had attracted such a crowd, and that the legacy of his ROMEO meetings will continue, and it was even hinted there may be a few Juliets to be invited in the future!

After we were invited to sign the condolence book in the Henry Wood Hall itself, we were shown downstairs to the undercroft where beer, wine and sandwiches were aplenty. After a while champagne appeared, after which we were invited back upstairs where a grand piano beckoned. In a more formal setting Leslie Howard offered a tribute to Malcolm in the 5th of the *Six Chants Polonais* by Chopin arranged by Liszt and, secondly Liszt's *Un sospiro*.

We then went back downstairs for more food and wine, where a speech from Robert Matthew-Walker included such little questioning gems as to "Why we are here?" "We are here for each other". And Adrian Brown told us Malcolm's estate is still looking for the alleged photo of Malcolm arriving at a theatre with Marilyn Monroe, after Arthur Miller had asked Malcolm to take his wife out for the night.

Serendipitous moments in the wake for me, included meeting two colleagues I hadn't seen in forty years (yes 40). I saw Iain Sutherland had signed the condolence book, but in the undercroft it was difficult trying to recognize someone I had met conducting Kenneth McKellar in Glasgow as far back as 1971. However, it was a little easier upstairs at Leslie Howard's wonderful little 'conquette' and afterwards I approached a tall wry smile as my only suspect. We shook hands obviously knowing each other, and I asked how old he was in 1971. After much counting on fingers and thumbs, he said 36. I told him that in 1971 his wife had told me that 36 was far too old for someone like him to still be riding a motor-bike! He said you must be Malcolm Rudland. In the other

serendipitous moment, I shook the hand more confidently of someone I told had conducted the last movement of the Brahms's first symphony in the same concert as I had conducted Copland's *Billy the Kid*. "And where was that" he asked. "The Royal Academy of Music". "Oh, yes".

I could also mention overhearing David Lloyd-Jones relating to someone that Felix's archive is locked away and rotting in Muswell Hill, so I was able to assure him that only a couple of months ago, I was able to access it for some programme notes on French Chamber Music for Amelia Freedman.

I also overheard one of our West Country members relating that when he found no parking was available at the British Music Society AGM venue on 18 June, and found that The Middlesex Arms in Ruislip had plenty, for what was supposed to be a so-called Warlock Social Lunch, he opted for the latter, only to find a few Ruislip lads, and no Warlockians in the pub's open areas – just a bunch of them having a committee meeting in a separate room. After a solitary 3/4 hour nursing a £2.19 orange drink and a copy of *The Daily Telegraph*, he decided to cut losses and leave. Our committee would like to offer its humblest apologies and promise not to appear to be so unsocial again on such occasions.

I also heard that same West Country member relating how he greeted the only known surviving son of Peter Warlock at the National Gallery with "Ah, the son of Phil", but he failed to introduce himself as the president of a society for the son's father's friend Fred.

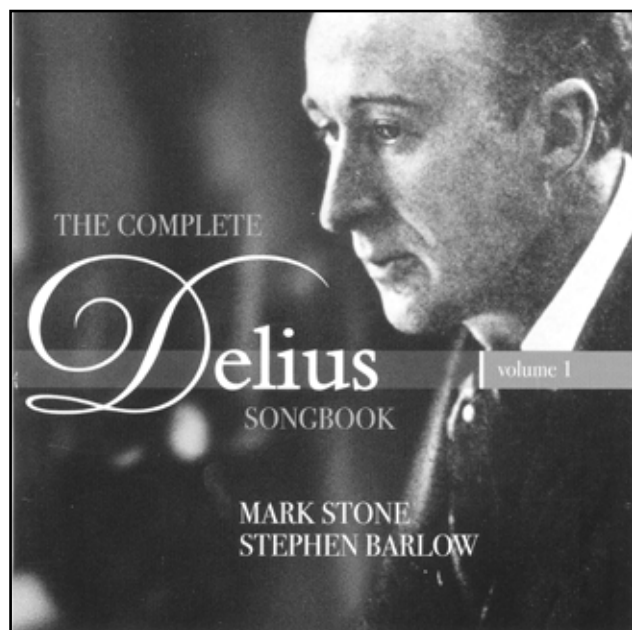
Another serendipitous meeting with that son of Phil happened at a Prom. When I mentioned to him about Sebastian Shakespeare's double-page spread on *The extraordinary Life of Brian* in the *Evening Standard* of Wednesday 27 July, I told Brian that the following morning I was inundated with phone calls asking how could his father's name have been printed as Philip Warlock. Brian told me that he was enraged about the interview and wished to be disassociated with the article. He said most of the stories printed were pre-written from thirty years of gossip, and that in the three-hour long interview Mr Shakespeare was only concerned with sex, and made no attempt to authenticate or alter the truth of any of his stories, including the real name of his father. Considering the initial idea for the interview was for how the eighty-year-old art critic of the *Evening Standard* was able to look backwards and forwards on the art world, and to be given a chance to air his views, what appeared was a prurient mish-mash of tittle-tattle.

Reviews: CDs

The Complete Delius Song Book Volume 1 – Stone Records

Mark Stone (baritone); Stephen Barlow (piano)

John Mitchell.



The first thing that caught my eye when I got this CD was the reference to 'Volume 1', and I suspect I am not alone in being quite surprised that Delius had composed so many songs, as 'Volume 1' clearly implies there will be at least one sequel volume to come. The present disc contains 27 songs, with the total Delian tally being 61, a figure somewhat higher than expected bearing in mind the composer is not primarily thought of as being a major player in the field of song.

This new CD is the latest instalment in an ongoing enterprise to put on disc Complete Songbooks of important English composers. Mark Stone and Stephen Barlow have already made an auspicious start by having recorded the complete vocal oeuvres of Quilter¹ and Butterworth², with C.W. Orr also well on the way. The good news for us here is that Warlock is nearing the front of the queue now! At this point I guess there has to be a bit of a pertinent question mark as to what extent can Delius's contribution be viewed as being truly within the English Song genre? Trevor Hold in his book on English Song³ persuasively draws attention to this. The fact is that less than a third of the lyrics Delius set to music were original English texts; the majority are settings of Norwegian, Danish, French, Swedish and German poetry. If we accept Delius into the Realm of English Song (maybe via the back door!), we should

perhaps view him as the most cosmopolitan entrant. I should add here that all of the songs on the album are sung in English, with translations coming from various sources, including Peter Pears, with single examples from Mark Stone himself and the Delius expert, Lionel Carley.

This present disc (the first of two that will eventually comprise the Delian complete anthology) is dominated by the composer's Norwegian songs, and overall they strike me as generally more satisfactory than his settings of English texts. It is almost as if he preferred non-English lyrics to set to music, and Mark Stone neatly encapsulates this thought with the title he gives to his introduction in the CD booklet: *Frederick Delius – An Englishman abroad, a foreigner at home.*

Delius's Norwegian songs date from the late 1880s/early 1890s at a time when Grieg was a major influence on him. The CD opens with *Seven Songs from the Norwegian* and the first two songs here – *Twilight Fancies* and *Young Venevil* – are amongst his most popular (and justifiably so). These seven, along with the slightly earlier (and less well developed musically) *Five Songs from the Norwegian* and four other miscellaneous Norwegian titles, make for delightful listening. They are quite strong melodically, and with harmonies that are colourfully interesting (without the composer's later more complex and denser approach to chording), these songs in the main have an appealing freshness about them that is sure to please. Most of them were new to me and came as a very pleasant discovery.

The songs with original English texts, as suggested above, show Delius perhaps less comfortable when it came to his native language. Indeed, the first song in this category to be heard on the disc is, to be honest, a bit of a blooper – this being *It was a lover and his lass* (the first of *Four Old English Lyrics*⁴), which is about as bad as it gets. It has what I would describe as a rather sing-song-y non-melody, and with disorientating, rapidly changing harmonies, the effect on the ear is quite disengaging. It compares very poorly⁵ with the classic settings of Warlock, Finzi, Quilter, Moeran and Madeleine Dring. The other three songs of the group are better (but *Spring, the sweet spring* is still several notches below Warlock's *Spring*), with the best, *Daffodils*, being left till last (one suspects

Herrick's wistful lyric about the brevity and transience of life appealed to Delius greatly – he was clearly on 'home ground' here!). The other highlight from the English songs is his setting of Fiona Macleod's *I-Brasil*. The title here refers to a mythical island off Ireland's western coast, and Delius appropriately adopts, very successfully, the musical guise of a mock Scottish folksong, complete with Scotch snap rhythms and modal harmonic touches. At the other end of the scale we have the somewhat cringe-inducing *Little birdie* (the title says it all!) where we hear both poet (Tennyson) and composer⁶ at their most twee.

Trevor Hold in his book⁷ is rather dismissive of the *Three Shelley Lyrics*, implying that being largely in the drawing-room ballad style precluded them from being worthy utterances from the composer. I am slightly at odds with him here, having enjoyed all three greatly (and I am sure a contributory factor was the marvellous exuberant performances by Stone and Barlow that allowed them to shine in the best possible light). Okay, they are not Delius at his most profound, but bearing in mind when they were written, in 1891, when English Song as we know it now was still in its infancy at best, they are certainly a cut above the average drawing-room fodder of the time. *Love's Philosophy* is the strongest of the trio, and if not quite up to the Quilter gem of fourteen years later, it stands as a good runner-up.

Although I have been a bit negative about some of Delius's English songs, this is absolutely no reflection on the super performances that are heard on the recording, and these are first rate throughout. Singer and pianist are clearly 'at one', and the former, as always, with his excellent clear diction and never-wavering intonation. My only tiny adverse comment was that at one or two points (for example, in *Daffodils*) he seemed to be teetering on the edge of his lower vocal range. The recordings are

well balanced with a general sound quality that is nice and bright. Apart from his vocal excellence, I would also compliment Mark Stone on his notes for the CD booklet. Each track is given just the right amount of introduction,

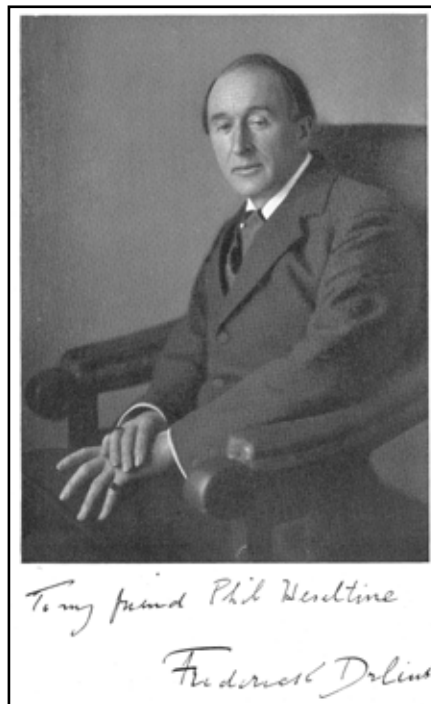
telling the listener more about the context of the song, often with a brief summary 'explaining' the gist of the lyric and finishing off with the song text being printed out in full. This is a real boon to lazy punters (myself included here!) who sometimes struggle with 'understanding' the poem concerned.

As a diligent Warlock aficionado, I did endeavour to listen to the album with my PW Hat on, as it were. One aspect I found thought provoking: now that I knew Delius had a substantial number of songs to his credit when Warlock first met him in 1911, why hadn't he, as a song composer, made more impact in this capacity on the younger song composer-to-be? (One assumes here the teenaged PH would have explored and been familiar with Delius's songs at the time). As we

know now, it was Quilter that Warlock took as his prime starting model, and not Delius, but there were just two songs where I thought I detected a vague hint of the Warlock to come:

Young Venevil, where the mood of that jaunty opening almost looked forward to *I asked a Thief to steal me a Peach*, and *I-Brasil*, where the mock Scottish melody pre-echoed the opening of *Playacting*. Both a tad fanciful, perhaps!

To get back to the CD, I conclude with a "Highly Recommended" verdict. I am sure many who acquire it will, like myself, find it a welcome voyage of discovery of what is probably an undeservedly neglected Delian byway. We await Volume 2, which will contain Delius's settings of Danish, French, German and Swedish texts, with much anticipation! I am advised this is likely to be released later in the year.



A signed photo of Delius that he gave to Warlock, who subsequently used it for the frontispiece of his book on Delius (1923)

1. In two volumes, each of two CDs. Volume 1, on the Sony Classical label, is still available (via Amazon) and with Volume 2 recorded but as yet unreleased, Stone Records hopes to issue both volumes later this year.
2. Available, price £13, from Stone Records - see details at end of this review.
3. Parry to Finzi - Twenty English Song-Composers [Boydell Press, Woodbridge, 2002], p73
4. composed soon after the start of WWI when Delius was in 'exile' living in his native land
5. to quote Trevor Hold (ibid - p81) ...*arguably the worst setting of this famous lyric by a major composer.*
6. But in fairness here, Delius penned this song as a unison one for children (maybe this lets him off the hook...!).
7. Ibid - p76

The Complete Delius Songbook Volume 1 can be obtained directly from Stone Records through their website: www.stonerecords.co.uk or for readers without access to the internet the CD can be ordered by post (with



Stephen Barlow and Mark Stone
(Photo: © 2006 Jamie Lumley)

cheque made payable to 'Stone Records') from:

Stone Records
27 Woodlands Road
Haywards Heath
West Sussex
RH16 3JU

The CD is priced at £13 (includes p&p).

Reviews: CDs (Continued)

My Own Country – Jane Manning (soprano) with Jane's Minstrels, and **Songs by Brian, Grainger, Warlock and Stevenson** – David Hackeridge Johnson (baritone) with Yeu-Meng Chan (piano)

John Mitchell.

Two CDs containing some of Warlock's songs have recently been drawn to our attention. The first of these was actually issued a while back in 2009 by Meridian Records. Entitled *My Own Country* it features vocal and instrument music by Warlock, Quilter, Frank Bridge and Ethel Smythe performed by Jane Manning (soprano) with Jane's Minstrels (directed by Roger Montgomery). Apart from the Frank Bridge (his 1928 Trio for two violins and viola), the remaining vocal items are all premiere recordings as far as we know. Of main interest here is Anthony Payne's *Aspects of Love and Contentment* (1990) – a work which consists of eight Warlock songs (*Consider, Late Summer, The Contented Lover, My Own Country, Sweet Content, Mockery, Autumn Twilight* and *Away to Twiver*) arranged for soprano and chamber orchestra (two violins, viola, 'cello, flute, oboe/cor anglais, clarinet, horn and harp). These were written as a gift for his wife, Jane Manning, and an interesting account of how Anthony chose the particular songs and the factors involved in their adaptation can be found in *Peter Warlock – A Centenary Celebration*¹. The other vocal items on the CD are

Quilter's *Three Pastoral Songs* (1920) with piano trio accompaniment, and Ethel Smythe's *Four Songs for Voice and Chamber Ensemble* (1907). The last of these four – which brings this enterprising CD to a somewhat rip-roaring conclusion – is a quite OTT drinking song (maybe something a tad surprising from Dame Ethel!). The CD is priced at £10 and can be ordered from Meridian Records, P.O. Box 317, Eltham, London SE9 4SF (Tel: 0208 857 3213), or via their website: www.meridian-records.co.uk.

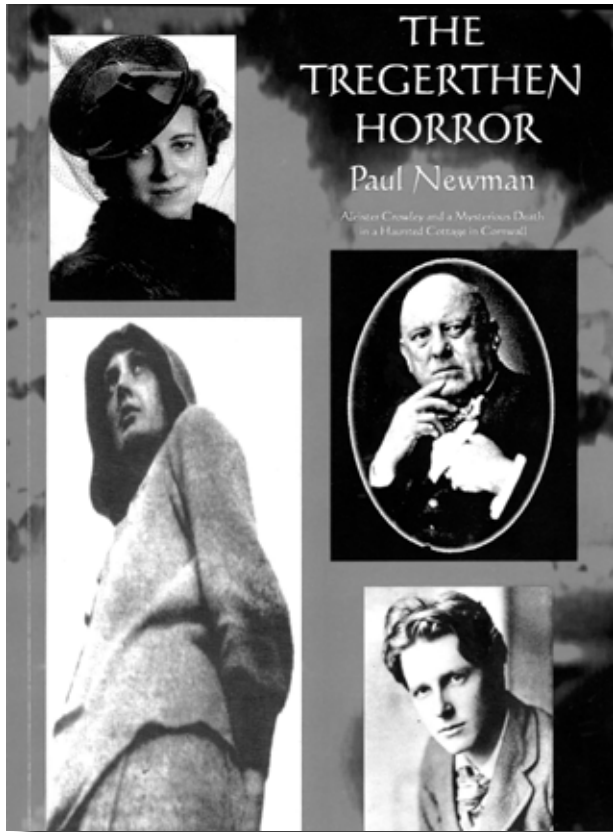
The other CD is from Tableaux Records, being a song recital by David Hackbridge Johnson (baritone) and Yeu-Meng Chan (piano). The bill of musical fare consists of six songs by Havergal Brian, four by Grainger, seven by Ronald Stevenson and six by Warlock (these being *Sleep, Cradle Song, Sigh no more Ladies, Ha'nacker Mill, The Night* and *My Own Country*). Priced at £11.50, it is available from David Hackbridge Johnson, 14 Bellew Street, London SW17 0AD.

1. Thames Publishing (1994) page 179.

Reviews (Continued)

The Tregerthen Horror by Paul Newman – Pub. Abraxas Editions & DGR Books

Jonathan Carne reviews this book, which intriguingly bears the subtitle *Aleister Crowley, D.H. Lawrence and Peter Warlock in Cornwall*. Photos courtesy of *Abraxas Images* except where credited.



Society members may recall Tregerthen as being the small hamlet near to Zennor where D.H. Lawrence and his entourage, which included for a while the young Philip Heseltine, stayed during some of the darkest days of the Great War. Paul Newman, who lives in Cornwall, relates in his introduction how he, as part of a different entourage – that of Colin Wilson – had first heard mention of an unpleasant incident that took place at Tregerthen just before World War II. The outline of the story is macabre.

In 1938, a rather spectacular house known as *Eagle's Nest*, which is perched between Zennor Carn and the tumbling cliffs of Penwith, was the home of the Arnold-Forsters. One evening in May, Katherine Arnold-Forster, a local socialite and do-gooder, hastened up the rough track to a small dwelling on top of the carn to give support to a disturbed couple. Some hours later Katherine was carried down from the cottage having had a seizure, and subsequently died. As for the couple, the man had become insane and, after a police investigation which was not

made public, it was thought that the woman committed suicide. Nobody at the time published a detailed account of what had happened though a number of writers of the period such as A.L. Rowse and Frank Baker wrote fiction, which, Newman reveals, was inspired by this event. There was a strong rumour that the couple had been 'drawn into a web of magic' by none other than the *Beast* Aleister Crowley, and that Katherine had, in fact, either confronted the evil magician himself or some dreadful emanation.

Paul Newman's approach is somewhat analogous to an archaeological dig, and may perplex those expecting the cogency of a crime novel which proceeds apace until order is tidily restored. Instead, we are led through a wide field of excavation which combines the author's extensive knowledge plus painstaking research. Much of the substance of the book is occupied in re-creating the milieu from which the uncovered 'artefacts of the dig' can take their context and meaning: people are linked with times, places and other people. We perceive social circles interlocking in curious ways, and from this we determine a sense of the zeitgeist.

The Tregerthen Horror is crammed with interesting anecdote, intrigue and cross-reference. The people encountered in this story are never dull. Most of the characters are larger than life, and generally more colourful than you will find in a handful of Agatha Christies. It reads like a *Who's Who* of society in the first half of the twentieth century, including intellectuals, artists, writers, musicians, occultists and a variety of society oddballs. It may seem strange to modern readers that so many important people in the early decades of the century were dabbling in the occult: some more darkly than others.

Take Katherine Arnold-Forster for example. Frank Baker claimed *Ka was convinced she had the right to arrogate to herself – without using the ancient and hallowed formulas – the function of exorcist*. This, of course, may have led to her downfall at Carn Cottage. There is, in addition, an intriguing off-shoot story about a séance at *Eagle's Nest* involving Ruth Mallory, who is contacted by her dead husband, the mountaineer George Mallory. Interestingly, after Katherine's death Ruth married George's close friend, William Arnold-Forster.

Despite being remembered as a long-standing friend of Virginia Woolf, Katherine is perhaps better known as Ka Cox, the former girlfriend of Rupert Brooke, who confessed in his last letter that she had been the best thing in his life. Brooke had been an associate and contemporary of D.H. Lawrence and his wife Frieda.

What will be of interest to Peter Warlock Society members, especially in relation to recent articles, is the extent to which Aleister Crowley had links with Cornwall and the Lawrence circle. Crowley's first trip to the county is estimated to have been in the late nineteenth century, though we are told that during the time that Lawrence lived in Cornwall, Crowley was in America writing pro-German propaganda. Newman comments: *although contemporaries who crossed territories and shared friends – Katherine Mansfield smoked hashish with Crowley on one occasion – the two never seem to have met. Magic, however, did hold an interest for Lawrence because it ennobled the human body.* Another

'shared' friend in Cornwall was the occultist Meredith Starr whom Heseltine regarded as an adept or guru. Robert Nichols regarded Starr as *an infernal gasbag* to whom Heseltine owed his deleterious interest in black magic. Nichols described Starr's wife, Lady Mary Stamford, as *a bedizened wife or concubine prophetess, all black and bilious complexion & muddleheadedness.*

Frances Gregg, a poet and mystic who hated and feared Crowley, was living in Cornwall at the same time as the Tregertzen incident, and was a contemporary of Ka Cox. She had become embroiled with him through her husband Louis Wilkinson who had developed a

friendship with the magician. Frances had been the former lover of the poet Hilda Dolittle who, it may be remembered, had had an affair with Cecil Gray whilst he was living at *Bosigran Castle* near Zennor. Heseltine, we are told, always detested H.D. and mocked Gray for falling under her spell.



Ka and Will Arnold-Foster circa 1916

The sections of the book depicting Heseltine, drawn mainly from his son Nigel's memoir, may incur some criticism from PWS members who like to see a more rounded picture. It is, of course, extremely difficult to convey his complex personality within a few pages; and in the context of this type of book, almost impossible for a writer not to sensationalise a little. Newman, however, has a writer's perception of character and makes some interesting observations. We are reminded that, *his occult experiments were extensive, ranging from reading tarot cards to conjuring spirits and automatic writing. A close friend of his was Crowley's lover and magical collaborator, the poet and freethinker, Victor Neuberg¹,*

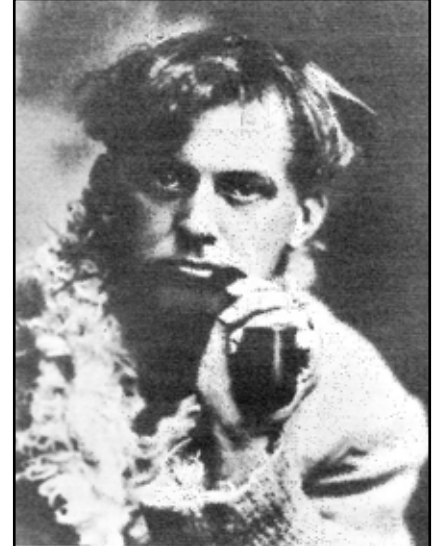
with whom he could discuss such matters. Newman does not make clear his source but claims that *Heseltine's association with Crowley seems to have been brief but intense. It started a year or so before the magician set sail for America in October 1914.* He goes on to state that *Crowley taught him about the importance of recovering his essential self or 'True Will' and, less propitiously, shunted him down the path of drugs, particularly hashish.* After Warlock's death, Crowley hinted that it came about as a result of Heseltine abbreviating a magical procedure known as the 'Abremalin operation' in order to win back his girlfriend.



Frank Baker



Ka Cox – drawing by Henry Lamb



A young Aleister Crowley

Cecil Gray was equally sensitive to ‘occult vibrations.’ Initially, like Philip, he loved the change of atmosphere that came with living in a remote part of England but, aside from an increasingly complex relationship with H.D. and the Lawrences (written about in H.D.’s novel *Bid me to live*), he began to feel an intense foreboding about the area where he lived near Gurnard’s Head. Newman states that *in particular, he complained of an atmosphere of horror and desolation in the area towards Morvah which he imagined to have been in ancient times a place ‘of sacrificial blood-rites and unspeakable abominations’, the exhalations of which still poisoned the air.* Gray describes this part of Cornwall in a quotation from *Musical Chairs: It is a magical country but the magic is black... the north Atlantic coast with its desolate moors strewn with Druidic monuments and fallen cromlechs and ancient abandoned tin mines going back to the times of the Phoenicians, seems to belong to an entirely different world – a land where the boundary between the subjective and the objective becomes vague and indecisive. You begin to distrust the evidence of your senses, and to realise uneasily that things are not always what they seem to be.*² Remember that this is an area where the Cornish language was last spoken and remains a centre of witchcraft to this day – only now the witches have websites.

Gray had a daughter as a result of his affair. H.D.’s friend, Brigit Patmore, tried in vain to make him face up to his responsibilities as a father. We are told that in the fall of 1922, *she found the impoverished Gray looking not particularly miserable and smoking hashish amid a crowd of people, including Mary Butts and Philip Heseltine, who were gathered around Aleister Crowley.*

Years later, after Philip’s death, we learn that Gray was haunted for some years by his friend, whose spectre would linger into the small hours, whilst Gray, who remained wide-awake, gripped the sides of his armchair. His memoir of 1934 appears to have had been an attempt to exorcise Philip’s unquiet spirit. We learn that Gray, like Warlock, is portrayed in fiction by both Lawrence and Anthony Powell. In *Aaron’s Rod* D.H.L. describes him as *a fair, pale, fattish young fellow in pince-nez and darkish clothes.*

The Tregerthen Horror contains a great many more avenues of research relating to characters and incidents than can be adequately summarised here. I would mention Dylan Thomas’s association with Crowley and Cornwall (which was a surprise); the dark connections between Cornwall’s indigenous witchcraft and that of the visiting occultists; the relationship between the British Secret Service and the occult world; and the detailed history of Crowley’s mistress Pat Doherty



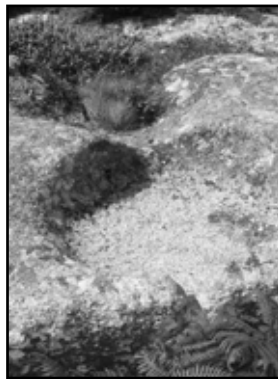
Top left: *Higher Tregerthen*, the long house with the tower where D.H.Lawrence lived. (Photo: anonymous)

Top centre: *Zennor Carn* and top right: *The Eagle's Nest*

Right: On *Zennor Carn*, 'bowls' carved in the rock have drainage channels, which helped to foster the myth that Druids sacrificed humans here.

Far right: A few yards away from *Zennor Carn*, the cottage where Katherine Arnold-Forster (Ka Cox) had the fatal seizure.

(Photos: Michael Graves)



(grand daughter of the celebrated Newlyn artist Thomas Cooper Gotch), as being areas that I found particularly interesting. Before concluding, there is one character in the story, alluded to earlier, who is of particular interest.

Frank Baker, was a writer and musician who lived in Penwith in the 1930s, who styled himself briefly, we are told, on his West Cornwall predecessor Peter Warlock, only in a somewhat less forthright way. He had befriended Mary Butts who had been drawn to Cornwall through her association with Philip, and had fallen under the influence of Crowley during the 1920s. Baker is a key figure in the tale as he had been befriended by the Arnold-Forsters. In a fine example of his prose style, Paul Newman portrays this sensitive soul most admirably, *He craved the justice, order and stability bestowed by a universe sanctified by a supreme being, and yet was too conscious of the horrors and paradoxes of life to sleep easy with his beliefs.* Baker's novel *Talk of the Devil*, seems to be the truest account of the events that took place at Tregerthen (albeit with changed names), and Newman has backed this viewpoint with some good evidence.

Though mesmerising at times, and in need of an index, *The Tregerthen Horror* is a damn good read and

one I shall return to for reference. Was Crowley's malign presence really behind this tale of terror, and to what extent was he an occasional participant in cabbalistic activity in Penwith? Read and find out...

1. It may be remembered that Victor Neuberg (pronounced 'Newberg') had supplied the dialect poems Warlock set as *Lillygay*. I have often wondered if Warlock's sojourn through North Africa was inspired by that of Crowley with his abused acolyte.
2. Having climbed up Zennor Hill last autumn with my wife Naomi, and stood on the great logan stone at the top, I can attest to an odd feeling of anxiety as we approached the strange stone shack on the eastern rim – the word cottage is too homely to describe it. As the evening shadows canopied this unlovely dwelling, I witnessed something of the ambivalence that Gray had described.

[Ed. Paul Newman joined Warlockians for the Social Lunch at Boscastle on 3 September 2011. See review opposite.]

The Tregerthen Horror by Paul Newman (ID: 198064) is available from www.lulu.com direct at £12.64 plus £2.99 P&P and is also available as a download for £8.09.

Reviews (Continued)

Social Lunch at Boscastle, Saturday 3 September 2011

Michael Graves reports on this most interesting and enjoyable day out, which was organised by the President of the Devon and Cornwall Chapter, Jonathan Carne.



Left: Aleister Crowley's chalice in the *Witchcraft Museum* in Boscastle. (Photo: Naomi Carne)
Above: Jonathan Carne and Paul Newman, and above right: Georgina Sherriff listens to the only existing recording of Aleister Crowley reciting one of his poems. (Photos: Michael Graves)

After the stunning late summer sunshine of Friday, the weather on Saturday was not, shall we say, the best. Not that it mattered. Those attending the social lunch had a most enjoyable and, indeed, informative day.

Paul Newman, author of *The Tregerthen Horror* lives in St Austell and Jonathan Carne, organiser of our day in Boscastle and reviewer of *The Tregerthen Horror* (see review p33), invited him to join us. The party consisted of Jonathan and Naomi Carne, Paul Newman, Paul Martyn-West, his wife Geraldine and daughter Olivia, Georgina Sherriff (former pupil of Jonathan's and current student at the RCM), Rebecca Brooke and myself.

We had a most convivial lunch at the *Old Manor House*, with good food at reasonable cost and in very pleasant surroundings. After lunch we moved down to the harbour and on to the *Witchcraft Museum*.

The museum is quite small, but it contains an extraordinary variety of exhibits from the early days of occult practice through to the present. Of particular interest, given the emergence of Aleister Crowley's copy of Eliphas Levi's *History of Magic*, which originally belonged to Philip Heseltine (see Newsletter 88 p25), and the fascinating accounts relating to Crowley in Newman's book, were the exhibits relating to Crowley. These included his chalice and an audio recording, apparently the only one known to exist, of Crowley reciting one of his own extraordinary poems. It was more of an incantation than a recital. My only criticism of the museum is that the information provided with the exhibits is largely descriptive rather than explanatory.

The afternoon concluded just outside Boscastle at the *St Juliot Rectory* (not normally open to the general public), where Jonathan had arranged afternoon tea

specially for our party. The Rectory is the location where the famous romance developed between Thomas Hardy and Emma Lavinia Gifford. After a homemade Cornish cream tea in the renovated greenhouse/conservatory, which is described in some of Hardy's works, we were given a talk about the Hardy/Gifford romance and a tour of the Rectory grounds. Parts of the garden afforded some splendid views down the valley to Boscastle.

Jonathan will be organising another Social Lunch in Cornwall next year on Saturday 1 September.



The Greenhouse at St Juliot Rectory, Boscastle



Left to right: At St Juliot Rectory, Paul Newman, Geraldine Martyn-West, Georgina Sherriff, Paul and Olivia Martyn-West, Sally Searle and Naomi Carne (Photo: Jonathan Carne)

Has Warlock reappeared in Florida?

I hope this e-mail reaches you on a good day. I am writing to you under some unusual circumstances and I hope you do not think I am crazy. I am really a very normal down to earth girl ... but I recently received some disturbing news that I find a bit hard to believe. I had a 'life reading' (as Edgar Cayce gave them) from a woman who studied at his A.R.E. institute to find our past lives. A.R.E. is the Association for Research and Enlightenment founded by Edgar Cayce (1877-1945) [www.edgarcayce.org] who has been known as the best documented psychic of the 20th century.

She returned to me a very detailed four page report on my past life saying I was this Peter Warlock character named Phillip (*sic*) Arnold Heseltine III. I had never heard of the man and so I decided to go on the internet to learn more about him. I am still not convinced but I thought I would at least check it out. I just finished viewing your website, as it came out as a link under my Google.com search for Mr Warlock.

It was very disturbing to learn that he and I am indeed very much alike ... frighteningly so ... and I am still a bit thrown off to be honest. I don't know if this woman is toying with me or if there is any truth to this but I do believe in reincarnation so I am planning to find out for myself through other sources.

In any case, I would greatly appreciate it if there is anything you can tell me to help me understand. Perhaps it will help if I told you a bit about myself and you could confirm or help me unmask this possible disinformant. I will only take a little of your time, if you would permit me. Keep in mind that what I am about to tell you I did not tell the woman who gave me my reading ... which makes this Warlock character even harder to dismiss.

My name is Olivia and I was born on 19 November 1979. I was due on 30 October but due to my mother's health complications I was born late.

I learned to play piano at the age of six but was on and off from my musical preparation because of my family problems at home. I wrote my first song at the age of seven and my first book at the age of thirteen along with

numerous poems and short stories. I have since written close to 500 songs and am writing my first 'real' novel which I started close to three years ago. My works are all written under the name 'Dorely' as my father chose this name for me for the purpose of using it as a pen name or artistic representation. (Geesh, no pressure, huh?! lol) I have been in and out of colleges, suffered from a teenage-lifestyle addiction, which I have been clean from since the age of 21, and have always been drawn to the occult – but have been pulled back from it from my rather 'religious' upbringing. (I prefer to meditate and seek spirituality now to help me find my center. Go figure!) Since I was a young child, I used to tell my parents I would probably die in my mid thirties – assuming I made it to thirty. My Mother always told me it was insane and that I should not say such things. Yet, I always felt it would be so – even though my lifestyle, at that young age, would not make me consider myself as a candidate for a premature death.

My father has been missing from my life since I was 17 – he said he was here to raise me to a young woman and then leave. The life-reading report said this was so because my father was the father, which left Peter Heseltine when he was two years old, and returned to raise me, in incarnation, because he felt bad about leaving me with a deranged mother in that lifetime! I also found it strange that I have a square birthmark on my left arm and they supposedly said Mr Warlock carved some square somewhere on him before dieing. I also must write a song (mostly just vocal and piano solos), a poem, or add to my book at least once a day or I feel incomplete.

I hope you do not think I am pulling your leg; if anything, this woman might be pulling mine. So I apologize if you think this is a hoax from my part. However, as you can see ... the similarities are alarming and this is what has me twisted up inside. How could she know all this about me? I have never even seen her in my life! If there is anything you can tell me to help me make sense of this I ask that you be crude and honest. I rather deal with straight forward people than with polite brush-offs.

Sincerely confused, Olivia in Florida

Letters to the Editor (Continued)

Warlock and the Proms: A Postscript

Referring to my article *Warlock and the Proms: A trawl through the BBC archives*, which appeared in Newsletter 88, Spring 2011, I have come across the following verse reproduced in a book entitled *Queen's Hall 1893-1941* by Robert Elkin (1944). It was submitted anonymously in 1929 to *Musical Opinion*, the writer using the nom-de-plume 'Diogenese the Younger'. The verse, entitled Guide to the Proms, is a light hearted take on the contemporary practice of the Queen's Hall Prom's composer nights (i.e. Monday's for Wagner, Friday's for Beethoven etc.).

I draw your attention to the fourth verse which deals with Thursday's British composer's night. The verse clearly refers to the Prom of 29th August 1929, where according to the programme notes *One of the best known and most original of the younger English composers, Peter Warlock... conducted Capriol.*

Guide to the Proms

The week begins with Wagner's frenzy:

Perchance the Overture Rienzi.

Anon we trace the subtle line

Of Siegfried's Journey to the Rhine;

Some tenor earns a great ovation

For singing Lohengrin's Narration.

On Tuesday night our taste we widen

With Mozart and the genial Haydn.

Now everybody's blythe and matey,

We're sure to have Voi che sapate;

Or (to dispel all notions tragic)

An aria from the Flute that's Magic.

On Wednesday night our hearts beat faster,-

A concert of the Leipzig master.

(The Leipzig master, if you please,

Is Bach in modern journalese.)

There's suites, concertos, and toccatas,

With arias from church cantatas.

Thursday, it cannot be denied,

We swell with patriotic pride,

And swallow (taking time by forelock)

Bax, Ireland, Holst and Warlock.

Bright young composers, free-perspiring,

Conduct new works with zest untiring.

And when these you've had a-plenty,

You'll welcome Elgar's nobilmente.

On Friday, a Beethoven beano:

We'll hear perhaps the wind Rondino;

And (if we're lucky), in the middle,

Concerto (key of D) for fiddle.

The trumpeter retires for a

Solo (off stage) in Leonora.

On Saturday, you take what comes

And trust to luck to find some plums;

A little bit of everything,

Where roundabout makes up for swing.

(Handel, Tchaikovsky, Stanford, Gounod,

Sibelius, Schubert, Saint-Saens – you know.)

Now, reader, if you've paid good heed

I've told you everything you need.

You know now what you'll have to face

Next time you go to Langham Place.

Bryn Philpott

Errata – Malcolm Smith Obituary

I must mention three corrections to my obituary of Malcolm Smith in the last Newsletter.

1. Malcolm was a regular for three years in the RAF, not a National Serviceman.
2. He was born in 1933, not 1932.
3. Novello did not publish the Elgar/Payne Symphony No.3, it was Boosey & Hawkes (Novello turned it down and Malcolm brought it to B&H).

Malcolm Rudland

Errata – Thomas Allen

I was surprised to read in the Spring 2011 issue of the Newsletter, p.5 column 2, halfway down, that Thomas Allen was described as a tenor rather than baritone.

Eric Wetherell

Forthcoming Events

Tuesday 4 October 2011

The English Music Festival *Celebratory Concert*
7pm, St Paul's Church, Bedford Street, Covent Garden WC2E 9ED

An EMF concert to celebrate the launch of the next two EM Records discs: the complete piano music of Roger Quilter; and Violin and Viola Sonatas by Bantock and Holbrooke. This will also tie in with the launch of Em's book, *Music in the Landscape*, which explores the ways in which the countryside inspired some of Britain's greatest composers.

Joseph Holbrooke: Violin Sonata no.2 in F major
The Grasshopper (Authorised original version);
Rupert Luck (violin); Matthew Rickard (piano)

Roger Quilter: Suite from *Where the Rainbow ends* Three Pieces; David Owen Norris (piano)

Granville Bantock: Sonata for Viola and Piano in F major (*Colleen*)*; Rupert Luck (viola); Matthew Rickard (piano)

Works performed on Roger Quilter's piano and on *Gustav Holst's viola. Original Quilter manuscripts will be on display.

Tickets: £10; available on the door or in advance from www.englishmusicfestival.org.uk/events.html

Sunday 9 October 2011

3pm, St Mary's Church, Church Street, Slough

The Double Bass Sings

The Double Bass Sings is a Double Bass Extravaganza to celebrate the life of Jo Osborne who passed away in November 2010. Profits from the concert will be divided equally between the Salvation Army, Thames Hospice and Macmillan Cancer Research.

The concert will include works by Warlock (Capriol), Sibelius, Pachelbel, Gershwin, Gabrielli, Henry VIII, Tony Osborne and Mike Brewer, arranged for solo double bass, voice, violin & double bass, bass quartet, quintet, octet and massed bass orchestra featuring more than 20 double bassists.

Tickets £10 (Adult) / £4 (Child/Student) on the door or in advance from Recital Music at doublebass@tiscali.co.uk or 01963-370051. Full details at www.recitalmusic.net.

Monday 24 October 2011

7.30pm, Guinness Room, Royal Scottish Academy of Music & Drama, 100, Renfrew Street, Glasgow G2 3DB, Tel: 0141 332 4101

Peter Warlock 117th Anniversary Concert

The programme has yet to be fully determined, but will include the following by Warlock:

Keyboard – Four *Codpieces*, *Folk Song Preludes*, *Row well ye Mariners*

Strings – *Capriol* arranged for Violin & Piano

There will also be a selection of songs as well as works for vocal ensemble. It is hoped to include *The Lady's Birthday*.

Ronan Busfield (Tenor); Dominic Barbieri (Baritone)

Vocal Ensemble; Andrew Nunn (Conductor)

Tickets: £6 / £4 through the Royal Conservatoire of Scotland online at <http://www.rcs.ac.uk/boxoffice>, or by telephone 0141 332 5057, or by email at boxoffice@rcs.ac.uk.

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 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

Joint meeting of the Warlock and Delius Societies

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

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

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

7.30pm, 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 (Cor Anglais), Elizabeth Kenny (Lute), Julius Drake (Piano)

Tickets: £20, £30, £35, £40

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

Tickets £3

All tickets available from:

www.wigmore-hall.org.uk or Tel: 020 7935 2141

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. Booking starts December 2011.

AGM

Saturday 12 May 2012

2012 PWS Annual General Meeting

11am The AGM

The meeting will be preceded at 10.30am by another of Danny Gillingwater’s re-enactments. After the meeting there will be, hopefully, an informal music recital followed by lunch (or vice versa).

Venue to be confirmed, but lunch will most likely be at the *Bunch of Grapes* opposite Holy Trinity Church, Brompton, where Warlock’s mother married Walter Buckley-Jones on 29 July, 1903. Full details to follow.

Social Events

Saturday 4 February 2012

12.30pm in the Upper Room of *The Antelope*, Eaton Terrace SW1 8EZ. Social Lunch following the Committee Meeting

Saturday 11 August 2012

Jaunt from London to The Fox Inn, Bramdean

See page 42 for full details

Saturday 1 September 2012

12.30am, somewhere in Devon or Cornwall

Following on from the previous, very successful days out in Cornwall – Zennor in September 2010 (see Newsletter 88 p41) and Boscastle September 2011 (see this edition p37) – Jonathan Carne will again be organising a convivial day out somewhere in Devon or Cornwall. Full details in the Spring edition of the Newsletter.

Forthcoming Events (Continued)

Proposed Jaunt from London to *The Fox Inn, Bramdean* via the preserved steam railway *The Watercress Line*, Saturday 11 August 2012

Bryn Philpott takes to the footplate and lets off steam!



It has been a little while since the Society last organised a jaunt to places of Warlockian interest. By jaunt I mean either a day trip or indeed a longer weekend affair that involves organised transport. It has been the intention to make these events a more regular occurrence and the committee are keen to rekindle this practice. It has therefore fallen to me as a new committee member to attempt to organise the next one.

I've been going through newsletter reviews of past jaunts with interest and some of these have by all accounts been somewhat legendary affairs. As one might expect there are some common themes. Firstly, it goes without saying that they often involve a visit to a public house (a favourite haunt of our composer). They seem quite often to involve a song or two, accompanied by our Honorary Secretary, Malcolm Rudland, on (dare I say it) his organ. However the overriding theme is that they all provide an opportunity for members to meet up with friends in convivial surroundings and enjoy a day out without having the worry about the difficulties of getting to places not well served by public transport.

Past jaunts have included several visits to Wales centred around Cefn Bryntalch, a visit to Hambledon and Broad halfpenny down (of Cricketers fame), and what can only be described as a pioneering exploration of Essex and Norfolk to seek out pubs that Warlock and Moeran once visited to collect traditional folk songs. Sadly it seems that many of these had either long ago closed down or were shut for the afternoon of the trip.

One jaunt of particular interest was the trip to the Ruddles Brewery, the then sponsors of the edition of Warlock Sociable Songs. This jaunt followed a pre-Christmas visit to the brewery to present a copy to the owner Tony Ruddle. The Ruddles jaunt was to be a regular affair but alas the brewery sadly closed in 1999. John Amis, a new member in 1991, wrote amusingly of the somewhat bibulous day in *Warlock in Rutland* (included in his book *My Music in London 1945-2000*).

To the future then! Taking a slightly different approach my proposed jaunt links one of the young Philip Heseltine's early obsessions with one of Peter Warlock's late artistic ventures. It was as a 14 year old boy that the young Philip Heseltine published his first article, on the Van Railway, displaying a deep childhood interest in railways. It happens by chance that the Mid Hants Railway terminates at Alresford, which is quite close to Bramdean, where Peter Warlock visited Bruce Blunt at his home in Mariners Farm. It was at the nearby *Fox Inn* that he was inspired to write his late great song *The Fox*, to words by Blunt. Warlock may well have travelled along this railway line on his visit to Mariners Farm.

At the risk of 'outing' both Michael Graves and myself as closet steam buffs, I can reveal that we spent a very pleasant afternoon, by way of reconnaissance and research you understand, for this proposed jaunt. [*Ed. Allow me to reassure members that I do not possess an anorak.*] Unwittingly, our visit coincided with a Thomas the Tank Engine event (after the Rev. W. Awdry) and we were crowded out with families enjoying the steam engines bedecked with happy faces, though the diesels engines did look rather grumpy!

The section of the original Waterloo to Winchester line, between Alton and Alresford, was restored and opened as a heritage railway in the 1970s, and is a delightful 40 minute journey through the Hampshire countryside.



Commonly known as *The Watercress Line*, after the local produce that was formerly carried to London, it is a wonderful example of a lovingly restored steam railway.

The outline plan for the jaunt is to travel by coach to *The Fox Inn* for lunch (and perhaps have a beer or two?). We might even persuade the original Fox to preside at the centre of our table. Then travel to Alresford Station for a trip on *The Watercress Line* to soak up the atmosphere of pre-war travel as Warlock might well have done. On the way home we pay our respects to the Composer at his resting place at the Old Godalming Cemetery, before arriving back in central London in the early evening. Costs will very much depend upon how many people actually attend (the more who attend the cheaper it will be). Currently, costs are estimated to be in the region of

£40 to £45 per person, which includes hire of the coach from central London and a group ticket for travel on *The Watercress Line* (based on 15 to 20 people attending).

The jaunt is currently planned for Saturday 11 August 2012 and at this early stage we would like to establish the level of interest from the membership. More details will be provided in the spring 2012 newsletter, should there be sufficient people interested. In the meantime I would be grateful if any members could drop me a line if they think they might possibly wish to attend this proposed jaunt at the following e-mail address bryn.philpott@btinternet.com or by contacting our newsletter editor, Michael Graves, (contact details on the front cover) who would also be interested to hear any other ideas members may have for venues for future jaunts.

Obituary

Lord Harewood: 1923 – 2011

Malcolm Rudland

Lord Harewood has been a Vice-President of the Peter Warlock Society since 1964, when he accepted Pat Mills's initiative to offer him the position, on the grounds of his interest in Benjamin Britten and English music. Although he was rarely seen at Warlockian events, several members approached him at other events, when he always said he was still interested in reading our Newsletters, and over the fifty years, he was very generous in supporting our special occasions financially.

Although Lord Harewood became one of Britten's 'corpses' when he divorced the pianist Marion Stein, the daughter of Britten's publisher, Erwin Stein, who one of Schönberg's most prominent pupils, and whom Britten had introduced to Lord Harewood, Pat Mills was still able to witness Lord Harewood in the outgoing procession of the memorial service for Britten in Westminster Abbey in 1977, when as the procession came to a halt in front of Pat, Lord Harewood was seen to visibly stiffen as a lady behind Pat had an asthmatic attack. Pat said it was easy to imagine that Lord Harewood would go to his grave imagining that he had been hissed in Westminster Abbey!

George Lascelles, the seventh Earl of Harewood, was grandson of King George V, and, as 38th in line to the throne, was an unusual royal, in that he was known for what he did, rather than for who he was. He transformed British attitudes to opera, but also helped Leeds United football club from relegation, often comparing how you build football teams with operatic ensembles and inspire them so that the whole is greater than the sum of the parts.

He was a whig aristocrat, tall, cultured, liberal, curious of the world, and in an idyllic interwar childhood, George and his younger brother Gerald enjoyed country pursuits around Harewood House, and were coached in cricket by Yorkshire's Wilfred Rhodes and Herbert Sutcliffe. Whilst at Eton, he became a page at the coronation of his uncle, King George VI! He loved history and music, but never excelled much at the keyboard. At 19 he



enlisted in his father's regiment, the Grenadier Guards, and was commissioned, severely wounded and captured in the Italian campaign, and ended up in Colditz, as a 'Prominente' with Hitler signing his death warrant. He then went to read English at Kings' College Cambridge, where E M Forster was a fellow, and he came under the influence of Benjamin Britten, when he was invited to become president of the first Aldeburgh Festival.

In 1950 he founded *Opera* magazine and after damningly reviewing an early edition of *Kobbé's Complete Opera Book* he edited and thoroughly revised a new edition and many subsequent editions. In the same year he worked under David Webster at the Royal Opera House, Covent Garden, and in 1961 became Director of the Edinburgh Festival. Although he did not succeed David Webster at Covent Garden, probably because in 1964, whilst still married to Marion Stein, he had a child with Patricia Tuckwell, an Australian

violinist. Be it known that Lord Harewood was the first in a long line of future royals to be divorced and he married Patricia in 1967, Marion Stein later going on to marry the Liberal Leader, Jeremy Thorpe.

In 1972 Lord Harewood took charge of Sadler's Wells Opera, the rival opera company less than a mile away from Covent Garden at the Coliseum. It subsequently became English National Opera, and although not 'Royal' there, the regent wearing the crown was Harewood. The rivalry faintly echoed the royal operatic rows involving Lord Harewood's Hanoverian forebears in Handel's day. His vision had breadth and sympathy, and he treated people with respect and civility. If a project dear to his heart seemed threatened at ENO meetings, he would say *I will lie down in the road over this one*. In 1970, he installed Charles Mackerras as music director whom Harewood regarded as *probably the most complete opera conductor of his generation*.

The title of his autobiography *The Tongs and the Bones* (1981), comes from Bottom's request in *Midsummer Night's Dream* – *I have a reasonably good ear for music, Let's have the tongs and bones*.

NewsBriefs

PWS member Jonelle Daniels becomes a Doctor of Philosophy with a Warlock Thesis



Jonelle Daniels obtained the degree of Doctor of Philosophy (Music) on 1 July 2011. The thesis title was *The interaction of words and music in the Shakespeare settings of Peter Warlock (Philip Heseltine): Writer/composer; score/performance.*

Jonelle was privileged to have Professor Stephen Banfield (University of Bristol) and Professor Amanda Glauert (Royal College of Music) as her examiners, and Professor John Rink (previously Royal Holloway College, University of London, now University of Cambridge) as her supervisor.

Last year John Mitchell asked Jonelle if she could provide the PWS with a copy of the thesis. It is hoped that a digitalised version should soon be available through Royal Holloway, University of London, and access for society members would thus be much easier via a web link. At present Jonelle is in discussion with Royal Holloway about this because she was one of the last students to be examined before the College introduced regulations about digitisation.

Jonelle would like to take this opportunity of thanking Brian Collins, Rhian Davies, Ernest Kaye, John Mitchell, Michael Pilkington, Malcolm Rudland, Barry Smith, Chris Sreeves and Fred Tomlinson for the help that they and the Peter Warlock Society provided during her research.

Offers are invited for the portrait of Peter Warlock, which was painted by Robert Stockley in 1926.



Dr Andrew Plant, the current owner of this painting of Peter Warlock, is offering it for sale. He would welcome offers from any PWS Member interested in owning the portrait. Warlock sat for the painter, Robert Stockley in 1926.

Andrew also has some copies of *Composer* magazine, which he is offering to members of the PWS at £5.00 each, plus p&p (multiple copies available in most instances).

The numbers available are:

Nos. 17-21, 23-29, 31-47, 49-51, 55, 59, 90

All enquiries, offers and orders to Dr Andrew Plant at: andrew@theredstudio.com. Invoice will be sent with order. Payment by cheque in sterling only please.

Hire Library – now up and running

The Hire Library has been moved successfully to its new home at Saint Alban the Martyr, Holborn. The entire contents have been sorted, re-boxed and accurately catalogued. We thank Gary Eyre once again for all his hard work. Christine Petch is now the custodian of the library at St Alban the Martyr, but the library will be administered by Malcolm Rudland. If you would like to use anything from the Hire Library, then please send your requests directly to Malcolm Rudland (contact details on the front cover) not St Alban the Martyr.

Eton Memorial Ode 1908. A recent letter to Peter Heseltine from an old friend.

Dear Peter, Last evening I walked up the road to enjoy the Eton College Music Society Concert in the newly refurbished School Memorial Hall. This year the main performance came from 120 strong School Symphony Orchestra playing Tchaikovsky's 4th Symphony but traditionally the last concert of the year concludes with the singing of a series of the school songs by the Society and its audience. This year they included the Eton Memorial Ode together with various more familiar items such as Vale and the Eton Boating Song.

The School Hall was built as a memorial to the boys who died in the Boer War. It was opened in 1908 and for the opening event a Memorial Ode was composed by Hubert Parry with the words written by the poet Robert Bridges who were both at the school at the time. Among those singing in the chorus was your grandfather Philip Heseltine so I thought you might like to read the attached short extract from the programme which refers to a letter to his mother. It is sad to recall that many of the boys singing in that chorus in 1908 would be among the 1,200 boys from the school who died in the war that followed less than six years later.

The *Chronicle* of Thursday November 26th 1908 makes fascinating reading. The King opened the Memorial Buildings on 18 November. 250 boys sang the Ode, with a professional orchestra. Half of the boys singing were behind Parry, who conducted, so they were kept together by an assistant who stood up in the balcony. The Hall was built with the aim of accommodating the whole school. On the day of the Opening, 1700 people were crammed into the Hall and the corridor.

A delightful portrait of Parry is given by Reginald, Viscount Esher, in *Cloud-Capp'd Towers*, his memoir of Eton characters. Parry was 'gleeful, impetuous, gentle, brave, boyish, manly, lovable. He devoted his genius to the imaginative handling of music and friendship, but remained an Eton boy to the end of his life. When I first went into Evans' the mercurial figure of Hubert Parry dominated our little throng. Perhaps it was his chuckle, audible from one end of Keate's Lane to the other, or his dark tossing mane of hair, or his winged feet when he flew across 'South Meadow' in the scarlet shirt of which we were proud, that captivated the imagination of boyhood, when physical perfection in games eclipsed all other claims. He whirled us into the Musical Society and pushed us into the football field. We realised Hubert Parry's uncanny musical gifts – uncanny because neither before nor since, so far

as I know, has any Eton boy qualified when at Eton for a musical University degree. We were proud of this and him.

One young boy singing in that chorus was Philip Heseltine (later Peter Warlock). He wrote to his mother: 'It has been very cold here today. Sir Hubert Parry conducted the chorus (sic) himself last Thursday; we practised in the Memorial Hall; it is such a beautiful building'.

Sadly, Parry's and Robert Bridges' collaboration was not happy. Bridges felt that Parry hadn't really done justice to his words, and he didn't even mention the collaboration in his memoirs. He did, though, write an epitaph for Hubert Parry, which may be seen in Gloucester Cathedral.

*From boyhood's eager play call'd by the English Muse
Her fine scholar to be than her Master's composer
A spirit elect whom no unworthy thought might wrong
Nor any fear touch thee joyously o'er life's waves
Navigating thy soul into her holy haven
Long these familiar walls shall re-echo thy song
And this stone remember thy bounteous gaiety
Thy honour and thy grace and the love of thy friends.*

News from Music Sales

New titles now available from shops and online are:

- *The Crying Curlew* ~ £9.50
- The Delius transcription for piano
- *The Curlew* full score and parts
- The Beeler arrangement of *Capriol*

Ian Parrot's book *The Crying Curlew* is a tremendous little gem for all admirers of Peter Warlock, music lovers and English song historians. He examines the life, family and influences on Peter Warlock and his compositions, especially his superb masterpiece *The Curlew*, from a wide range of source material. He ensures this is not heavy going, but is a nostalgic view of this great English-Welsh composer.

This detailed and comprehensive volume contains rare photographs, accounts and materials.

and finally ...

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

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

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)

Two PWS Productions:

Jaunt in France with Warlock and Delius

and

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

Both DVDs are 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 his Birthday



**The Peter Warlock Society invites you to
his 117th Birthday Concert at the
Royal Scottish Academy
of Music and Drama**

The programme has yet to be fully determined, but
will include the following by Warlock

For keyboard:

Four Codpieces, Folk Song Preludes, Row well ye Mariners

For strings:

Capriol arranged for violin and piano

There will also be a selection of songs as well as works for
vocal ensemble and it is hoped to include *The Lady's Birthday*

Ronan Busfield (Tenor); Dominic Barbieri (Baritone)

Vocal Ensemble; Andrew Nunn (Conductor)

7.30pm Monday 24 October 2011

**The Guinness Room,
Royal Scottish Academy of Music and Drama,
100 Renfrew Street, Glasgow G2 3DB**

TICKETS: £6 / £4 through the Royal Conservatoire of Scotland
www.rcs.ac.uk or Tel: 020 7591 4314 or email boxoffice@rcs.ac.uk

**Joint meeting of the Warlock
and Delius Societies**

7.15pm Wednesday 30 November 2011

Cavendish Club, 44 Great Cumberland Place London W1H 8BS

**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.
