

Peter Warlock Society

Newsletter 90

The Journal of the Peter Warlock Society – Spring 2012

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Editorial

Welcome to Newsletter 90 and once again we thank Music Sales for their generous support in printing this Newsletter free of charge to us.

This edition opens with an article by John Mitchell about PW and Jean Rhys, who modelled a character on PW following a stay at PW's cottage at Crickley Hill. Barry Smith has contributed two articles. The first asks whether PW did actually write all those limericks. The second introduces a lecture given by Erik Chisholm in 1964, which describes Bernard van Dieren's disastrous attempt at conducting in December 1930. The account raises some new questions about the dates and circumstances leading up to PW's death.

We have been saddened to hear of the death of Alan Rowlands and an obituary has been provided by Malcolm Rudland. I recall seeing Alan at the re-unveiling of the Bartók statue last September. That event and the Warlock/Bartók concert are here reviewed by Malcolm Gilles. I found it heartening to witness the curiosity,

interest and enthusiasm of passers-by who stopped to listen to the Warlock music being performed outside South Kensington station. Their reactions were very similar to those 'civilians' witnessing the Chelsea Crawl last June.

There are reviews of the successful joint meeting of the Delius and Warlock Societies held last November, an interesting concert, *Old and New Elizabethans* at the Wigmore, three CDs and Brian Sewell's book *Outsider*. There are several concerts of PW's music coming up, several social lunches, an interesting Jaunt and a guided tour of Fitzrovia. The first event will be our AGM on 12 May at the *Brompton Oratory*. I hope we may see you there and also at one or more of the advertised concerts containing works by PW, or perhaps one of our social events?

I am always pleased to receive material from members. The deadline for submissions for inclusion in the Autumn Newsletter (editorial decisions permitting) is **14 July**.

I hope you enjoy this edition of the PWS Newsletter.

Michael Graves

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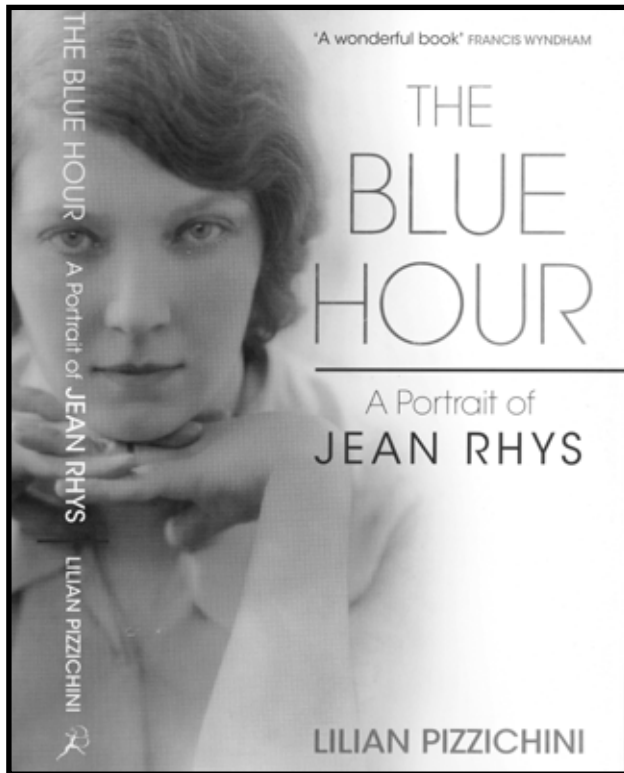
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Articles

Peter Warlock and Jean Rhys

John Mitchell



Four issues ago I wrote about a portrayal of Warlock that occurred in the Ralph Bates novella *Dead End of the Sky*, where the character 'Robert Durand' is partly Warlock-based (with Rutland Boughton making up the other component of the literary incarnation). The present article focuses on another fictionalisation of Warlock, this time by Jean Rhys, and my attention was drawn to it again recently on reading a fairly new biography of the writer, *The Blue Hour*¹. I had been aware previously of her portrayal of PW via Barry Smith's biography², where he gives a brief account of the Rhys short story *Till September Petronella* (where Warlock appears as 'Julian Oakes'), and its surrounding circumstances.

Although not as well known as the portrayals by D.H. Lawrence and Aldous Huxley, and albeit the Rhys work is a short story rather than a novel, her contribution to 'Warlock in Fiction' is every bit as significant. To begin with, it is the earliest fictional glimpse we get of PW, August 1915, to be precise, at a time when he still hadn't quite 'arrived' as a composer. The location of the occasion is a well known one: Crickley Hill – the very name will for ever be associated in Warlock circles, and probably beyond, with THAT nude motorbike

ride! Whether one should be relieved or disappointed that this episode is not included in the Rhys story is a moot point, but the importance here is that the author gives us a picture, even if not a very favourable one, of Warlock as a young man.

A brief resumé of Jean Rhys's life up till then (ie, when the narrative of *Till September Petronella* begins) will help to set the scene. She was born in Dominica on 24 August 1890³, daughter of a Welsh father and a third-generation white Dominican Creole mother. At the age of 17 she came to England, where she completed her schooling at Cambridge before moving on to London. Here she spent some time at Beerbohm Tree's Drama Academy, and shortly afterwards she became a chorus girl, beginning her brief career on the stage at Ramsgate by touring with the musical *Our Miss Gibbs*. It was whilst on tour at Southsea that she met the love of her life – a wealthy business man – and for the next few years she led an existence largely as a kept woman. When that relationship failed she became involved with a succession of men (including Arthur Fox Strangeways⁴, who took her to concerts, and improved her musical education), and she was even engaged to be married at one point. Adrian Allinson, a talented artist, was also one of these men who had met Jean (in his case at a Chelsea studio party) and come under her spell (most men seem to have found her instantly attractive). This occurred sometime in the earlier part of 1915, and his initial interest seemed to be purely professional: he wanted to paint her amongst the trees of Manchester Square⁵. By that time Allinson had already not only known Warlock a while, but had also introduced him to 'Puma'⁶ at the Café Royal. So when Warlock and Puma had arranged to rent a country bungalow at Crickley Hill (near Cheltenham) for a relaxing⁷ summer holiday, Allinson was invited as a guest to join them. Not wishing to miss a chance of painting Jean in a more rural environment, he later in turn asked her along as his guest (but she only agreed to this on a "no sex" basis!). In the short story Warlock (as mentioned above) appears as 'Julian Oakes', Puma as 'Frankie Morrell', Allinson as 'Andy Marston', and Jean herself – who narrates the story – is 'Petronella Gray'.

I don't propose here to give a complete detailed paraphrase of the story, partly having in mind that some will wish to read *Till September Petronella*

for themselves⁸. Moreover only just over half of the story relates to Crickley Hill, and so the remainder is less relevant from a Warlockian perspective. Put very simply, the main part of the story line runs thus: Petronella receives a letter from Marston inviting her for a two week holiday in the country, and she welcomes a chance to escape from her drab lodgings near Torrington Square (WC1). On reaching her rural destination, Marston, on his motorbike, meets Petronella at the local railway station, and when they arrive at the bungalow it becomes very evident that Julian and Frankie don't want her there. They supposedly already know her (at least by sight) but for some reason have taken an instant dislike to her. Marston is depicted as a bit of a wimp, and because Petronella declines his advances, Julian and Frankie berate her for this. The situation is complicated by the fact Petronella falls in love with Julian on hearing him whistling the second act duet from *Tristan and Isolde* to Frankie, and there is the suggestion that, whilst clearly besotted with Frankie, Julian is also attracted to Petronella. To cut a short story even shorter, there is a bit of a bust-up, with Julian calling Petronella "fifth rate", a "female spider" and "a cross between a barmaid and a chorus-girl". For the latter this is the last straw and she decides it is time to go. The remaining third of the story describes what happens by way of her getting back to her lodgings in London.

So what does Jean/Petronella tell us about Warlock/Julian? For a start she was not strictly accurate about him when she states he was "a music critic of one of the daily papers" – by the time she arrived at Crickley Hill he had parted from the *Daily Mail* a couple of months earlier (and was thus actually out of work). But she does confirm that he was a good whistler, something we already know of from elsewhere as being one of Warlock's accomplishments. As to his character, one of the first things that becomes apparent is that he looks down on the female sex – after the whistling incident he goes on to bury his head in a book about the inferiority of women. Frankie complains that he thinks she is incapable of any serious thoughts about anything.

Marston at one point (talking to Petronella) refers to "the great Julian" and when asked to explain states that "He is going to be very important, so far as an English musician can be important." But there's a sting

in the tail: "He's horribly conceited, though. Not about his music, of course – he's conceited about his personal charm". Later he refers to Julian and Frankie's 'bedroom antics' by way of warning Petronella that she might get her sleep disturbed: "When they are amorous they are noisy and when they fight it's worse. She goes for him with a penknife. Mind you, she only does that because he likes it, but her good nature is a pretence. She's a bitch really." Later on Marston refers to her similarly as "...the unspeakable bitch! But the day will come when Julian will find her out..." – a perceptive comment perhaps in the context of Warlock's short and disastrous marriage sixteen months later.

It would seem that during Jean/Petronella's sojourn at Crickley Hill the topic of Warlock's mother must have been on the conversational agenda quite significantly, as there are some mentions of her in the story. Marston (referring to a playwright called Petersen) explains that a gigantic maw⁹ had swallowed him up, and goes on: "Maw, what a word! It reminds me of Julian's mother – she's a maw if you like." Frankie later annoys Julian by pursuing a 'like mother, like son' tack: "It's all very well for you to talk about how inferior women are, but you get more like your horrible mother every moment." Clearly there was no love lost between Puma and Mrs. Buckley Jones! She (Frankie) then continues to tell the others that Julian only wants her "...to go and be patronised and educated by his detestable mother in her dreary house¹⁰ in the dreary country, who will then say that the case is hopeless."

Julian's character as it appears in the story is not one that is likely to gain much sympathy from the reader. When he does say anything it comes over as a bit peevish and the tone of his conversation tends towards the querulous. There is nothing to suggest he has anything approaching a decent sense of humour. Although clearly physically handsome, at one point when he is ranting on, his 'beautiful' eyes are described as "little, mean pits and you looked down them into nothingness". A somewhat disturbing image.

It may quite properly be asked at this point how accurate a picture does this paint of the 20 year old Warlock? The impression is that Jean Rhys has nothing good to say about him; has she been a bit too harsh on him? In a letter to her daughter in 1960 (soon after publication of *Till September Petronella*) she wrote:

“You will not like the story, I fear, it’s an old one...and not autobiography.” – which carries the suggestion at least some of it is not a true record. What she did have unquestionably was a terrific eye/ear for detail which would be recalled and used in her writing, so it is very unlikely the story is a total fabrication of the truth. To quote her own words (in a 1977 conversation she had with David Plante¹¹): “I can’t make things up, I can’t invent. I have no imagination. I can’t invent character. I don’t think I know what character is. I just write about what happened. Not that my books are entirely my life – but almost.”

Luckily there are several other sources of reference to Crickley Hill, and of course this includes Warlock’s own. He merely refers to it very tersely: writing at length to Delius on 22nd August 1915 from Crickley Hill he simply states that the current “letter was broken off over a week ago¹² because of a nerve-shattering occurrence” – we can only assume this laconic utterance relates to the arrival of Jean on the scene. Eugene Goossens¹³ was at the Crickley Hill bungalow with Warlock that summer but seemingly only for the first part of the holiday (“I saw something of him early that summer in the Cotswolds...”). He notes that Cecil Gray¹⁴ was there too along with Allinson and Puma, and as there is no mention of anything disruptive that spoilt his stay there, presumably he and Gray had departed by the time Allinson had invited Jean along.

Much more interesting are two other sources which throw more light on the Crickley Hill episode. The first of these occurs in an unpublished autobiography (written in 1941) by Adrian Allinson called *Painter’s Pilgrimage*, and in PWS Newsletter No. 80 (Spring 2007) Barry Smith (editing that particular issue) reproduced the relevant part on pages 4-6. I would refer readers to this, but for those not having access to it, I shall outline here a few key points relating to Jean Rhys. To begin with Allinson says he invited her along to the bungalow in good faith, and

really thought she would fit in nicely, but unfortunately PW and Puma took an “instantaneous and violent aversion” to her, even to the extent of refusing point blank to eat in the same room as her. He describes the ensuing weeks as “sheer hell” and that “...our bungalow seethed with the electric vibrations of passion”. Things



Jean Rhys

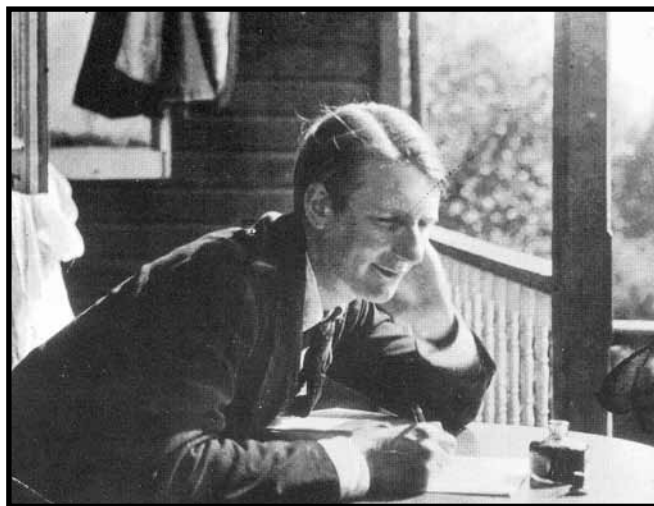
took a downturn for Allinson when he discovered Jean was not much of a holiday companion – she preferred to spend hours titivating herself in front of a make-up mirror, and the idea of going for tough country rambles/lengthy motorbike rides with him filled her with horror. To top it all, he found he had fallen in love with her which complicated things even further. Not surprisingly he lamented that “The strain imposed by this emotional upheaval reduced me to a pulp and brought on a bad attack of gastritis...”. He does however try to explain, at least in part, why Jean may have been a source of irritation to Warlock. Firstly she was “violently patriotic and pro-war”¹⁵ (and I’ll return to this

aspect later on), and secondly “...her speaking voice was of a most unfortunate timbre, something between a high pitched pipe and a nasal whine”. One can well imagine this grating on Warlock’s ears after a while!

The other source originates from Jean Rhys herself, and firstly it might be useful to detail the genesis of the short story and its progression to publication. The published *Till September Petronella* (ie, as we know it now) was written in 1934, nearly twenty years after the events depicted in it. However, two much earlier versions of her story exist: one in the form of a notebook¹⁶, and the other as part of an early unpublished novel, *Triple Sec*; both can be assumed to be roughly contemporaneous with the real life events. After these had finally settled into the 1934 short story, the latter had to wait another 26 years before it finally made it into print in 1960, when it appeared in the *London Magazine*. It became more generally available in 1968 when it was first published in book form (in the Jean Rhys short story collection *Tigers*

are better-looking) by Andre Deutsch. As an aside here, I confess I had been puzzled why Ian Copley's 1964 *Musical Times* article 'Warlock in novels' had not mentioned Jean Rhys, and now knowing the history of the *Petronella* story I can see the reason for the omission. Even if Ian Copley by a remote chance had seen the story¹⁷ in the *London Magazine*, he would have been very astute to have picked up from the scant clues given that it was the Crickley Hill story retold! That we now know of the Rhys story as part of the 'Warlock in Fiction' canon is largely due to two persons: firstly Carole Angier who, in her 1990 definitive biography of Rhys¹⁸, established the short story pertained to Warlock and Allinson at Crickley Hill, and secondly Barry Smith,

who through a fortuitous reading of the Angier book, was able to include mention of this in his Warlock biography. To get back to the earlier versions of *Petronella*, I would like to examine three specific areas where they differ from the published story. In her work Rhys rarely deliberately lied about what happened, but she did employ the technique of cutting, and in the *Petronella* story this took the form of leaving out the worst things which she did or said which, as the heroine, detracted from her credibility as such. It struck me there were two key aspects here, one of these being the somewhat cruel manner in which *Petronella* treats Marston – in the published story she tones down the way she has behaved towards him so as to reflect less badly on herself. As described in the brief summary of the story earlier, *Petronella* gets grossly insulted by Julian – after calling her “a cross between a barmaid and a chorus-girl!” he digs the knife in further with: “You’ve been laughing at him [Marston] for weeks, jeering at him, sniggering at him. Stopping him working...And when I try to get him away from you, of course you follow him down here.” *Petronella* responds by doing the only dignified thing in the circumstances:



Philip Heseltine, photographed on the verandah of the bungalow at Crickley Hill in the summer of 1915

in the published story she leaves the Crickley bungalow without further ado (only having spent a single night there), giving an impression of being injured without any justification. In reality Jean stayed on much longer, although it is difficult to establish exactly how long – Allinson implies a couple of weeks; Warlock, just over a

week; and Rhys (in the earlier versions), a few days. Clearly the real-life Jean thought she had been promised a two week holiday, and was accordingly determined to take it in full, come what may. The last thing she wanted was to return to a lonely life at her unwelcoming London lodgings before she needed to. She obviously realised that had she stayed on (as *Petronella*) in the story it would not

have looked good on her as heroine! One can only assume it wasn't just the 'nerve-shattering occurrence' that had got to Warlock – it was the fact that Jean had chosen to 'cling on' there during its aftermath.

Secondly, more crucial (as mentioned earlier) is Jean/*Petronella*'s pro-war stance, and a very important difference between the earlier versions and the published story is the inclusion of a date in the latter. As the story progresses there is little indication as to when the tale is set – that is until about two thirds of the way through when *Petronella*, in a Cirencester pub, notices two calendars, one of which she observes has the correct date on it: 28 July 1914. I think Jean chose this date very carefully; it was, of course, exactly a week before Britain declared war on Germany, and about a year (or so) before the 'real' Crickley Hill events. Apart from adding a certain tension to the story, the main reason Rhys brings the events a year forward is to take out the 'war element'. She would have known, of course, that both Warlock and Allinson were not only of anti-war persuasion, but also that (for different reasons) they had been judged to be medically unfit to serve in the War. With her own patriotic

inclinations, she did not want this area of conflicting views to intrude into the story¹⁹. But we see her true feelings in the earlier versions: in *Triple Sec*, after the Warlockian outburst, she chastises Warlock and Allinson with “I find you both ridiculous, why aren’t you at the war anyway?” and in the notebook the condemnation is even stronger: “If you were a man you wouldn’t be here, you’d be fighting.” Assuming that something like this was said by her at Crickley Hill, one can well imagine Warlock’s and Allinson’s discomfiture. They had probably gone for a summer break at Crickley Hill (at least in part) to escape war fever-ish London for a while – the last thing they would have wished for was someone around making them feel guilty!

Thirdly, and most fascinating, is something in the published *Petronella* that does not appear in either of the two earlier versions: that Jean/Petronella came to desire Warlock/Julian. Although it seems Warlock and Jean had not met prior to Crickley Hill, she clearly knew about him and was attracted to him in advance of this. In the story *Petronella* is a bit disappointed at Julian not being at the station to welcome her: “I looked along the platform, but Julian had not come to meet me. There was only Marston...”. Later she is obviously mesmerised by Julian’s whistling, gazing intently at his face and hair, whilst being indifferent as Marston kisses her at that moment. In the evening, and left alone, her thoughts begin to wander and she remembers an ornate studio where she goes up to a plaster cast of a male Greek head²⁰ and kisses it “...because it was so beautiful. Its mouth felt warm, not cold”. With the music that Julian had been whistling earlier still haunting her, she takes pencil and paper and writes “I love Julian. Julian, I kissed you once, but you didn’t know.” (with an implied link here to the Greek statue). After they had fallen out, she tears this

up and flushes it down the pan with evident satisfaction!

It is curious that Jean’s attraction to Warlock does not appear in the first versions of the story, and one wonders why nearly twenty years later she chose to add this in. Perhaps it was purely for literary considerations (ie, adding another dimension to the story), or perhaps

in 1915 she felt uncomfortable about confessing her desire for someone who had insulted her in such a big way? Whatever the answer, one thing is certain: like so many other people who encountered PW, she never forgot him, and talked about him to those she knew well. It is purely through Jean Rhys recalling Warlock and Crickley Hill in later life that Carole Angier was able to make the connection between the *Petronella* story and real life events.

Accepting there might have been an element of attraction between Jean and Warlock at Crickley Hill, I have often mused whether their paths may have crossed afterwards. Let me say straight away that there

is no evidence that they ever met again, but there is an intriguing might-have-been, ie, where the circumstances of time and place were such that a potential meeting could have occurred. At the outset I gave a quick outline of Jean’s life pre-Crickley Hill, the sequel is equally interesting. She carried on with her life much as before until 1917 when she met (and subsequently married in 1919) Jean Lenglet, who was half French and half Dutch. An extraordinary few years on the continent followed, with the Lenglets living in Paris, Vienna and Budapest. Lenglet was something of a ‘wide boy’, being involved in the volatile exchange markets in the aftermath of the war. For a while all was well, and the couple were comfortably off – but it couldn’t last. The money finally ran out, and oh yes...there was the tiny matter that Lenglet happened to be married to someone



Jean Rhys photographed with her first husband, Jean Lenglet, in Vienna, 1920

else when he married Jean! The upshot was he was sent to prison, and Jean was left alone, broke, and with a baby daughter. At this point, she had a piece of good fortune: she showed her embryonic novel *Triple Sec* to someone she knew in Paris, who in turn passed it on to Ford Madox Ford²¹ for an assessment. He was very impressed and spotted Jean's future potential as a writer. He also rather fancied her, and the result was a ménage à trois which, seemingly, Ford's partner actually encouraged! During this time with Ford, Jean produced her first novel that was published in London in September 1928 as *Postures* (known today as *Quartet*). By then her situation had changed again: the ménage had finally ended in tears, and she was divorced from Lenglet. The literary agent (who facilitated the publication of *Postures*) also fancied Jean and ended up marrying her. This time her husband was English, and in May 1928 she began living with him in London's Holland Park area.

Later that year Warlock was back in Pimlico, having spent the bulk of the 1920s either in Wales or at Eynsford. The publication of Jean's first novel that year may well have escaped his attention, ie, in that the name Jean Rhys would have meant nothing to him. He would not have realised the author was the one and the same wretched woman who had been a blight on his stay at Crickley Hill thirteen years earlier! There is something that I have not as yet disclosed, and perhaps I would have been more accurate if I had entitled this article *Philip Heseltine and Ella Williams*. 'Jean Rhys' is a nom de plume and the writer was actually christened Ella Gwendoline Rees Williams. It was Ford who suggested the change of name for her first published work, and therefore Warlock would have known Jean Rhys as Ella Williams when they were introduced in 1915. But to return to my original musings, it had occurred to me

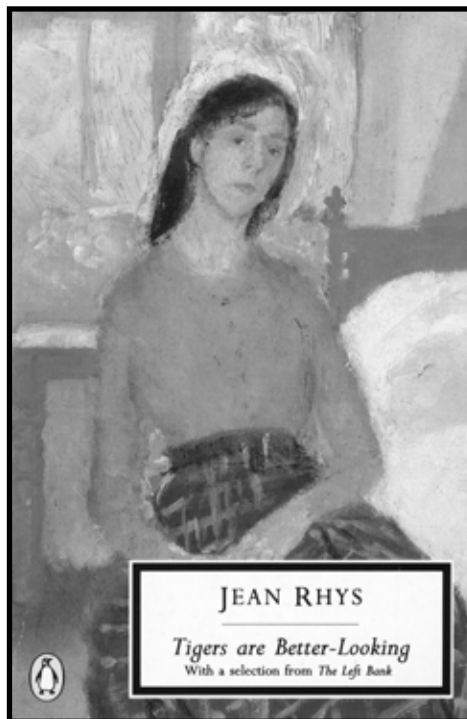
that with Jean and Warlock being in relatively close proximity to each other for much of 1929 and 1930 (Holland Park is not so very far from Pimlico or Chelsea), I have this fanciful notion they may have encountered one another at an arty party somewhere or other in Central London. Of course, when Jean met Heseltine in 1915 his

Warlock alias had not yet come into existence, but I suspect she would have easily found out the Peter Warlock, who was by now a prominent figure in 1920s musical circles, was also none other than that obnoxious Phil she had had a passing crush on at Crickley Hill!

In the same way that Warlock eventually came to prefer his main pseudonym to his real name, Jean did likewise – once Ford Madox Ford had created 'Jean Rhys' for her in 1924, it was her preference from then on too. Earlier on in her life, when she was a chorus girl, she had had the stage name of 'Ella Gray'²², which she later adapted to 'Olga Gray'.

For the sake of completeness here, I will briefly recount the rest of Jean's rollercoaster life. The 1930s saw her at her most prolific, for in that decade she produced

three more novels, all with strong autobiographical elements. With World War Two, and then later the death of her second husband, she 'disappeared' from the literary scene - indeed, many thought she had died. During the 1940s and early 1950s she reached another low point in her life – marrying for the third time didn't prevent her from becoming the 'neighbour from hell' when she was living in Beckenham (Kent), which ended with a short prison sentence. In the late 1950s she had a literary resurgence, working over a period of nine years on her fifth and final novel (which many consider to be her best) – *Wide Sargasso Sea*, published in 1966 to great acclaim. She spent the last years of her life in the rural obscurity of a Devon village, and died on 14th May 1979 at Exeter Hospital.



Tigers are Better Looking, the collection of early short stories by Jean Rhys, which includes *Till September Petronella*

To conclude, I would warmly recommend reading *Till September Petronella* if you haven't done so already. Apart from the Warlockian angle, it is a first rate short story anyway. Carole Angier ventures the opinion that it “.. seem(s) to me as great as her greatest novels, and in the same characteristic way: distilling truth out of evasion and art out of pain.”²³ Hopefully, if you do read it now, you will take into account some of the background provided above, and won't view 'Julian'/Warlock in too negative a light. Okay, he was out of order with his tirade against 'Petronella'/Jean, but there were some partially extenuating circumstances for him being a bit

tetchy, and she was not quite as whiter-than-white as the story depicts her. I end now with how I began – with the recent biography of Jean Rhys (see Note 1): definitely worth a read for a very engaging account of her life (and it does devote five pages of a chapter to PW), but maybe not completely for you if, like myself, you prefer to have a decent sprinkling of footnotes in the text! (there are none in *The Blue Hour*). For the in-depth life of Jean Rhys, which also contains detailed examinations of her five published novels, the one to go for is Carole Angier's biography (see Note 18). ■

Acknowledgments

The Estate of Jean Rhys/Andre Deutsch/Penguin Books are acknowledged for the snippets from *Till September Petronella* that are reproduced here. Similarly, David Plante/Futura Publications for the short extract from *Difficult Women*.

My thanks go to Barry Smith, who has helped me on this occasion (as he has done also many times in the past) with material and advice. I am especially grateful for his providing me with a copy of Carole Angier's article *Weekend in Gloucestershire* which appeared in the June 1987 issue of *London Magazine*. I acknowledge Ms. Angier for the latter, having recycled some of her ideas that appear there.

Notes

- 1 *The Blue Hour – A Portrait of Jean Rhys* by Lilian Pizzichini (Bloomsbury, London, 2009).
- 2 *Peter Warlock – The Life of Philip Heseltine* (OUP, Oxford, 1994), p72.
- 3 There has been some confusion over her year of birth (she often lied about her age), and some sources record her as being only two months older than Warlock, ie, with her being born in 1894.
- 4 then music critic of *The Times*, and later author of a biography of Cecil Sharp.
- 5 London, W1.
- 6 Minnie Lucy Channing, an artist's model and Warlock's wife-to-be.
- 7 it turned out to be anything but!
- 8 *Till September Petronella* is still readily available (secondhand via Amazon from £5) at the time of writing. It is the first in a collection of Jean Rhys short stories (published as a Penguin paperback in 1972) called *Tigers are Better-looking*.
- 9 the mouth of a voracious animal/greedy person
- 10 So that's what Puma thought of Cefn Bryntalch?!
- 11 In *Difficult Women – a memoir of three* (Futura Publications, London, 1984), p52.
- 12 The letter was seemingly completed at Oxford on 30th August at the home of his friend Apurva Chanda
- 13 as described in his autobiography *Overture and Beginners* (Methuen & Co., London, 1951), page 111.
- 14 There is something distinctly odd about this Goossens mention of Gray. In the latter's 1934 memoir of Warlock he tells us that he [Gray] didn't meet him [PW] until “one late spring evening of 1916” (page 125), ie, the year after Crickley Hill. Moreover Goossens tells us in his autobiography (page 111) that he [EG] first met Warlock “...in the company of Cecil Gray, when he [PW] had just been offered the post of music critic of the Daily Mail”. Warlock was offered this position in February of 1915, ie, well over a year before Gray claims to have met PW. Something doesn't quite tally here!
- 15 Indeed, she even went so far as to offer to become Allinson's mistress (even though she didn't really fancy him) “...on condition he did his bit for King and Country”.
- 16 deposited at the University of Tulsa as part of the Jean Rhys Collection.
- 17 He was researching his Warlock in novels article two or three years later.
- 18 Jean Rhys (Andre Deutsch, London, 1990).
- 19 probably even more so when she produced the final draft of the story in 1934, when being pro-war would have seemed far less commendable than it would have done in 1915.
- 20 Intriguingly Gray in his Warlock memoir (page 125) describes him on their first meeting as “...in build and poise resembling curiously certain archaic Greek statues, and particularly that of a Boeotian youth in the museum at Athens.”
- 21 Ford Madox Ford (1873-1939), best known now for his 1915 novel *The Good Soldier*.
- 22 So hence she became 'Petronella Gray' in the short story.
- 23 Ibid. xi

Articles (Continued)

Who wrote those limericks?

Barry Smith.

“In his biography of Peter Warlock Cecil Gray describes Heseltine’s virtuosity in limericks lampooning the musical personalities of the day. Although Gray said they could not be published at the moment (1934), they would cause much entertainment years hence. Since 30 years have passed since Heseltine’s death, perhaps the correspondence column might be regaled with a few. If anyone knows any of these limericks, surely the time is now ripe?” Letter from C.P. Mills to the *Musical Times*, May, 1962.

“If Mr. C.P. Mills cares to call on me, I shall be delighted to regale him with the Warlock limericks I heard from E.J. Moeran and others ... I think he will agree that, even though ‘30 years have passed since Heseltine’s death’, the time is not yet ripe for publication.” Reply from Gerald Cockshott in the *Musical Times*, June, 1962.

So ran the initial correspondence between Patrick Mills, founder of the Peter Warlock Society, and Gerald Cockshott, first chairman of the Society, in the *Musical Times* in 1962. That correspondence was eventually to result in an important event as Mills later related:

“[Cockshott] invited me to visit him and see for myself. I naturally wasted no time, and soon learnt why they couldn’t be published. Dear me, no! But I had found a fellow enthusiast who, fixing me with a look of profound severity, enquired if I had travelled all the way to Shoreham to hear obscene limericks. Hastily clutching at the nearest straw of respectability, I mumbled something about forming a Peter Warlock Society (and why not, damn it?). The idea was well received and I was sent on my way absolutely laden with names and addresses. To my utter amazement and joy people began to write back, and after many, many weeks of pen-pushing, a committee was formed and the society established with Gerald Cockshott as the chairman. The circumstances leading to the formation of a Peter Warlock Society, therefore, find their immediate origin in the limericks.”¹

In the course of recent writing about Warlock’s proposed (but never realised) project *Dildos and Fadings* I needed to dig out and consult my copies of the various Warlock collections which are housed in the British Library (notably Add. MSS 57794 and 57796). Besides the typescript of his preface to *Dildos*

and *Fadings* there is also a preface to a collection of limericks signed “Roger A. Ramsbottom”, one of Warlock’s many pseudonyms. It is doubtful that he ever entertained the idea of publishing such an anthology in an era where anything containing four-letter words was taboo. Even long after Warlock’s death most of the limericks in this collection were still considered unsuitable for publication and, to use the words of Fred Tomlinson, had to be “circulated unofficially”. In 2000, however, Dr Brian Collins bravely decided to grasp this particularly delicate nettle and produced a limited edition (of 100 copies) of what Warlock (with tongue in cheek) described as “Limericks and other poems in the best interest of morality”.²

As I read through Warlock’s typed manuscript I remembered most of them from the published volume but my attention was caught by one which appears in the Collins collection with the last line missing. It begins “There was a young poet named Shelley” and continues in increasingly outrageous vein until it comes to the missing last line where written (in an unknown hand in the margin) are the words “the lost line! ends with ‘smelly’”. Intrigued I began to wonder whether anyone else might have written a limerick about Shelley and pulled from my bookshelf a very large collection of limericks (probably the largest in print) edited by an American critic, Gershon Legman (1917–1999). Incidentally, I found some details about him via the Internet: After a brush with the law for dabbling in what was then considered pornographic writing, he decided to relocate to France where he could pursue such matters with fewer restrictions. Here Legman spent several decades compiling specimens of bawdy humour and producing his magnum opus of some 2750 limericks.³ Writing about him in a book entitled *Funny Peculiar: Gershon Legman and the Psychopathology of Humor*, the author, Mikita Brottman, makes the wry comment that Legman died of a heart attack after what he describes as “excessive sexual effort”.⁴

Sure enough there is indeed a limerick about Shelley (no. 2277 in Legman’s anthology) – in fact it is exactly the same one as that in the Warlock MS, except that here this one has a last line accompanied by an intriguing editorial asterisk with an end-note explanation:

2275. A SESSION OF POETS. Written by Aleister

Crowley, apparently at Cefalú, Sicily, 13 Nov. 1920, and headed: "Pity is the last insolence of pride". The asterisked 5th line of Limerick 2:2277 here (missing from the transcript supplied from his manuscript Diaries) is given from the recollection of a notable Crowley acolyte of that period.⁵

My interest was now truly aroused and I immediately looked at the rest of the limericks in this particular section. The poets' names were, as I expected, all familiar - Browning, Keats, Patmore, Swinburne - they were the same ones as those in the Warlock MS. "Were there perhaps more?", I wondered. The index of the book immediately revealed the answer. I turned to the section entitled "Zoophily". There, sure enough, was another section of limericks (nos. 1187-1202) entitled *BIRDS: A FOUL BROOD*, which contains all the feathered creatures that appear in Warlock's typed collection - pheasant, ibis, duck, swan, turkey and all the others. Another end-note confirmed my growing conviction that what Warlock had made was in fact a copy of somebody else's limericks.

"Strikingly unfunny, as are all of Aleister Crowley's limericks - his special delight - with the exception of (*mandarin/philandering*) and (*Vox, et praeterea nihil*),⁶ which have already entered folk-transmission.⁷ The "Birds" sequence was intended to include at least one further limerick, of which only an opening fragment has been recovered:

The youth declared, 'Never love's bond or
[. . . *cetera desunt*⁸ . . .] a condor.⁹

Crowley also adds the following note on the *Birds*: "Above all written straight off under the influence of cocaine in the early hours of the morning on 11 Oct. 1920, at the Villa Santa Barbara, Cefalú, Sicily."¹⁰

So these limericks are in fact the work of the notorious Aleister Crowley (1875-1947), also known as both Frater Perdurabo and The Great Beast, and described in Wikipedia as "an influential English occultist, astrologer, mystic and ceremonial magician responsible for founding the religious philosophy of Thelema." He was also successful in various other fields, including mountaineering, chess and poetry. He also self-published much of his poetry, perhaps his best known poem being his ode to the ancient god Pan, *Hymn to Pan* (1929). *The Oxford*

Companion to English Literature, however, describes him as a "bad but prolific poet".¹¹ He moved to Sicily and arrived in Cefalú on 1 April 1920 where he founded the Abbey of Thélème - described as a sort of anti-monastery where the lives of the inhabitants were "spent not in laws, statutes, or rules, but according to their own free will and pleasure." Crowley was eventually expelled from the country by Mussolini's Fascist government in April 1923.

Some years ago I had read about Crowley's limericks in *The Lure of the Limerick* by William S. Baring-Gould (1913-1967).¹² In this book the author makes tantalizing reference to Crowley (self-styled as the "worst man in the world") as writing "seventeen obscene limericks".¹³ We know that there was certainly some kind of connection between Warlock and Crowley - odd facts crop up now and again but there is nothing concrete and no documented evidence that they ever met. The clues are frustrating with just the odd hint, but it seems that if there was a connection Warlock was careful to cover his tracks and left no evidence behind.

It is not surprising then to discover scant mention of Crowley in Warlock's surviving correspondence. In 1914 he wrote to Frederick Delius referring to a letter which Crowley had written to a London newspaper on the subject of patriotic war poetry.¹⁴ Whilst in Dublin he asked his former Eton piano teacher, Colin Taylor,¹⁵ if he had ever seen Crowley's *Kabbalistic interpretations of nursery rhymes*.¹⁶ Another letter written to Norman Mudd (1889-1934 and a devoted disciple of Aleister Crowley) expressed regret that Crowley was "in such straitened circumstances" but apologising that financially there was nothing he could do to help him and suggested that his barrister friend, Lionel Jellinek (1898-1979), might be able to help with a legal problem.¹⁷

A visit to the poet Victor Neuburg (1883-1940), another ardent disciple of Aleister Crowley and his partner in various magical operations seems to have had no sinister undertones. Neuburg ran a private-press, the Vine Press, at Steyning in Sussex and had agreed to print a pamphlet giving the titles and publishers of all Warlock's publications.¹⁸ The only suspect reference in all the correspondence occurs in a letter from Cecil Gray who was due to visit him whilst he was staying with his mother

in Wales in 1922. It confirms the fact that Warlock had certainly experimented with drugs. Gray writes:

“I have tracked a certain pharmacist to his lair in a remote suburb and extracted cannibalistic indications¹⁹ from him. So we are no longer dependant on the phantasies of a certain young man of the mountains. Also the possibility of a certain Crowleyian compound²⁰ which has not yet arrived. If I come to Wales I shall bring them.”²¹

But back to the limericks: some of the clues that come from this recent discovery are perhaps hidden in the typed comments that prefix Warlock’s typed copy of the Crowley limericks. They are curiously similar to the end-notes printed in Legman’s collection. The first appears just before the limericks entitled *A SESSION OF POETS*:

“Nov 13 10.15 A.M. This poem seems more or less finished.

Saturn

Damn everything but love-lyrics! I think I’ll wander back to Cefaly [sic]

1.00 P.M. “Pity is the last insolence of pride.”

Secondly, just after the limericks in PW’s typescript there is an untitled poem by Crowley (signed A.C.) the subject matter of which obviously appealed strongly to Warlock and would be the reason for his keeping it amongst his personal papers. It is almost as if Warlock himself is speaking through these verses for in many ways it sums up the Warlock Credo.

1. I know that Earth is false and Hell
And Heaven to man are deaf and dumb too.
I know what last dim oracle
Every Panurge²² is bound to come to.
I find more mental bread and cheese
In bounty of one brandy bottle
Than in all books Averrhoes²³
Once built about his Aristotle.
2. The babble of a slut, I swear,
Gives joys and certitude intenser
Than all the wit of a Voltaire²⁴
And all the science of a Spenser.²⁵
My poppy-pipe²⁶ – it shows surpass!
More and more beautiful and brainier
Than all the forms of Pheidias²⁷
And all the daubs of de la Pena.²⁸

3. My music and my verse are mine:
I know myself and what my task is!
Be off, ye syncopated swine,²⁹
Wagner, Vitruvius,³⁰ Velasquez,³¹
Swift,³² Shakespeare, Shelley, Socrates,
Sterne,³³ Blake,³⁴ Petronius, Canova!³⁵
I’ll make my universe to please
Myself, like jolly old Jehovah.

A[leister] C[rowley] Dec. 1920

A final mystery with regards to Warlock’s typed copy of these Crowley limericks: The four typed pages are not simply a transcript. They are set in what appears to be a kind of narrative consisting of brief comments at the beginning and between each limerick – for example, before the first limerick there is the comment “I feel rather like” and then, between each, phrases such as “or the”, “I feel very weak. I would rather recollect the”, “But let me remember”, “but not like the” and “Let me rather recall this”. After the limerick which begins “The holy Theosophist, Leadbeater” we find – “Here my enthusiasm for Theosophy is getting me away from my birds! Let me rather recall this:” – and then follows the next limerick. But how very strange is the final comment: “Would God ----- etc! 6.15 a.m. I’ll shave.” One can only guess whether these are Warlock’s or Crowley’s comments. ■

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- Legman, Gershon, *The New Limerick: 2750 examples American and British*. New York, 1977.

Notes

- 1 Mills, C.P., *It began with the limericks*, PWS Newsletter, No.7, June 1971.
- 2 Collins, Brian (ed.), *Cursory Rhymes: Limericks and other poems in the best interests of morality*. London, 2000, xiii.
- 3 Legman, Gershon, *The New Limerick: 2750 examples American and British*. New York, 1977.

- 4 Brottman, Mikita, *Funny Peculiar: Gershon Legman and the Psychopathology of Humor*, Hillsdale, NJ: Analytic Press, Inc. 2004, 37.
- 5 Legman, *ibid.* 667. Could that ‘acolyte’ have possibly been Warlock?
- 6 ‘a sound and nothing more.’
- 7 There was a young friar of Byhill
Who went up to s**t on a high hill.
When the abbot asked, ‘Was it
A goodly deposit?’
He said, ‘*Vox et praeterea nihil.*’
- 8 ‘The rest are lacking’.
- 9 This limerick is printed in *Cursory Rhymes* (ed. Collins), 76.
- 10 Legman, *ibid.*, 626.
- 11 Drabble, Margaret, *The Oxford Companion to English Literature*, Oxford, 1985, 243.
- 12 Baring-Gould, William S., *The Lure of the Limerick*, London, 1968.
- 13 *ibid.*, Baring-Gould was unaware that Crowley had written many more. 50 original limericks exist in his Diaries.
- 14 Heseltine to Delius, 18 October 1914.
- 15 Heseltine to Taylor, 9 August 1918.
- 16 Crowley, A., *Book Four* (Paris, 1929). In this book Crowley includes a chapter purporting to illuminate the mystical significance of Mother Goose nursery rhymes. In a footnote to the chapter he admits that he had made it all up to see how foolishly people would react to it.
- 17 Heseltine to Norman Mudd, 2 October 1924.
- 18 Heseltine to Gray, 22 January 1923.
- 19 A play on the words *cannabis indica*.
- 20 A reference to another drug, possibly cocaine.
- 21 Gray to Heseltine, 20 August 1922.
- 22 Panurge (from the ancient Greek meaning “He who knows make everything”) is one of the principal characters in the *Pantagruel* of Rabelais (1494-1553), an exceedingly crafty knave, a libertine, and a coward.
- 23 Averroes (1126–1198), Muslim polymath, a master of Aristotelian philosophy.
- 24 François-Marie Arouet (1694-1778), better known by the pen name Voltaire, French writer, historian and philosopher.
- 25 Edmund Spenser (c. 1552-1599), English poet best known for *The Faerie Queene*, considered one of the greatest poets in the English language.
- 26 Crowley was a habitual drug user and maintained a meticulous record of his drug-induced experiences with opium, cocaine, hashish, cannabis and alcohol.
- 27 Pheidias (c. 480-430 BC), Greek sculptor, painter and architect.
- 28 Narcisse Virgilio Díaz de la Peña (1807-1876) French painter.
- 29 Petronius Gaius Petronius Arbiter (c. 27-66 AD) Roman courtier during the reign of Nero and author of *Satyricon*, a satirical novel.
- 30 Marcus Vitruvius Pollio (c. 80-70 BC, died after c. 15 BC), Roman writer, architect and engineer.
- 31 Diego Rodríguez de Silva y Velázquez (1599–1660), Spanish painter.
- 32 Jonathan Swift (1667-1745) Anglo-Irish satirist, essayist, poet and cleric.
- 33 Laurence Sterne (1713-1768) Anglo-Irish novelist best known for his novel *Tristram Shandy*.
- 34 William Blake (1757-1827) English poet, painter, and printmaker.
- 35 Antonio Canova (1757-1822), Italian sculptor.

Editor’s note

The limericks of Peter Warlock

The Peter Warlock Society published a limited edition of PW’s limericks and other verse in 2000 called *Cursory Rhymes: limericks and other poems in the best interests of morality*. The edition consisted of 100 numbered copies and sold out quickly. Consequently the publication is no longer available from the PWS. However, all the limericks and other poems contained in the limited edition *Cursory Rhymes: limericks and other poems* are available to PWS members as an electronic PDF file. The edition contains the text of all the poems but not the brief, biographical notes that accompanied some of them – information

about the personalities referred to, most of which can be ascertained from readily accessible reference works – or the three prefaces (by Patrick Mills, Fred Tomlinson and Brian Collins) that preceded them.

For an electronic copy of the limericks please contact Dr Brian Collins at prosdocimus@yahoo.co.uk. Any members who would like a copy of the limericks, but who do not have access to the internet, should contact me, Michael Graves, by post or by telephone. My contact details are on the front cover of the Newsletter. ■

Articles (Continued)

Of Men and Music: Bernard van Dieren – from Lectures given at University of Cape Town Summer School, February 1964.

Erik Chisholm with an Introduction by Barry Smith

Introduction

Erik Chisholm (1904-1965) was one of the pre-eminent composers and musicians in Scottish classical music in the first half of the twentieth century. He composed twelve operas drawing inspiration from ‘sources as varied as Hindustan, the Outer Hebrides, the neo-classical and baroque, pibroch, astrology and literature’, and described by Arnold Bax as ‘the most progressive composer that Scotland has ever produced.’ In his early years he was musically very active in Glasgow, conducting numerous first British performances, including Berlioz’s *The Trojans* in 1935 and Bartók’s *Bluebeard’s Castle* in 1957. He was also largely responsible for the visits to Glasgow by such composers as Bartók, Casella, Hindemith and Shostakovich whom Chisholm knew personally. He had a lifelong interest in Scottish music and published a collection of Celtic folk-songs in 1964. He was also interested in Czech music and completed his book *The Operas of Leo Janáček* shortly before his death. His services to Czech music were formally recognized in 1956 when he became one of the few non-Czech musicians to be awarded the Dvořák medal.

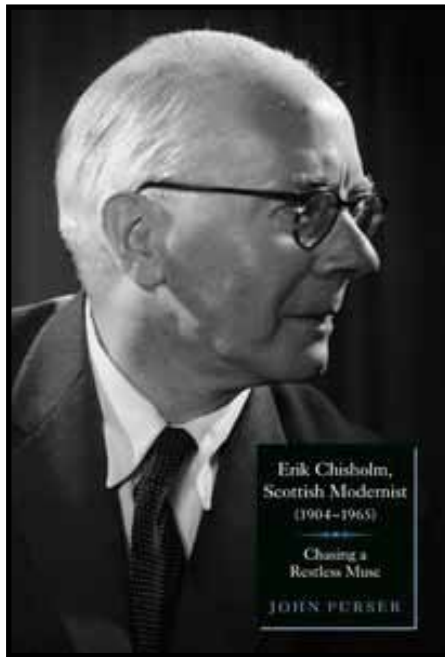
Chisholm also travelled to the Far East, notably Singapore, for ENSA (the Entertainments and National Service Association) during the Second World War, and subsequently became Professor of Music at the University of Cape Town in 1947, where he greatly developed the study and performance of music. After

19 years at the helm Chisholm died at age 61 leaving all his music to the University of Cape Town. Although he composed over 100 works, only 17 were published, of which 14 were issued in printed score. A biography of Chisholm, *Chasing A Restless Muse: Erik Chisholm, Scottish Modernist (1904–1965)* was written by John Purser (with a foreword by Sir Charles Mackerras) and published in 2009 by Boydell and Brewer. A number of his works, including his pieces for piano (performed by Murray McLachlan) have also been revived and released on CD.

The Manuscripts and Archives Library at the University of Cape Town holds the Chisholm collection of papers and manuscripts; his published scores are in the College of Music library and many copies have now been sent to the Scottish Music Information Centre in Glasgow.

Preserved in the Chisholm archives at the University of Cape Town’s College of Music are a series of lectures he gave at the annual University Summer School in 1964. This one on Bernard van

Dieren will be of particular interest to those wanting to know a little more about this shadowy Anglo-Dutch composer and close friend for whom Philip Heseltine had such a high regard. The Peter Warlock Society would also like to take this opportunity of thanking Morag Chisholm and the Trustees of the Erik Chisholm Trust for permission to reproduce this lecture. ■



Erik Chisholm with ‘cheerful clutter’ (left) and shortly before his death in 1965

Of Men and Music: Bernard van Dieren – Erik Chisholm

Bernard van Dieren was a Hollander who lived the greater part of his life in London, where he acted as English correspondent for Dutch papers. He wrote six string quartets and other chamber music works, mainly songs, an opera *The Tailor*, a *Chinese Symphony*, and other pieces. He is also the author of a provoking series of essays, collected under the title of *Down among the Dead Men*,¹ where he stakes claims for the consideration of Bellini, Meyerbeer and Busoni as great composers. Van Dieren is totally unknown in his own country: his works are all but never performed anywhere, his opera *The Tailor* still awaits its first performance, his *Chinese Symphony* has been played once: moreover, although I arranged for him to conduct in Glasgow at one of our concerts, he backed out at the last minute and the concert was cancelled. You might well ask me then, why bother to discuss such a person in this series of lectures? Van Dieren has always had a highly intelligent – if small – group of admirers; among them Hubert Foss,² musical director of O.U.P. who published many of his compositions: Cecil Gray, noted English critic, who classed van Dieren along with Bartok, Schonberg, Sibelius and Hindemith, in his selection of 20th century composers destined for immortality: Sorabji who holds a similar belief: Constant Lambert who conducted the *Chinese Symphony*, Op. 11 and who told me he believed it to be in the first half-dozen great orchestral works of this century; Philip Heseltine who wrote enthusiastic articles on van Dieren in *The Sackbut* and elsewhere; and Sir William Walton, who only last year said ‘The works of Bernard van Dieren deserve to be resurrected. He developed a style of free dissonance altogether his own, contemporary with Schoenberg’s early works. I have only heard his *Chinese Symphony* once, and it struck me as being very rich and profound.’

Cape Town has heard two performances of ‘The King’s scene’ from the opera *The Tailor*, Gregorio Fiasconaro³ singing with the Cape Town Municipal Orchestra, myself conducting; Richard Lilienfield, the blind baritone, has sung a good number of his songs. Colin Taylor⁴ was a friend and admirer, at least to some

extent, of van Dieren’s music. In our music library at the College, I found a score of the Sixth String Quartet,⁵ inscribed by the composer to Taylor; a Christmas gift in 1932. On the other hand, Taylor has written this sour comment on the inner cover of van Dieren’s sonatina, ‘Tyroica’ for violin and piano⁶ – ‘Arid, academic stuff, without even the redeeming feature of being pianistic or violinistic!’ The work in question was intended to be a parody on academic composers of the old Durham D.Mus. type, and I think Colin Taylor missed the whole point of the burlesque.

Van Dieren was married to Frida Kindler,⁷ a very fine pianist, and one of Busoni’s favourite pupils, whose brother, Hans Kindler,⁸ was a famous cellist, and, who, later, in America, made a reputation for himself as a conductor.

Unfortunately for van Dieren, he had never quite broken through that peculiar trait and barrier the English sometimes unexpectedly raise towards Continentals, and which never really allows them to ‘become one of the gang’. Whether so proud, sensitive, cultured and artistic a personality would have allowed himself to be adopted is quite another matter. In Holland, he is apparently never entirely forgiven for leaving his country and settling in ‘enemy’ territory.

Van Dieren also wrote an authoritative book of Epstein,⁹ and on more than one occasion acted as Epstein’s¹⁰ model: for instance, many years ago when van Dieren was lying ill, on what his friends considered his death-bed, Epstein came and modelled his hands which he later used for one of his best works ‘Christ’.¹¹

There is a curiously elusive quality about van Dieren’s music, which makes a good performance unusually difficult, and possibly more than any other contemporary composer he has suffered from bad performances. Much of his music is without bar lines, and a characteristic ‘prosey’ quality makes it yield up its secrets only after prolonged and intensive study. This, and the fact that he was suffering from an incurable illness which never left him free from pain, were the main reasons for which I can only describe as his shocking behaviour in Glasgow.

We were going to give a performance of 'The King's Scene' from the second act of the opera *The Tailor*. Van Dieren had promised to conduct and John Goss,¹² the noted English baritone who had made a particular study of van Dieren's vocal works, was coming up from London to sing the role of the King. The rest of the programme was to consist of songs and piano pieces – the latter to be played by his wife, Frida Kindler, the authoritative interpreter of his piano works, and one of the really few inspiring teachers in England.

Bernard van Dieren and his wife came up a few days before the concert was scheduled to allow him to take the last few rehearsals of our chamber orchestra. John Goss was coming by a later train due to arrive in time for the final rehearsal. The news that we were giving this concert had received considerable publicity throughout the country, and we had received letters from newspaper critics and admirers of van Dieren so far afield as London, asking us to reserve seats for the performance, as they intended making a special journey to Glasgow for the event.

Our chamber orchestra, of about 22 players, consisted of the best available musicians we could get from Glasgow and Edinburgh. They had worked very hard at the opera, and were, in their opinion and ours, quite up to standard, only awaiting the final polish, which is the privilege of the composer to give at the last rehearsals. This group of players was practically the same as we used on previous occasions when a small orchestra had been necessary, for instance, when William Walton, a few weeks earlier, had conducted his *Facade*¹³ for us. The leader of the orchestra, although a fine fiddler, was a rather bumptious little man, whose conceited attitude often got up the backs of the other players, and was a constant source of irritation to us all.

The van Dierens arrived on the Saturday morning. A rehearsal had been called for the following Sunday afternoon.

Lunch with the van Dierens on the Sunday was an enjoyable affair over which he enthused about such less accepted musical gods as Meyerbeer, Busoni, Alkan and Berlioz: he complimented us highly on the pioneering work of the Active Society and it was in a particularly happy frame of mind that I escorted them along to the

rehearsal. But beware of vanity ... it is a snare and an illusion. We had been told that van Dieren was a very difficult man to deal with, and, although up to that moment we had no reason to believe this, nevertheless, I felt that the orchestra was more nervous of him than it had been of any of our previous guest conductors.

After a polite little speech expressing pleasure at the opportunity of being with us, van Dieren got down to business. He looked at the orchestra, awkwardly lifted his arms and started waving them around: the orchestra looked at him expectantly – what was he doing? Once more he repeated the same gestures and this time one brave member of the orchestra scratched on his fiddle. Van Dieren began to look peeved, and rattled his baton for attention: again he gesticulated wildly with his arms in mid-air, but not a squeak came out of the players. Van Dieren glared balefully at the orchestra, who were now beginning to look puzzled and not a little scared. The fact was that van Dieren had failed to give them the necessary preliminary up-beat. Eventually they did come in and the rehearsal proceeded. Right from the start it was painfully obvious that van Dieren didn't think much of our band. Over and over again he stopped them, seldom letting them even finish a phrase. He kept up a steady running commentary, which passing over the heads of most of the players, had something in its very timbre that filled them with uneasiness.

The interval came at long last. The players were looking either sulky or downright mutinous. Van Dieren stalked off madly into the artist's room and slammed the door. I followed after him to try and soothe his ruffled feathers, but was told to get out. In about ten minutes time he flung open the door, stampeding into the room, for all the world like a raging bull. His face was scarlet, his eyes flashing, his lips set in a grim angry line. Heaven help anyone who made a mistake this time!

We learned afterwards that he had taken a dose of cocaine – to ease his mental and physical agony: but if the injection alleviated the pain, it certainly did not improve his temper. The orchestral part of the opera is, in the main, very simply scored, with the exception of one or two absolutely fiendishly difficult and almost unplayable passages, of which one was for the bassoon. If van Dieren made our bassoonist play it over once, he made him do it

twenty times, until the poor man was in such a state of the 'jitters' that he couldn't play at all. Then turning on me he rasped out 'Why the blazes couldn't you get me a decent orchestra?' 'Why didn't you get me a bassoonist who can play?' 'Can't the damn orchestra read music?' He stamped, raged, almost foaming at the mouth, and finally with a furious gesture flung his baton down and said the rehearsal was over.

He said that he would go back to London that night: wire John Goss to stop him coming North. 'Couldn't we understand plain English THE CONCERT WAS CANCELLED.' For an hour or so we tried to persuade him to change his mind: he was adamant – there would be no concert! So, the van Dierens took the night Scot to London (after wheedling out of me cash to buy first-class train tickets – they had neither tickets nor money). Arriving in London van Dieren rushed off to see Peter Warlock one of our vice-presidents and a great friend and supporter of van Dieren. What transpired at the meeting between the two composers will never be known nor whether van Dieren's recital of his unhappy visit to Glasgow added to Warlock's already mental sufferings – anyway, van Dieren was the last person to see him alive

for Warlock successfully gassed himself that night!¹⁴

Cecil Gray told me later that I should never have invited van Dieren to conduct: that van Dieren knew nothing at all about the physical side of conducting, that he had heard so many bad performances of his music that he was afraid of adding to their number: also, that he suffered from an incurable kidney disease which kept him constantly in pain. Sir Barry Jackson¹⁵ interested himself in van Dieren's opera with a view to a London production; the composer made such a nuisance of himself that Sir Barry told him where to put his score and washed his hands of the whole affair. After the Glasgow cancellation there was some nasty 'letters-to-the-Editor' stuff from us and van Dieren – even the threat of a lawsuit. It looked as though we had fallen out for good; but, when I was about to conduct the Berlioz operas, he sent me a very friendly and congratulatory letter. Owing to illness he was unable to attend any of the performances, and he died shortly afterwards at the age of 52.¹⁶ It is worth looking into this composer's music: and well nigh time that Holland should sit up and take notice of probably the only composer of international status they have produced in a century – if they only knew it! ■

Notes

- 1 *Down Among the Dead Men* (OUP, 1935)
- 2 Hubert Foss (1899-1953), English pianist and editor; first head of the Oxford University Press Music Department when it was founded in 1924.
- 3 Gregorio Fiasconaro, (1915-19?) Italian-born baritone and producer. In 1949 he began teaching at the University of Cape Town and became the first director of the opera school there (1952-80).
- 4 Colin Taylor (1881-1973), English pianist, composer, and teacher. He was an assistant music master at Eton (1904-14) where he taught the young Philip Heseltine and later a member of staff of the South African College of Music, Cape Town (1921-41).
- 5 Probably written in 1927 it was published by OUP in 1928. It is dedicated to Philip Heseltine.
- 6 Sonatina 'Tyroica' for violin and piano (?1925), OUP 1927.
- 7 Frida van Dieren, née Kindler (1879-1964), concert pianist and teacher.
- 8 Hans Kindler (1892-1949), principal cellist of the Philadelphia Orchestra 1914-21 and brother to Frida van Dieren. He took up conducting, founding the National Symphony Orchestra in Washington DC in 1931 where he remained as its conductor till 1948.
- 9 *Epstein: illustrated with 50 reproductions in collotype* (London, 1920).
- 10 Jacob Epstein (1880-1959), American-born, British sculptor.
- 11 A bronze statue, *The Risen Christ* (1917–1919) in the Scottish National Gallery of Modern Art).
- 12 John Goss (1894-1953), English baritone who championed the songs of Warlock and van Dieren.
- 13 *Façade*, an Entertainment for small chamber ensemble and speaker. (1921) by William Walton.
- 14 If these facts are correct then the ill-fated rehearsal must have taken place on Sunday 14 December 1930, the van Dierens returning to London the same night. According to evidence given at the inquest the van Dierens had been the last people to see Heseltine on the night of 16 December between 10.40 p.m. and 12.15 a.m. (Smith, *Peter Warlock: The Life of Philip Heseltine*, Oxford, 1994)
- 15 Barry Jackson (1879-1961), theatre director and dramatic author.
- 16 In 1936

Articles (Continued)

A Warlockian Visitation to Eynsford 29 January 2012.

Malcolm Rudland describes the day he deputised for organist Dale Wills on Delius's 150th birthday.



Eynsford Parish Church

On Delius's 150th birthday, 29 January 2012, the Sunday morning congregation of Eynsford Parish Church heard a feast of Warlockian music. Your Hon. Sec. had been phoned by their local parish organist, Dale Wills, to ask if I could deputise there at short notice. I could, but I wasn't able to emulate Warlock's trick of phoning the Eynsford station master to make sure he got me off the train there, because there were engineering works that day and I had to get a bus-replacement service from Sevenoaks, which incidentally refused to save me a ten-minute walk and drop me off at the church, even though it drove right past it on the way to Swanley! However, it was encouraging to hear a peal of bells being rung as I approached the church. I later learnt that the Eynsford bell tower captain is also captain at Westminster Abbey and rang for the Royal Wedding last April. There are now eight bells, but when the pub was named the 'Five Bells' could it have been that Warlock's local, being nearest the church, only had five?

As the robed choir and a fairly full congregation gathered, they heard what was probably the first performance, or maybe at least in Eynsford, of Dowland's *A Fancy* transcribed by Warlock in the 1920s but which had escaped the Curwen edition of 1927. This charming *Fancy* was published in 2009 by Modus Music.

'Pieds-en-l'air' from *Capriol* was meant to lead at the beginning of the service, but the choir and clergy were late, so the congregation was also treated to most of Trevor Hold's *Song-tune Prelude on Sweet-and-Twenty*. The 'Pavane' from *Capriol* covered the communion and all were sent home with 'Mattachins' also from *Capriol*. At the beginning of the service, the vicar, the Rev Gary Owen, mentioned the feast of Warlockian music and that some society brochures were left at the back of the church. Afterwards, some of the congregation recognized the

Capriol pieces, and awareness of their local composer prompted Sally Coston, present owner of Warlock's cottage, to suggest the church might care to put on their own Warlock Sunday sometime, with perhaps the choir singing Warlock's 'The birds' or his music to other religious texts, and perhaps they could also include Maunder's *Penitence, Pardon and Peace*, in memory of Warlock performing it for the church next to his cottage!

Before I returned to the Delius birthday concert at the Festival Hall in the afternoon, I tried to pay my respects to Andy Claxton, the new local landlord of *The Five Bells*, only to find he had been given a day off to watch Arsenal play at the Emirates Stadium, and his mother had been put in charge. She owns one of the other locals in the village *The Malt Shovel*. But why was there no-one in the public bar? The reason was also why the organist had to take that Sunday off. The night before had been the last night of *Treasure Island*, the village Pantomime in the Village Hall, where Dale had been the musical director. Sally Coston said she left the party at 2.30am with it still going strong until 6.30am. How encouraging to find village life so hail and hearty in the 21st century! ■

[Ed. See *NewsBriefs* p45 for a further update on the changes taking place at The Five Bells.]

Obituary

Alan Rowlands 1929-2012

Malcolm Rudland

Alan Rowlands died on Monday 2nd January at Trinity Hospice, Clapham Common, London. He had joined the Warlock Society in May 2005 after I had introduced myself to him the month before, when I had seen him sign his name in the visitor's book at a Delius Society meeting. It was a strange meeting, for his name had been on my lips since 1974, through knowing Wilfred Orr, who had known Peter Warlock (see attachment to Newsletter 4 *Recollections of Philip Heseltine*). In 1974, Wilfred had written to me with news of a room to rent after I had told him of my search for somewhere to live within the Circle Line in London. I had visited Wilfred one afternoon in Painswick when I was conducting *Winnie the Pooh* in Bristol in 1974, and Wilfred had enclosed a letter from an Alan Rowlands who had let Wilfred know of a room going with a Lady Clavell-Salter in *Coleherne Court*. The dear lady chose me for the room over two Catholic priests, because she had taken in some Hungarian refugees in 1956, and she had found out that I was half-Hungarian. I lived there very happily for five years, but when in 1974 I moved in, I thought she was about 60. She died two years later at the age of 94, and I played the organ for her funeral at the Servite Church in Fulham Road. Only 30 years later was I able to thank Alan for his kind letter to Wilfred Orr dated 17 September 1974, and incidentally only in February this year did I meet and was able to thank the dear lady who had told Alan that that room was free! She is Mrs Jean Farquhar who was Alan's landlady at 53 Oakley Street for over 40 years, and she now lives in Fulham Road, less than five minutes walk from where I live!

Appropriately for a Welshman, Alan was born on St David's Day (1st March) 1929. His father Lionel was a well-known church musician and conductor in

Swansea, and Alan read chemistry at Oxford, but he had already become a proficient pianist, and at Oxford he undertook such roles as rehearsal pianist for Dr Thomas Armstrong's Oxford Bach Choir. The conflict between science and music as a career was eventually resolved

when Alan went to the Royal College of Music to study the piano with Angus Morrison. He was awarded a scholarship in 1956, and remained at the RCM as student and then Professor of Piano until his retirement in 1999.

As a student, Alan met the composer John Ireland (1897-1962) and became a frequent visitor to the converted windmill near Washington in West Sussex where Ireland spent his last 10 years. He studied much of Ireland's piano music with the composer himself and was Ireland's recommendation for a recording of his complete piano music. This complete set of 5 LPs, recently reissued on CD, has become one of the models, which all more recent interpreters of Ireland have needed to study. He became much involved with the John Ireland Society, but he also played concertos (including Ireland's) under Barbirolli, Boult,

Handley and Groves and formed a piano duo with his RCM colleague Maria Donska with whom he explored especially the world of Schubert's piano duets.

Just after the end of the war in 1945, Alan, at the age of 16, had accompanied his father on a seven month choir tour arranged by ENSA (Entertainments National Service Assosociation) to India and Singapore. This trip may also have stimulated his interest in the Indian philosopher Krishnamurti, and from 1970 Alan taught at the Krishnamurti school at Brockwood Park in Hampshire.

Alan was to have taken part in the forthcoming festival entitled *John Ireland in Chelsea*—as he had lived most of his working life in Chelsea as had John Ireland. ■



Alan Rowlands on the Warlock/Delius Jaunt to Grez, 2008.

Reviews

Warlock and Bartók Concert: Friday 23 September 2011, St Peter's Church, Eaton Square SW1.

Malcolm Gillies

Peter Warlock and Béla Bartók are strange bedfellows. Quite distant in musical style, Anglo-Welsh and Hungarian by nationality, and very different in personal temperament, these two musicians were brought together at a crucial moment in their careers. Both were part of the fascination with folksong, as a fresh and new musical force, in the first decades of the century. And Warlock, along with his friend Cecil Gray, was key to Bartók's introduction to the London musical public in 1922. So, the re-unveiling of Imre Varga's elegant statue of Bartók by South Kensington station on Saturday 24 September 2011 provided an admirable excuse for a programme of interleaved Bartók and Warlock works the preceding evening at St Peter's, Eaton Square.

Under the watchful eye of ringmaster, Malcolm Rudland, the programme began with the Damion String Quartet's performance of Warlock's 1927 transcriptions of two Purcell string fantasias. The dead-pan, bloodless beauty of these works had captivated Warlock at around the same time as Bartók also turned to Purcell. (Indeed, Bartók made piano arrangements of two Purcell preludes for his own concert use in the late 1920s.) The Damion Quartet, with members from Poland, Latvia, Romania and Portugal, set the multi-ethnic tone that would flow throughout the evening. After a fleeting Bartók piece from his *For Children* collection, well played by Jessica Potts, a pupil at Hill House School, the Quartet returned. Their corporate style, ideally adapted to Purcell's Baroque, rose equally to the challenges of the finale of Bartók's First Quartet, which sits on the very cusp of late Romanticism and early Modernism. This work, hailed by Cecil Gray in a landmark article

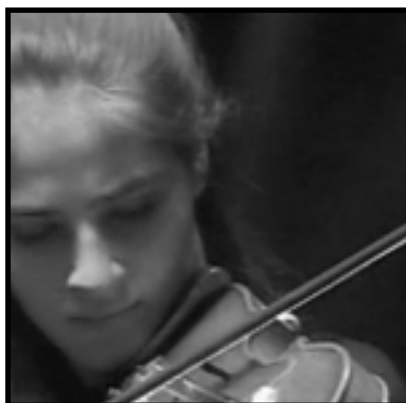
of 1920 as the finest string quartet since Beethoven – and this particular finale movement with its sometimes frantic choreography – was well suited to the Damion Quartet's energetic qualities. All four members are

strong players, and that strength is needed here. Just occasionally the male viola-and-cello pair would even over-power the female violin pair in dynamics and tone.

Pianist, Ronan Magill, then sensitively introduced Warlock's early *Folk-song Preludes*, a series in which the composer himself always lacked confidence, but which came across on this Friday night as a well-knit series of simple melodies with accompaniments of varying degrees of harmonic complexity and technical difficulty.

There was no lack of compositional confidence, however, in the next item: Bartók's demanding Second Sonata for Violin and Piano, written in 1922. This work comes at the end of Bartók's so-called 'atonal' phase, although he later denied he had even been heading in such a direction. Its two movements, with their avowedly antagonistic violin and piano parts, were superbly rendered by Hungarian Júlia Pusker, a student of György Pauk at the Royal Academy of Music, and Academy Fellow, the Japanese pianist Tadashi Imai.

Originally written for Hungarian-born violinist, Jelly Arányi, to play with Bartók himself, this Sonata is a part of the Warlock-Bartók story, too, but by the time of its first London performance, in May 1923, Warlock and Gray were becoming somewhat concerned at the very radicality of Bartók's most recent works. His quintessentialisation of the folk spirit into a style on the very borders of tonality was one step too far for them. It was just so brutal and explosive, and unrelieved, to their ears. Gray expressed it



Júlia Pusker (top) and
Tadashi Imai

simply: 'Bartók, freest of spirits, became his own gaoler.' Nine decades later, Bartók's Sonata does not sound quite so unrelieved. Its colours, contrasting textures and rapid gear changes are more familiar to us at this historical distance. The very confidence and competence of the players made the work sound almost like an old friend: no longer a 'challenging' work, but a masterwork of the repertory. The ending of the Sonata was poetry itself, with the pent-up tension running out bit by bit through the players' very fingers: the piano still sounding like granite, and the violin like the lightest of pastries. Pusker has an astounding technique, with equal right and left hand strengths, and a stylistic grasp which belies her years. We shall hear much more of her on the world's concert platforms, I have no doubt.

With Bartók's ferocity still ringing in our ears, proceedings were suspended for an hour, while audience and players sat down for a tasty three-course Hungarian supper, washed down with Hungarian wines.

The concert's second half alternated Warlock-Bartók segments and introduced further performers, including from the United States and Switzerland. Peter Laki joined the Damion Quartet, augmented by flute and cor anglais, to perform Warlock's masterpiece, *The Curlew* – but with a twist in honour of Bartók: Laki sang the tenor part in Hungarian translation. This Hungarian injection only added to the bleakness of Warlock's score, particularly in the most extensive and adventurous movement, 'The Withering of the Boughs'. Laki was a precise interpreter

of Warlock's great work, with its wide range of modal and chromatic elements, and its often sparse textures.

From here on, the concert started to take on the characteristics of a medley. Tamás Vásáry took to the platform to perform Bartók's brief *Sonatina*, and added in *Evening in Transylvania (Evening in the Country)* and Bartók's rough-and-tumble calling card, *Allegro Barbaro*, for good measure. Now, Vásáry is one of my pianistic gods, and there was nothing here to give reason to review that worship. To celebrate his performance, he was presented with a copy of the original score that Bartók had given to Warlock during the 1920s.

The medley feeling increased with a collaborative performance of Warlock's *Capriol*. The Swiss violin-piano duo, Ambra and Fiona Albek performed movements 1, 2 and 5, while Tamás Vásáry and Malcolm Rudland performed movements 3, 4 and 6 in Warlock's own piano-duet version. To conclude, the Albek Duo (now with Ambra on viola), performed Bartók's ever-popular collection of seven *Romanian Folk Dances*, with alternating rude peasant tones and touches of parody, culminating in the boisterous, whirling finale. A light-touch encore by the Albeks of a work by William Perry brought this Warlock-Bartók concert to an end.

Now, what can one say in summary? Simply, that we need more concerts

like this – with familiar and new works, with players from all over the place, of all ages and stages, and with carefully chosen items that make us listen. To what? To the huge differences, but also the similarities, in the great works of these two composers that this concert set side by side. ■



Ronan Magill (top) and
Tamás Vásáry

Reviews (Continued)

Re-unveiling of the Bartók Statue and Celebration Warlock / Bartók Concert:

Noon till 4pm, Saturday 24 September 2011, Malvern Court, London SW7 3HU.

Malcolm Gillies

South Kensington station buzzed with activity on the afternoon of Saturday 24 September. The statue of Bartók by Imre Varga, originally unveiled in 2004, was back. Somewhat repositioned, it can now continue celebrating the famous Hungarian's special connections with this quarter of London. Just down the road, at 7 Sydney Place, Bartók stayed during most of his inter-war visits to London. And from here he set out to perform in concerts, attend premieres of his own works, negotiate with publishers, and undertake a substantial number of broadcasts with the BBC. What's the connection with Peter Warlock? Well, Warlock was a chief broker of Bartók's first post-war visits in the early 1920s.

Over four hours about one hundred Bartók (and Warlock) lovers, and several hundred music-loving passers by, watched and participated in a roll-call of appreciation. The Chelsea Pensioners who stood on sentry duty, the framing welcome from Rt Hon David Mellor, the actual unveiling involving the Mayor of Kensington and Chelsea, Councillor Julie Mills, speeches of cultural appreciation by Eszter Pataki and Malcolm Gillies, and various blessings, were the official scaffold upon which much joyous music-making occurred.



Top right, the Imre Varga statue of Béla Bartók waves eerily to passers by as the veil lifts and falls with the breeze (Photo: Michael Graves); Below left, MC Danny Gillingwater and right, Simon Wills conducts Warlock's *Capriol* with the Guildhall Brass Ensemble.

(Photos: Courtesy of the Hungarian Embassy)

Most on stage was the Guildhall Brass Ensemble, conducted variously by Simon Wills, Malcolm Rudland, and Tamás Vásáry. Its preliminary performances of Warlock's *Capriol* and *Cod-pieces*, sometimes at adventurous tempi, built up the expectation of the arrival of the official party. Following items included "Waltz" from *Murder on the Orient Express* by Richard Rodney Bennett (Warlock Society President), a medley of relevant national anthems, songs by Bartók (sung by Péter Laki) and Warlock (Danny Gillingwater), and culminating in Chris Mowat's arrangement of *Six Dances in Bulgarian Rhythm*, from Bartók's *Mikrokosmos*, to which the Chelsea Ballet performed a saucy tale of love, lust and sorrow called *The Bracelet*. The Brass Ensemble even provided the post-scriptum to the afternoon by leading the multitude down the road from the Station to 7 Sydney Place, playing Warlock's *The Cricketers of Hambledon*, with Danny Gillingwater, master of the afternoon's ceremonies, taking the lead. There, we paid final homage before Bartók's "blue plaque".

So, Bartók is back, and thanks go above all to Malcolm Rudland and the Peter Warlock Society. Malcolm choreographed Bartók's reintroduction to London life, was never put off by the petty excuses of the bureaucracy, and built a wonderful three days of celebratory events around Bartók's reappearance. ■



Top right: VIPs (seated) with members of the audience.

Below left: Malcolm Rudland conducts the Guildhall Brass Ensemble

(Photos: Courtesy of the Hungarian Embassy)

Re-unveiling of the Bartók Statue (Continued):



Clockwise from top: Peter Laki and Eszter Pataki, representing the Ambassador of Hungary as Cultural Councillor of the Hungarian Embassy; Sandor Váci, Hungarian Architect, and Mátyás Sárkozi, Hungarian journalist; Chelsea Ballet; Imre Varga's statue of Bartók; Tamás Vásáry; The Mayoress, Mrs Julie Mills, Rev Malcolm Hancock, Eszter Pataki, David Mellor; David Mellor.

(Photos: Courtesy of the Hungarian Embassy)



Peter Warlock: 117th Birthday Concert

The Guinness Room, The Royal Conservatoire of Scotland, Glasgow

7.30 Monday 24 October 2011

Ed: The Peter Warlock Society would like to thank the Royal Conservatoire of Scotland for the planning, preparing, arranging and hosting of the *Peter Warlock Society 117th Birthday Concert*. Unfortunately we have not received a review of this concert. However, the President of the Scottish Chapter of the Peter Warlock Society, Alistair Chisholm, reported that the concert had been a great success. The works selected to make up the programme were representative of most aspects of Warlock's output. Alistair Chisholm

said the concert had been well attended and that the audience had been very appreciative. Indeed, we have received a very appreciative and interesting letter from Iain McGlashan, who was at the concert. In it he also appeals for some information. Please see p44.

The students are to be congratulated on performing such a diverse and enterprising programme, which included such challenging items as *The Full Heart*. The full contents of the programme and names of the performers are detailed below. ■

Peter Warlock
117th Anniversary Concert

Supported by the *Peter Warlock Society*



Ronan Busfield Tenor, Dominic Barberi Baritone and Timothy Dean Piano

The wind from the west

Text by Edward Young (1683-1765)

Milkmaids

Dr James Smith (1605-1667)

Rest sweet nymphs

Anonymous

Lullaby

Thomas Dekker (1570-1641)

Love for love

Anonymous

The lover's maze

Thomas Campion (1567-1620)

Late summer

Edward Shanks (1892-1953)

Rutterkin from Peterisms, Set I

John Skelton (1460-1529)

Maciej Granat and Hanna Choi Piano

Two Codpieces

- I. Beethoven's Binge
- II. The Old Codger

Ronan Busfield Tenor, Dominic Barberi Baritone and Timothy Dean Piano

The distracted maid

Burd Ellen and young Tamlane

Victor Neuberger (1873-1940)

Autumn twilight

Arthur Symonds (1865-1945)

Hanacker mill

Hilaire Belloc (1870-1953)

Sleep

John Fletcher (1579-1625)

The fox

Bruce Blunt (1899-1957)

Captain Stratton's fancy

John Massfield (1878-1967)

Interval

Rachel Spencer Violin and Maciej Granat Piano

Royal Conservatoire of Scotland Young Artists-in-Residence

Capriol Suite transcription by Joseph Szigeti (1892-1973)

- I. Basse-Danse
- II. Pavane
- III. Pieds-en-Fair
- IV. Mattachins (Sword Dance)

Andrew Nunn Conductor

Catrin Pryce-Jones, Hazel McBain and Gemma Summerfield Soprano

Lynn Bellamy and Hannah Potts Mezzo-soprano

Richard Pratt, Luke Sinclair and Jonathan Cooke Tenor

Christopher Nairne, Brian McBride and Dominic Barberi Baritone

Call for the robin redbreast and the wren, No.2 from III Dirges of Webster

John Webster

The full heart

Robert Nichols

Bethlehem down

Bruce Blunt

The lady's birthday, No.3 from Sociable Songs

Anonymous

The cricketers of Hambledon

Bruce Blunt

Reviews (Continued)

Lecture *Becoming Delius, Becoming Warlock* by Roderick Swanston

Given at the joint meeting of the Warlock and Delius Societies, 30 November 2011, *Cavendish Club*, Great Cumberland Place, London W1H 8BS

Michael Graves reviews both the lecture and the joint meeting, which was hosted by the Delius Society.

The 1989 Autumn edition of the PWS Newsletter (No.43 p.10) carried a brief report saying:

“a joint meeting of the PWS and Delius Society took place on 22 March 1989 and was a success ... the main ‘theme’ was Heseltine’s piano transcriptions of orchestral works by Delius. Several of these were performed (two or four-handed) by various members of the two societies, and other items explored our common ground in different ways. A further joint meeting has been suggested.”

Somewhat suprisingly the suggested “further meeting” had to wait twenty two years before it came to fruition last November. Indeed, there were some who thought that it was the first such joint meeting of the societies, which, on this occasion, was hosted by the Delius Society at their regular meeting venue, the *Cavendish Club*, Great Cumberland Place, London. Three years ago in 2008 there was, of course, the very successful Jaunt to Marlotte/Grez where ‘Warlockians’ and ‘Delians’ came together. Nevertheless it was very pleasing to see this recent event taking place.

The ‘Warlockians’ who attended the lecture were made to feel very welcome and the atmosphere was warm and convivial. Several ‘Delians’ I spoke to expressed the hope that there would be more joint meetings of the Warlock and Delius Societies. I agreed, and, all being well, the next one will not have to wait another twenty two years!

Roderick Swanston’s lecture, entitled *Becoming Delius, Becoming Warlock*, considered the musical development of the two composers, analysing in turn how each came to find their individual and unique voice. Delius was the subject of the first half of the address and, after refreshments and lively conversation, Warlock the subject of the second. The address was illustrated throughout with recorded musical examples and corresponding scores were simultaneously projected onto a screen for easy reference.

Roderick began his address by joking about how he was “in trepidation” at delivering a lecture to an audience that would know more about aspects of the subject than he. “But they weren’t asked – I was. So here goes!” His enthusiasm, good humour and extensive knowledge were in evidence from the start and remained so throughout the evening. In his introduction Roderick stated that he would be examining how each composer



Roderick Swanston with the projected score of Warlock’s *Take, O take those lips away*.
(Photo: Michael Graves)

evolved his own individual musical style, how both composers’ musical languages intertwined and also how they differed. He would be asking what the criteria might be for determining how a musical language evolves and asserted that there were many things to consider. Biographical and circumstantial details were often chronicled and, therefore, easy to access, but the internal musical aspects tended to be less obvious. This he would be exploring by looking in some detail at a small selection of scores.

A brief account of Delius’s early years, for the benefit of PWS members, established the kind of music the young Delius would certainly have been exposed to in Yorkshire. As a German émigré family this would have included German classics and Wagner. Joachim was a house guest. Swiftly cutting to the chase Roderick asserted that the first significant influence on Delius had been chromaticism. The first chosen example to illustrate this was Chopin’s Waltz in E minor with its chromatic runs. However, E minor remains dominant with a few dissonances and embellishments. Liszt, it was argued, “pushed this a great deal further”.

Brahm's Piano Quintet in F minor followed. Here the chromaticism was "predicatable", but then a move to C# minor sees "the rhythm become more vague before ending up in Bb minor ... this piece expanded traditional harmonic language and it influenced a great deal of 20th century composition." Roderick then offered several other examples from Wagner through Liszt to Fauré, whose Piano Quartet in C minor presented a certain 'Frenchness' and marked a significant departure from the German tradition. Acknowledging this background, Roderick then described how the troupe of black *Jubilee Fisk Singers*, who visited Bradford on a UK tour, enabled Delius for the first time to hear North American folk music. But (despite Debussy's description of Grieg's music as being "bon bons filled with snow") the influence of Grieg on Delius was introduced and was described as being enormous. "Delius's *Florida Suite* has elements that can clearly be seen as *Hall of the Mountain Kings*-esque." In 1888 Delius moved to Paris and became friends with Debussy, Ravel and Fauré. They all shared a desire to escape the very powerful grip of Wagner's music. Roderick cited Palmer's view that Debussy's music had a significant influence on Delius and he is of the opinion that the opening of *Brigg Fair* is the most 'Debussian' moment in Delius. Indeed, I recall Henry Boys, my tutor at Bath Academy of Art, saying that "in Delius we see the 'Debussian' grapes becoming so ripe that they are about to fall off the vine. But then," his eyes glistened mischievously, "it is those grapes that make the best wine." But, according to Roderick, the magic ingredient, inevitably, is Delius himself. His rejection of English and German music allows him to "slip the mooring and set the boat meandering". But it is Schoenberg who would do the "ultimate pulling apart". Thus concluded the first part of the evening's address.

After refreshments and much animated conversation the second part of the evening, concentrating on Peter Warlock, started. Roderick declared that "here we have a diverse and original mind that fell into and then away from Delius". He quoted Wilfred Mellers who, writing in *Scrutiny* in 1937, said "... the *Serenade* of 1922 sees dominant 9ths and minor 9ths that never really go anywhere, representing the dangers of meandering around a series of 7ths and 9ths." The big question is, how to escape this? Mellers was quoted again describing

Delius as the "... sunset of a day of which Wagner had been the high noon ... the only composer who is supposed to have derived from Delius and who composed music of any lasting significance is Peter Warlock, and his music is distinguished more by its difference from that of Delius than by its likeness to it ... it is interesting to note that the appearance of the first compositions of Heseltine-Warlock coincides with the technical revolt against Delius." This is when Warlock first heard the music of van Dieren. It was suggested that the works showing a distinctly new direction are the three *Saudades* (1916) where the lush Delian harmonies yield to more clear and lucid use of counterpoint, "a new clarity and style in his compositions".

But it was Warlock's encounter with Elizabethan music that would have the greatest impact, particularly the effect of the 'false relation', intertwining parts and canons. Warlock arranged a great deal of early music and Roderick cited the *Fantasia* from Matthew Locke's Suite No.6 as being particularly significant. It epitomised the harmonic effect Warlock was looking for. "As the parts intertwine Locke achieves a thick texture not unlike the Delius style, but yet completely unlike Delius." The 4 Part *Fantasia* No.1 by Purcell, unpublished in Purcell's time and almost certainly a homage to Locke, was also an influence and aspects of *The Curlew* clearly illustrated this. Roderick referred to the period 1921-24 when PW was back in Wales, during which he edited a great deal of early music and, significantly, also composed *The Curlew*. In 1925 he wrote the *English Ayre* and the book on Gesualdo, both published the year after.

The lecture concluded by asserting that PW had found his own voice through a combination of influences, which included Edwardiana, Delius, Bernard van Dieren, Elizabethan music and also folk-music. Curiously there was no mention of Bartók that I can recall.

Inevitably some members of the societies found the more technical references to music theory hard to follow. But the talk, on the whole, was accessible to all, was informative and very entertaining. Roderick packed a formidable amount of detail into his address and provided many specific musical examples and relevant references. In my view he provided a comprehensive and impressive overview of each composer's musical development. Let's hope we can have more such shared evenings. ■

Reviews (Continued)

Old and New Elizabethans: concert including *The Curlew* – Ian Bostridge (tenor), 21 December 2011, Wigmore Hall

Bryn Philpott reviews this concert from *The Bostridge Project: 'Ancient and Modern'* series.

In an article for *The Sackbut* in February 1926, Peter Warlock wrote that “From the purely aesthetic point of view, music is neither old nor modern: it is either good music or bad music, and the date it was written

has no significance whatever...” It therefore seemed appropriate that the second in *The Bostridge Project 'Ancient and Modern'* series should bring together, in one concert, significant works by Peter Warlock with those of a composer he edited, transcribed and greatly admired, the Elizabethan lutenist, John Dowland.

The series was devised by the tenor Ian Bostridge for the Wigmore Hall, Bostridge's aim being “to gather together period instruments and modern instruments in a single concert; to show voices operating in both modes (the better to demonstrate that there's really no difference); to take a look at musical visions of the past; and, occasionally to show the influence that old music had upon modern composers.” This seems to chime well with the opinions expressed by Warlock.

'Old and New Elizabethans' in Warlock's case is a somewhat convenient label based upon the misconception that Warlock was somehow an Elizabethan born out of his time. However the scope of the programme provided an excellent opportunity to compare and contrast songs of the Elizabethan era with those of composers who formed part of the early 20th Century renaissance in English music, and who often looked to their Elizabethan predecessors for inspiration.

It was to a sold out Wigmore Hall that Ian Bostridge brought together the soprano, Sophie Daneman and baritone Mark Stone. The unfortunate illness of the

mezzo soprano Madeleine Shaw required some last minute rearrangements and some omissions from the first half of the original programme.

Dowland's music was well represented by a selection

of solo songs interspersed between three *a cappella* song arrangements and two lute solos. The concert started with a delicate and lively arrangement for three parts of the somewhat risqué words to *When Phoebus first did Daphne love* proving that Dowland is not always doleful. The solo songs, accompanied on the lute by the wonderful lutenist Elizabeth Kenny, had the performers seated in an attempt to provide a more relaxed and intimate feel in keeping with original practice (as far as is possible in a concert hall setting). We were brought firmly down to earth with a heartfelt performance of *In darkness let me dwell*, a song judged by Warlock to be one of the great songs of English music. Here Stone delivered an impassioned final line 'O let me living, living die, till death do come'. Daneman was very persuasive in *Flow my tears*, expressing an overwhelming sense of grief, Kenny's dextrous accompaniment on the lute clearly reproducing the flow of tears, falling from the springs of the opening line. It was however in the lute solos that Kenny came

into her own, the highlight being an achingly beautiful rendition of *Semper Dowland semper dolens*, bringing to mind the words of the contemporary poet, Richard Barnfield, who wrote that Dowland's “heavenly touch upon the lute doth ravish human sense.”

The soloists were then joined by the Heath Quartet, who appear as part of the Wigmore Hall's emerging



From the top: Ian Bostridge, Elizabeth Kenny and Sophie Daneman

talent scheme, for a rare opportunity to hear no less than seven of Warlock's transcriptions for voice and string quartet. Warlock spent much time in the British Library from around 1915 discovering "... daily delights and surprises ..." from Elizabethan composers, transcribing these songs with modern string quartet accompaniment such that they could be performed by contemporary musicians. Three of the songs on the original programme were familiar from the CD *A Peter Warlock Christmas* (SOMMCD 011): these opened with the anonymous *Sweet was the song the Virgin sung* followed by an earnest performance by Stone of *Born is the babe*. Unfortunately, the transcription of Byrd's delightful *My little sweet darling* was a casualty of the late reprogramming. The first half of the concert was concluded by Daneman singing *In a merry may morn*. It was a positive delight to hear her joy in emulating the cuckoo in the concluding lines of the verse. The Heath Quartet produced a restrained, subtle tone that seemed highly appropriate for these transcriptions of music originally intended for viol consort.

After the interval we moved onto the 20th century and the vocalists were joined by the incomparable Julius Drake for a series of solo songs with piano by Peter Warlock and Ivor Gurney. With the addition of *Sleep*, the three other Warlock songs were those that Bostridge had previously selected for his early CD *An English Song Book* (EMI Classics 724355683052). Bostridge gave *Rest sweet nymphs* an assured yet elegant performance that seemed to elevate this charming song to another plane. In *Cradle Song*, Daneman's warm and tender tones contrasted with the quietly disturbing rocking piano accompaniment by Drake. Finally, Stone revelled in a high spirited performance of *Jillian of Berry*, which fittingly concluded Warlock's original solo song selection.

Ivor Gurney first set five Elizabethan songs (his Eliza's) whilst still a student at the Royal College of Music. We were given three of these along with two later settings, one dating from his time in the trenches and the other from 1920. The striking contrast in style between Gurney and Warlock was no better demonstrated here than by the performance in a single concert of both their settings of *Sleep* – probably one the best known songs of both composers. Warlock's setting (1922) is more restrained

and the vocal line somehow manages to retain a fragrance of the Elizabethan era, whilst being accompanied on the piano by modern harmonies which, as Brian Collins points out in his article in PWS Newsletter No 88 (Spring 2011), owe much to the influence of Bernard van Dieren. Gurney's setting (1914) owes little to the Elizabethan era other than the inspiration he gained from the words and is a more romantic and yet also an intensely moving setting. Both were given fine performances by Stone and Daneman respectively.

The final work on the programme was *The Curlew* and to put the work into context we had been treated to a fascinating (and occasionally amusing) pre-concert lecture entitled *Yeats and the Celtic Revival* by Professor Roy Foster, Yeats' biographer. The talk concentrated mainly on biographical matters rather than musical. Foster, who came armed with his first edition of *Wind among the reeds*, gave us a view on the background to the Celtic revival which was a spiritual rebirth of Irish culture in reaction to the Anglicization of Ireland.

The poems are an invocation to love and loss and he explored Yeats' relationship with Olivia Shakespeare and his inability to release himself from his unrequited passion for Maude Gonne. 'She looked in my heart one day and saw your image was there, she is gone weeping away'.

Foster touched upon the initial decision to withhold permission to publish the words to *The Curlew*. Warlock had set these poems some 20 years after they were first written and Yeats had by then moved on as a poet and his ideas had changed. Yeats also held strong views on the setting of his poetry following an unfortunate experience hearing his solitary *The Lake Isle of Innisfree* performed by a choir of a thousand Boy Scouts. To avoid a repetition, Yeats appointed a musical advisor (or more accurately censor), who in the case of *The Curlew* had recommended that permission be refused. This caused a rift between Warlock and Yeats following a somewhat acrimonious correspondence on the matter. It was only after the work was selected for publication by the Carnegie Trust did Yeats finally relent, but Warlock never again set any of Yeats' poetry. After Warlock's death Yeats was gracious enough to say that "one's quarrels stop at the grave" but he never

truly appreciated Warlock's setting. Later in life when a friend played him a recording of *The Curlew* he was said to have hooted with laughter; Yeats was reputed to have been tone deaf. It was gratifying to hear Foster state that in his view Warlock's setting remains the best yet undertaken of any of Yeats' poetry.

We were given some interesting textual clarifications, for instance, 'Echgte of streams' relates to Slieve (or Mount) Echgte, which is near to Yeats' friend Lady Gregory's Coole Park Estate in Galway. This was the inspiration for 'Withering of the boughs', the seven woods, from which the title of the volume of poems is taken, surround the estate. The poetic symbolism, such as, swans flying round with golden chains, appear to be inspired by the grounds of the estate. The Danaan kind are an ancient race of people in Irish mythology and Foster pronounced this using three syllables i.e. Dan-ay-an. This is quite different to the way it is often sung which perhaps illustrates the difficulties composers can face in providing a satisfactory setting for certain words. In the 1924 Stainer & Bell score of *The Curlew*, Warlock writes two notes split between 'Dana' and 'an' and yet 'Dana' itself has two syllables. The 1994 study score (Thames Publishing) uses two syllables split between 'Da' and 'naan' and this appears to fit somewhat better with the melodic line. All of the recent recordings use the latter case, but it is interesting to note that it is also sung this way in the 1931 version by John Armstrong. This recording was conducted by Constant Lambert and therefore should have the best provenance.

For the performance, Ian Bostridge and the Heath Quartet were joined by Nicholas Daniel (cor anglais) and Philippa Davies (flute). The mood was set immediately in the opening bars, where Daniel's cor anglais solo reproduced a wonderfully plaintive curlew motive. The viola response was perfectly judged, setting off a dialogue with the other instruments that evoked the feeling of a desolate landscape.

From his initial entry it was obvious that Bostridge had a clear sense of the meaning and emotional resonance of the words. His fluid melodic line displayed a freedom that was unfettered by any constraint implied by the scores bar lines, though his voice occasionally struggled in the lower register. The highlight for me came in the

refrain of the 'Withering of the Boughs': 'No boughs have withered because of the wintry wind; the boughs have withered because I have told them my dreams' and this was followed by a heart wrenching instrumental section where the flute accompanied the quartet in a slow descending sequence just as the cor anglais enters once again with the melancholic curlew motive. As the work came to an end in painful resignation 'Your breast will not lie by the breast of your beloved in sleep' the audience remained respectfully silent until Bostridge relaxed his final pose allowing an appreciative applause to commence. This was one of those rare occasions when ensemble players really achieve a unity of purpose that results in a truly memorable performance.

As the applause died down, we were bid to remain seated for an encore which turned out to be Hugo Wolf's *Epiphany* complete with a procession of seasonally clad children. If an encore was needed or even appropriate (and I would argue not from the artistic perspective) then there are a number Christmas themed works by Warlock that would have been preferable. *Bethlehem Down* would have been my choice, or if a lighter mood was called for then perhaps *The first mercy*. It is somewhat ironic that Wolf was a composer whose music Warlock was known to have disliked!

The wide ranging programme and superb performances were a rewarding experience. The potential difficulties caused by last minute changes, due to illness, were barely noticeable. Warlock proved to be central to the theme, linking his interests in the music of Dowland with that of his other published transcriptions of Elizabethan music. The concert progressed through his original solo song compositions that were inspired by early music whilst utilising often complex 20th Century harmonisation; ultimately culminating in Warlock's own masterpiece *The Curlew* in which he found a unique and very modern voice. Bostridge's series' aim appeared to be amply fulfilled this evening.

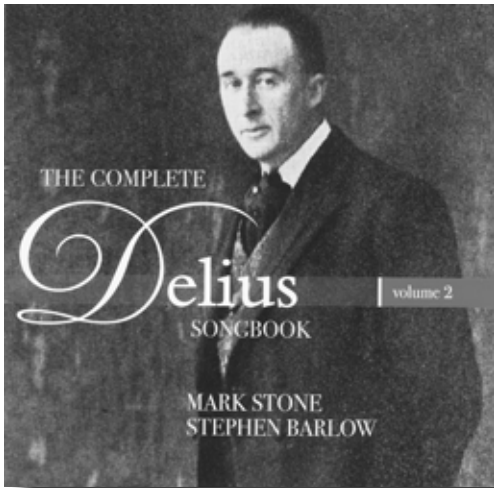
The concert was recorded for the award winning Wigmore Hall Live label and is likely to be available later this year. There will also be another chance to hear *The Curlew* at the Wigmore Hall with a performance by Mark Padmore and members of the Britten Sinfonietta at their lunchtime concert on the 2nd May 2012. ■

Reviews: CDs

The Complete Delius Song Book Volume 2 – Stone Records

Mark Stone (baritone); Stephen Barlow (piano)

Peter Naylor



Stephen Barlow (left) and Mark Stone

hear the little song). After the delicate opening, presenting the beloved's theme, speed increases and tension rises for 'Es treibt mich ein dunkles Sehnen' ('A dark longing drives me'), with powerful low-placed chords, before dissolving back into whispered repetition of the final line 'Mein übergrosses Weh' ('My immense sorrow') with the initial tune echoed above it on the piano.

This sequel to Volume 1, now available, adds a further 34 songs to the full collection, framed by two sets of *Songs from the Danish* sung in English to translations by the composer. In between come settings of German and French texts, convincingly sung in the original languages (translations supplied) and a single Swedish song. Delius, the cosmopolitan composer, casts his net wide, covering established poets of the time in Europe and Scandinavia: Holstein, Jacobsen, Drachmann, Nietzsche, Heine and Verlaine.

While a significant number of poems hover around twilight scenes, 'dream roses' and the loss of love, with gentle sensuous textures in the accompaniment and atmospheric chromatic harmonic shifts, there are also moments of impassioned longing or protest and some affirmative songs that stand out from the rest. After some fluid harmonies in the middle of *With your blue eyes* (Heine), the conclusion returns decisively and assertively to the home key. In *The page sat in the lofty tower* (Jacobsen), the initial mood broadens and tightens as the poet hesitates over how to express his love in words and then in desperation picks up his horn in one hand, grips his sword with the other and confidently blows his message out to the mountains. In *Irmelin*, the two middle verses revert to strophic form to underline the relentless succession of hopeful suitors encountering the princess. Each verse is also bound to the others by repeating her name meltingly as a refrain.

Another example of 'through-composed' structure of the mature songs tellingly reflecting the movement of the text comes in *Hör' ich das Liedchen klingen* (*If I*

It is a credit to the performers that even the most nostalgic songs never sound self-indulgent or cloying. Mark Stone's sense of line, vocal flexibility and sensibility are matched by Stephen Barlow's subtlety of phrasing and tonal grading, especially notable in the one or two piano postludes where they play a vital role in the overall shape and impact of a song.

Summer Landscape, for instance, proceeds from twilight peace to a more troubled passage, hinting at dark memories below the calm surface before sinking back to the opening now shadowed by the past, with the instrumental epilogue sustaining the hushed atmosphere, beautifully poised and shaded off into stillness by the pianist. At the other end of the emotional scale, *O schneller, mein Ross* (*Oh faster, my horse*), thrillingly maintains the exuberant momentum of the galloping rhythm.

These are eloquent and generous performances, giving full scope and weight to the passionate climaxes but at once modulating to a tender thread of sound where needed: a superb partnership throughout. The recording achieves a fine balance between voice and piano, the sound warm and clear. The accompanying booklet notes by Mark Stone are helpful and illuminating. One can only be grateful for this persuasive presentation of a little known area in the output of Frederick Delius. ■

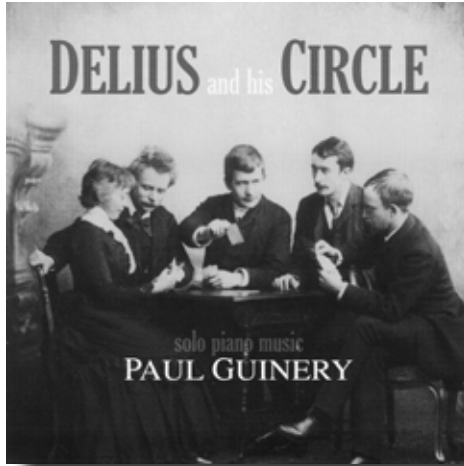
[Ed. *The Complete Delius Songbook Vol.2 is available direct from Stone Records, either via their website, or by post. See foot of Page 38 for details.*]

Reviews: CDs (Continued)

Delius and his Circle – Stone Records: CD includes Warlock's *Folk-Song Preludes*

Paul Guinery (piano)

John Mitchell



Paul Guinery
(Photo: Jeremy Hayes)

For those who enjoy a recital of British piano music, this new CD will prove to be a veritable feast of delight. Much of it is from that category of “off the beaten track” and there will be at least one or two pieces on the disc that will be unfamiliar to the vast majority of listeners. The pianist is Delius enthusiast Paul Guinery, perhaps best known as a broadcaster in connection with BBC Radio 3's *Your Concert Choice*, which he presented for many years.

The album has been funded by the Delius Society, and so very appropriately the programme begins with six pieces by Delius. He wrote very little for solo piano (it wasn't his instrument – he played the violin), and perhaps the cream of his output in this genre is the *Three Preludes* (published in 1923). These are surprisingly good and effective, making one regret that Delius did not compose more piano music. Interestingly, although without key signatures, all three hover vaguely around the key of D major, and end in that key. This gives a pleasing similarity of mood, whereby the pieces complement each other, rather than contrast. Delius's *Dance for harpsichord* is, as Paul Guinery observes in his excellent notes in the CD booklet, something of a curiosity. It was written in 1919 for the harpsichordist Violet Gordon Woodhouse, and although something of an unwieldy beast, whether played on harpsichord or piano, the piece does possess some melodic charm and it has a clear-cut harmonic logic to it. Guinery gives a good account of this problematic piece, with some extra staccato added in to give the dance more of a sense of movement. Of special interest to Warlock aficionados, and a new one on me, was PH's (Warlock always used his real name in this context) arrangement of the *Intermezzo* from Delius's incidental music to Flecker's

play, *Hassan*. Warlock had a real gift for making piano transcriptions of orchestral works, and they invariably sound well in their new guise; this present piece demonstrates Warlock's skill in this area very effectively.

Roger Quilter is represented by four pieces, all beautifully written for the instrument and grateful on the ear. They are not that well known, being overshadowed by Quilter's major contribution to English Song. Of the four, I would particularly mention *Rosamund* (from the music

to the children's play *Where the rainbow ends*) which deserves that rare accolade of ‘perfect miniature’. A truly lovely little gem. There then follow single works by four composers: Arnold Bax; Percy Grainger; Norman O'Neill; and Cyril Scott. All are worthy inclusions in the recital (Scott's well known *Lotus Land* gets a superb rendering), but perhaps most outstanding of them is Grainger's *The Merry King*, one of his British folk music settings. This rarely heard piece is a much deeper and more sophisticated creation than the regularly heard bonbons (such as *Country Gardens* and *Shepherd's Hey*).

The name Frederick Austin will probably be associated first and foremost in Warlock Circles with ‘our’ composer lampooning him in one of his *Cursory Rhymes*, where he implied Austin had “...as much creative talent as a Jew has foreskin.” Austin was very well known as an operatic and concert baritone at the time, and is mainly remembered today as the arranger of the music for a very successful production of *The Beggar's Opera* that ran for a record number of performances in the early 1920s. It is often forgotten that he was also a composer, with many songs, and a few miscellaneous orchestral (including a symphony¹) and instrumental works to his credit. One of the latter is a suite for piano entitled *The Enchanted Palace*, two movements of which appear on this album, and for me they were the major discovery in the compilation. Both pieces display a brilliance of sound that indicates the composer understood how to write well for the piano; the second of the two pieces (*The Princess dances*) is almost a *tour de force* of virtuosity, and one of the highlights on the disc.

E.J. Moeran is represented by three pieces, carefully chosen I suspect: - the first dedicated to Warlock, the second to Delius, and with the third being Moeran's most popular piano piece: *Bank Holiday*. Guinery's performance of the latter is the best yet that I have heard; taken at a nice speed, he negotiates some of the awkward chording with ease, with clean articulation throughout. The Warlock-dedicated piece (*Irish Love Song* from 1926) was one of the few things Moeran managed to write in his four years with Warlock at Eynsford. Although quite a clever piece of workmanship, with the tune often concealed in the middle of the texture in the alto/tenor region, it strikes me as not nearly so successful as the much simpler, sparser and shorter *The White Mountain* (also an arrangement of an Irish folksong that Moeran penned the following year). *Summer Valley* (dedicated to Delius) was also written at Eynsford (1925); taking its cue possibly from Delius's *Song before Sunrise*, the piece starts promisingly enough, with a ten bar melody underpinned by typically Delian harmony. However, after a hundred bars the 6/8 time begins to pall, and the piece may well have benefited from being not quite so long.

I have left the Warlock almost till last, and we have here what, as far as I know, is the first recording for forty years of the *Folk-Song Preludes*. The only commercial recording prior to that was made in 1972 by John McCabe and this was issued on an LP record containing what was then quite a pioneering anthology of British Piano Music. Those recordings have been re-mastered and reissued by the British Music Society in 2009, and as many readers may well have heard the disc, I thought it might be interesting to make a brief comparison between the two interpretations of the *Folk-Song Preludes*. Let me say straight away that both performances are very good and to my mind capture the essence of these up till now rather underrated pieces. The results for Prelude No.1 are fairly similar, and although Guinery does make more of the jagged demi-semiquaver rhythms, unfortunately his performance is slightly marred by a wrong note in the harmony five bars before the end (probably only noticeable if you know the piece well). In the second Prelude, I think Guinery scores ahead of McCabe as he adopts a slower, more expressive tempo. He also observes the important commas that Warlock has inserted (McCabe's brisker tempo scarcely allows this). Again, in Prelude No.3

Guinery gives greater emphasis to the demi-semiquaver rhythms (kind of a Scotch 'snap' with attitude!) that are an important feature here also, and he really does allow the concluding B flat to die away at its leisure! With Prelude No.4, in Guinery's performance there is a puzzling slight drop in volume in the first part of bar 5 which slightly spoils the nine bar build up to the *fff* where the music suddenly breaks off. McCabe takes the piece a tad faster, and his performance has the impression of being more fluent. With the fifth and final Prelude, there are pros and cons to both performances. McCabe opts for a very slow tempo (Warlock asks for *Largo maestoso*), and what I liked here is that he really manages to secure the 'muffled' effect that, again, Warlock asks for. To my mind the downside of the McCabe is when the opening material returns near the end – it really does sound and feel painfully slow. Guinery adopts a somewhat faster tempo, which makes the ending more satisfactory to my ears. However, he commences the middle section too quickly, and as a result ignores Warlock's *poco accelerando*². Both Guinery and McCabe fail to achieve the *precipitato* that Warlock was after in the tenth bar of this section to make the climax more dramatic. But all these are minor gripes, as both performances have a high degree of excellence as I implied earlier.

The recital ends with Balfour Gardiner's *Mere*³ – something of a virtuoso piece, with a middle section that sounds curiously Russian. A great way to finish up a showcase of some of the little known byways of British⁴ piano music - we are grateful to Paul Guinery, the Delius Society and Stone Records for drawing it to our attention. Very much recommended! ■

Notes

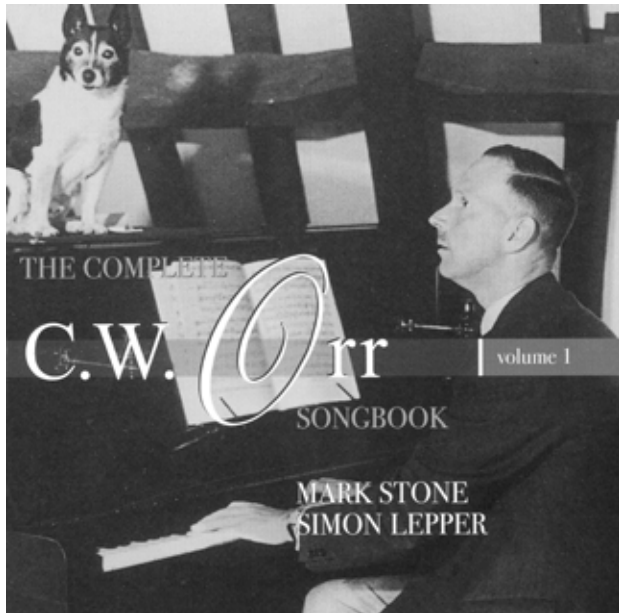
- 1 Oddly enough, Warlock had heard this work a few years earlier and had not been unimpressed by it – which makes the *Cursory Rhyme* strangely unjustified. In a letter to Colin Taylor from Didbrook Vicarage (4th April 1913) Warlock wrote: "...It (Austin's Symphony) made an enormous impression on me at the B(alfour) G(ardiner) concert, especially the first movement, with its quite wonderful 1st subject..." Perhaps difficult to equate that with "no creative talent"! However, at the time the latter was penned, Warlock was incensed by Austin's self-opinionated pronouncement on Schoenberg, which kind of explains without excusing!
- 2 Indeed, he slows down when he should be speeding up!
- 3 So named after a village in Wilshire that presumably the composer was rather taken with.
- 4 Accepting Grainger as nominally British in this context!

Reviews: CDs (Continued)

The Complete C.W. Orr Songbook Volume 1 – Stone Records

Mark Stone (baritone); Simon Lepper (piano)

John Mitchell explains how Orr is of especial interest to Warlockians.



“This wonderful composer is one of the music world’s best-kept secrets” – so ran the press release for this new CD issued in February, and it neatly summarises the curious neglect that has for so long dogged this significant figure in the realm of English Song. As far as I can recall only about a third of Orr’s 35 solo songs have ever been commercially recorded in the past, and half of these are no longer available now. This latest disc continues Mark Stone’s enterprising marathon of recording complete composer songbooks; so far we have had Quilter, Butterworth and Delius. Havergal Brian is well on the way (as is Volume 2 of C.W. Orr), and we are quietly hoping that it will not be too far into the future before Warlock reaches the front of the queue!

Charles Wilfred Orr (1893-1976) was Warlock’s near contemporary (he was just 15 months older), but unlike Warlock’s short, colourful life, Orr’s by contrast was relatively long, quiet and uneventful. He was a man of private means, and never having to earn a living, it is perhaps surprising that in his 82½ years he produced less than a third of Warlock’s song-tally, along with only a very few miscellaneous compositions. I suppose in some respects he invites comparison with Henri Duparc (1848-1933), but unlike Duparc, Orr did not suddenly ‘dry up’ in his mid-thirties – indeed, he wrote his last song in 1957¹ when he was 64. Orr’s dual limitations were a tendency

to work very slowly and a background of ongoing ill health. The latter took the form of an unfortunate skin reaction to childhood vaccination, which left him with regular severe eczema flare-ups; being diagnosed with tuberculosis in 1923; and later in life being plagued by impaired hearing.

Orr is of especial interest to Warlockians because of his connections with PW. Both men greatly admired Delius, and it was via Delius that they eventually became acquainted. On a visit to Delius at Grez, Warlock happened to notice some manuscripts of Orr songs (that Orr had sent to Delius) which much impressed him. He wrote to Orr accordingly and the two men finally met up at the end of 1918. Warlock was clearly a source of critical encouragement to Orr, and he facilitated the publication of the first Orr songs in 1922. Orr dedicated one² of these early songs to Warlock, who reciprocated by inscribing his own *Consider* to Orr in 1923. As the 1920s progressed there is an impression that the two composers gradually saw less of each other. Orr married in 1930 and relocated to Painswick in the Cotswolds, where he lived for the rest of his life.

The present CD contains 17 of the solo songs (ie of the original 35) plus 4 “extras”, which I shall explain shortly. Orr confessed to three major influences on the composing side of his life: the (already mentioned) music of Delius, the songs of Hugo Wolf, and the poetry of A.E. Housman. As it was for Warlock, it was largely the aspect of harmony in Delius’s music where the appeal began, and although we hear shades of Delius in Orr, the latter’s harmony in quite characteristic. With Hugo Wolf, it was, to quote the late Trevor Hold³ “...his discriminating choice of text and immaculate word-setting (and)...the unity of his conception of vocal line and accompaniment...that Orr so much admired.” Looking at his song-list, it would seem Orr almost had an addiction to Housman’s verse: two thirds (24) of his songs are Housman settings. It is largely by these that, as a songwriter, he must ultimately be judged – ie, how well his Housman songs shape up by comparison with the more established settings by Butterworth, Vaughan Williams, Ireland, EJ Moeran, etc.. Opinions seem to vary here.

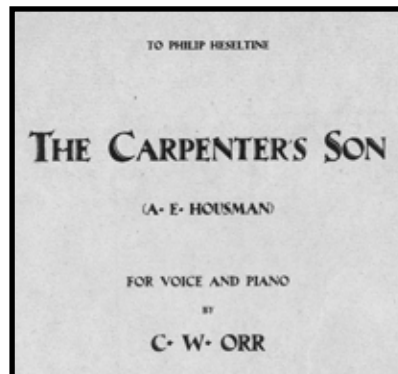
The CD opens with *Seven Songs from Housman’s A Shropshire Lad*, an appropriate choice as this

group is considered by many to contain the cream of Orr's Housmaniana. The first song *Along the field* is arguably Orr's masterpiece. In this recording it gets a compelling performance; both singer and pianist allow the song to ebb and flow sympathetically, depicting the gentle rustling of the aspen's "rainy-sounding silver leaves". Mark Stone ensures the point of the poem is not lost by giving a slight emphasis to the final couplet, where the singer muses that maybe the aspen now only whispers to his sweetheart about his own imminent demise, and how she will come to sleep "beside another lad". The song has been compared to Duparc's *L'invitation au voyage* because of the piano's oscillating right hand semiquavers set against an undulating left hand figure (which is not quite a countermelody to the vocal line; it is more that it complements it). The comparison is not too fanciful, and like the Duparc, the vocal melody is both wistful and strong, and yet strangely elusive.

Although the remaining six songs of the 'seven group' are perhaps not quite in the same league as *Along the field*, they only miss being so by a narrow margin, and the level of inspiration remains very high. All are strong melodically, and there is a great variety in content:- from the Wolf-ian *When I watch the living meet*, via the pseudo-Scottish border ballad-ish *Farewell to barn, stack and tree*, to the sunny and glowing *Lent Lily*. Perhaps

Orr could be criticised for his settings of *Hughley Steeple* and *When smoke stood up from Ludlow* for their being at serious odds with the tenor of the texts (respectively grim and mildly melancholic), but the music has such an appealing verve and delightful tunefulness that he can be readily forgiven! It is interesting to compare *Oh fair enough are sky and plain* with the more well known

setting by George Butterworth: Orr takes his cue for the background accompaniment from the watery images that permeate the poem, with a filigree rippling piano part where the hands are often intertwined. Butterworth's take on the lyric, by contrast, is curiously static.



Part of the 1923 cover of C.W. Orr's *The Carpenter's Son*, with its dedication to Philip Heseltine



C.W. Orr, as he appeared in the Radio Times (25 August 1937); his photograph headed an announcement about a broadcast of nine of his songs.

The ensuing few tracks are non-Housman, and the first of these is *Silent Noon*, one of Orr's very first songs, dating from 1921. He showed a certain bravado by choosing to set this Dante Gabriel Rossetti poem as the Vaughan Williams setting was already enormously popular at the time. I think one facet of Orr's choice was that he did not think much of the VW "... which has always reminded me of a village organist improvising! This would be regarded as blasphemy by most musicians ..."4 and that raises the question as to how well he responded to the challenge? I can do no better here than by again quoting Trevor Hold "... With its rich, summery harmonies the song catches the idyllic scene to perfection and is a worthy alternative to the Vaughan Williams version."5

There then follows a complete contrast, *Tryste Noel* from 1927. Here we hear Orr at his most Warlockian; some might even dub it that final carol that Warlock never quite got round to writing! The lyric is by an American poet, Louise Imogen Guiney (1861-1920) and is a kind of medieval pastiche – where there are such lines as "And soone from sleepe/A starre shall leap./And soone arrive both king and hinde". Again, Orr is very strong on memorable melody (it is one of the present reviewer's Orr-favourites) and in this instance, apart from its Warlockian sound-world, it uses the structural procedure PW often adopted, whereby an essentially strophic song is varied subtly from verse to verse (usually via changes of harmony and an increasingly intricate piano part).

Before a return to more Housman, there are three of the “extras” (I am working my way towards these!) and two settings of seventeenth century poems. These latter have always struck me as being Orr at his more pedestrian. Even with the sympathetic performances from Stone and Lepper, it is easy to conclude that Orr’s inspiration had fallen off somewhat. Unlike Warlock, who clearly felt very much at home with early lyrics, Orr never quite cottoned on to them in quite the same way. In fact, these two songs were his only venture into something earlier than nineteenth century within the solo song field (translations excepted).

The second crop of Housman settings that conclude the CD is more of a miscellany – four separate songs dating from between 1921 and 1928 and two songs published together as a duo in 1923. From a Warlockian perspective some of them are especially interesting as Warlock offers some commentary on them in a letter⁶ to Orr:

“The songs have arrived safely and I hasten to let you know how much they delight me. *The Carpenter’s Son* is quite magnificent and I feel very proud that it should be dedicated to me. All the songs are beautifully made and show that your workmanship is at all times equal to the expression of your quite excellent ideas. *When the lad for longing sighs* is hauntingly beautiful – this and *The Carpenter’s Son* are, to my mind, far the best things you have done – and two of the best songs any living composer has written.”

Praise indeed! Warlock’s enthusiasm for the songs and generosity of spirit resulted in his copying out the songs for engraving in Austria.⁷ They were subsequently published by J & W Chester. *The Carpenter’s Son* is most striking and unique in Orr’s output; it is a very powerful

and dramatic song, and the composer casts its form almost as a ‘march to the gallows’. It begins with some arresting discords on the piano, and the song that follows is at turns regretful, reflective, vehement and defiant, reaching a truly stunning climax. The eight bar coda on the piano plods on relentlessly and disjointedly until there is a sudden break, whereupon there is a terrifying final discord, almost as if the narrator, with noose around his neck, has at that moment experienced the ‘hangman’s drop’. A great pity Orr never essayed anything like this again.

When the lad for longing sighs does have a haunting beauty about it, just as Warlock suggests, but perhaps it is not Orr at his strongest melodically. However, it possesses a lovely rhythmic subtleness about it, and the composer avoids giving the lyric a too four-square treatment (a trap that is so easy to fall into with Housman). The slightly later (1924) *When I was one-and-twenty* has

more of a memorable tune, moves along nicely with a pleasing 6/8 lilt, and compares well with the Butterworth setting (and like the latter ends with an extra “ ’tis true” appended to the Housman text). *Soldier from the wars returning* (1928) begins ‘straight in’ (ie, with no piano introduction – quite atypical for Orr), and Mark Stone delivers the rather noble sounding vocal line with very much the *maestoso* that Orr asks of the singer. There is a wonderful four bar piano episode between the third and fourth verses – an opportunity for the accompanist to briefly shine *con passione*, and Simon Lepper does just that.

The last two solo songs on the disc are the duo published in 1923. The first of these, *’Tis time, I think,*



The final page of Warlock’s manuscript copy of *The Carpenter’s Son*.

by *Wenlock town* - is not, to be honest, vintage Orr. The 6/8 metre in this instance produces a pianistic stodginess that underpins a somewhat sing-song-y vocal line. The harmonies are just a little too complex and quick moving to make for a truly satisfactory song.⁸ The final song is *Loveliest of trees, the cherry* and it is perhaps inevitable that comparisons will be made with Butterworth's classic setting. As with VW's *Silent Noon*, I know for a fact Orr did not rate the Butterworth song too highly – because he told me so himself! On more than one occasion he referred to it as being namby-pamby, and it would be fine here if one were able to affirm that Orr's setting of Housman's most famous lyric was every bit as good as Butterworth's. Unfortunately, although there are some pleasing aspects to Orr's song (the voice's opening evocative phrase is quite memorable, and there is a clever harmonic sequence that occurs twice), the sense of movement is just a bit too static to make this top-notch stuff. But that's just a personal opinion. Warlock thought it was "charming"¹⁹

So much for the solo songs. And the "extras"...?? I will introduce these by complimenting Mark Stone on 'thinking outside the box' when he was planning the content of this project. What we have here is not just a Complete C.W. Orr Songbook but a Complete C.W. Orr (lock, stock, and barrel, as it were)!! As mentioned earlier, apart from the 35 solo songs there are five other works in Orr's list of compositions, and what Mark Stone has done is to render them all as solo songs. Three could be sung with minimal adaptation, and these are:

(i) *Slumber Song* – a unison song, in the form of a gentle lullaby, published in 1937;

(ii) *Fain would I change that note* – a part-song for women's voices (SAA) and piano, published in 1936. Luckily the soprano line has the melody pretty well all of the way through, and with most of the harmony being in the piano accompaniment anyway, it is an attractive option for the song to be sung as a solo – and Mark Stone does so to very good effect. It works so well that, although I suspect Orr may have produced what turned out to be his only part-song because he was asked to, I am fairly convinced he was still in Solo Song Mode when he penned it! The song is much less chromatic than is usual for Orr, but none the worse for that. He is probably at his most

Quilteresque here. The result is rather grand: a warm and radiant, upbeat song to lift the spirits!

(iii) *The Brewer's Man*. This was composed in 1927 for John Goss as a contribution to an album the latter was compiling of Sociable Songs for himself and his Cathedral Male Voice Quartet. As with the previous item, all the harmony from the men's chorus is in the piano part, and so the song does not lose too much when done as a solo. We hear Orr at his most bucolic – a one-off, and not bad, but he doesn't really approach the beery high spirits we get with the Warlock of *Good Ale* and *Captain Stratton's Fancy*!

The fourth "extra" on this CD is Orr's *Midsummer Dance* 'dished up' (as Grainger would have it) for voice and piano. Originally a piece for 'cello and piano (published in 1957), Mark Stone has taken one of Housman's Last Poems (*When summer's end is nighing*) and 'converted' the 'cello line into one for the voice. One cannot but admire Stone's enterprise here, but I imagine opinions will be divided as to (a) whether it should ever have been done in the first place, and (b) does the result we hear make for an entirely successful 'new' song? For me it was something of a curate's egg; parts of it worked well, and there were certain snatches of melody that transferred very effectively into vocal guise. Orr was very much at home with the dotted rhythm within the 6/8 metre, but to these ears there was a slight hint of monotony developing towards the end of this track. Perhaps the main stumbling block for me occurred in the middle of the song, where the fourth stanza immediately follows the third, with the singer hardly having time to draw breath. Unfortunately this moment coincides with an important change of emphasis in the poem: up till then, the narrator has been musing on past summers of his youth, but then goes on to reflect on his present situation, with the prospect of fewer summers ahead of him. Surely this point in the song would normally have been a cue for any composer setting this lyric to insert a few bars of piano interlude to 'illustrate' the passage of time? However, I would not wish to be too disparaging here - I would recommend readers hear this song for themselves and make their own judgements.

I am very aware that, nearing the end of this review, I have perhaps over-concentrated on Orr and his music,

and neglected to comment as much as I ought to have done on the two performers. Mark Stone is up to his usual excellence, with clear diction and an ability to really capture a song's essence and 'put it over'. My only reservation was one I touched on in my review of his Complete Delius Songbook Vol. 1 in the last Newsletter: on a few of the lowest notes in some of the songs, there was an impression the singer wasn't totally secure, with a slight wavering of intonation in places. Unlike the previous Complete Songbooks, where the pianist was Stephen Barlow, the latter's place has been very ably filled by Simon Lepper, who provides excellent and supportive accompaniments throughout (and Orr accompaniments are often quite tricky and intricate). The Stone/Lepper combination is every bit as successful as the Stone/Barlow one! I would reiterate the praise I gave about the booklet that accompanied the Complete Delius Songbook in that Mark Stone retains the same format here: individual



Top: Mark Stone (left) and Simon Lepper
(Photo: Richard Sutcliffe)

Above: John Mitchell with C.W.Orr in 1973

songs have notes about their background, with usually a brief summary of the gist of the set text, followed by the latter set out in full. An ideal approach!

I would record here that I count myself very fortunate in having known C.W. Orr personally in a small way during the last five years of his life. He was a lovely man – a real gentleman of the 'old school'. Understandably, he was a bit miffed that his songs never received the acknowledgment that he felt was their due, but had he been alive now he would have been over the moon to have discovered he had found a new champion in the form of Mark Stone! If you don't know the songs of C.W. Orr now is the chance to get acquainted with them at long last. You will not be disappointed!

Finally, if any singers reading this have a desire to explore Orr's songs, I am pleased to relate that some of these (including the *Seven*

Songs from A Shropshire Lad) are currently available via www.musicroom.com on a print-on-demand basis. ■

Notes

- 1 Orr's first extant songs date from 1921 and thus with a composing span of 36 years, this averages out at just under one song per year, so not prolific!
- 2 *The Carpenter's Son*
- 3 Trevor Hold: Parry to Finzi – *Twenty English Song Composers* (Boydell Press, Woodbridge, 2002), p315
- 4 Postcard (31 August 1973) from C.W. Orr to the present writer
- 5 Ibid. p327
- 6 Dated 4 June 1922 from Cefn-Bryntalch
- 7 a financially attractive option because of the very favourable exchange rate following the War.
- 8 Warlock commented (in the aforementioned letter – see note 6): ...there are small details I find disquieting – little angularities in the melodic line of the accompaniment and an occasional feeling

that the chord changes where it needn't, which, with the continued raising of the 7ths and 9ths to 11ths and 13ths by the addition of a note rather low down, makes the harmony, for my ears, rather cloying.

- 9 Ibid. See Note 6.

The three Stone Records CDs reviewed in this Newsletter (*The Complete C.W.Orr Songbook Volume 1*, *The Complete Delius Songbook Volume 2* and *Delius and His Circle*) along with others in the 'Complete Songbook' series, can be obtained via the Stone Records website: www.stonerecords.co.uk.

The CDs are priced at £13 each, which includes postage and packing.

Readers without access to the internet can order by post (with cheque made payable to 'Stone Records') from: Stone Records, 27 Woodlands Road, Haywards Heath, West Sussex, RH16 3JU.

Review: Book

Brian Sewell: *Outsider* (Quartet, 2011, ISBN 978 0 7043 7249 8)

Dr Brian Collins

When I read Brian Sewell's glorious demolition of Tracey Emin's exhibition on the South Bank last summer (*Terrible Tracey*, *Evening Standard* 19th May 2011 – I've kept it) I straightaway thought, "Like father, like son," for it reminded me so much of the withering comments Peter Warlock reserved for music by those composers of whom he disapproved, regardless of their status or repute.

Some of us had been aware – and for some time – that Brian Sewell is Warlock's son; it was his story to tell, not ours. (Nevertheless see Newsletters 76, pp. 4-5. *From Love Song to Love Child*, 79 p.8 *A Love Child's Reminiscence*, and 89 p.29 *Overheard at Malcolm's wake*.) And then, once more in the *Standard*, an article to mark Mr Sewell's 80th birthday finally put the fact into the public domain. What would later be revealed in the autobiography concerning his father contains surprises and new information. It also raises questions and doubts; both require answers and clarifications.

Brian Sewell was born in 1931 and his father had been dead for more than half a year. Like that father he was brought up by a strong-minded, single mother until she decided to give her son a step-father. What we know of Warlock from Sewell, then, is based on accounts from the latter's mother. And there we have another parallel: Nigel Heseltine's story of an absent father, *Capriol for Mother* (Thames Publishing, 1992), is also dependent upon information gleaned second-hand, in this case his grandmother Covie.

We are not directly told the name of Brian Sewell's mother. We learn that she was named after an aunt and, in the course of the narrative, Aunt Jessica dies. What was his mother's surname, then? (I have been given one by another source but don't feel it my responsibility to reveal it.) What, for that matter, was young Brian's? How was he known? There is an issue with identities that colours the reading of this book; these intensify in the foreshadowings that Anthony Blunt, a man whom Brian Sewell clearly admired, would be revealed to have had an *alter ego* as a foreign agent. "Sewell" was the name of the stepfather and was duly assumed but, when it transpires that Robert's marriage to Jessica was bigamous, Brian's right to that name too becomes shaky.

This review inevitably concentrates on the short chapter (pp. 17-23) simply entitled "Father" (although it might be possible to find some parallels of personality in the other sections of the book that deal, *inter alia*, with military service and employment at Christie's). Equally inevitably, the text of that chapter is driven by the mother's rôle in concealing and then revealing the man's name. Her negative feelings towards a man who had offered her the usual five quid for an (illegal) abortion are understandable, So are those of her son who would have both assumed them for himself and gone further, resenting the person who would have denied him his existence altogether. I am concerned, though, that this approach clouds his judgement, hinders the objectivity that we expect from a professional critic. I find his blanket dismissal of Warlock's music ("something of a composer") to be myopic. I suppose that I too must be dismissed as one of the "enthusiastic zealots of the Peter Warlock Society" but cannot see how one of the most significant figures in British music between the two World Wars – his compositions only part of the phenomenon – can be dismissed as the failure Sewell suggests him to be. That said, I concede that an autobiography is not necessarily the place for reasoned argument; it is a medium for personal statement rather than critical opinion.

What, then, are the symptoms of that alleged failure of Warlock's – is his scatological humour one, perhaps? It turns out that some of the weaker rhymes attributed to Warlock (*mea culpa*) were actually by Aleister Crowley – see elsewhere in this issue. [*Ed.* Who wrote those limericks by Barry Smith, page 10.] The example Sewell quotes to substantiate his received knowledge of Warlock's bisexuality is really rather clever, a good example of a style that goes back to Chaucer and beyond. Does it prove anything *per se* one way or the other (as you might say)? I think not. And even if it does, does it matter, especially so long after PW's death and in today's more enlightened climate (when, I would point out, the word "illegitimate" has passed out of everyday usage)? Far more damning is his "love 'em and leave 'em" attitude to women of which Mr Sewell's mother was a victim. This is a personal, not a professional failure and chimes little with his artistic achievements (although I can find inklings of it in *Lillygay*).

So it is Jessica who is the source of the stories that are new to those of us who thought we had the biography largely sorted out. How reliable a witness was she? Was she really more physically attractive than Barbara Peache, Puma or Winifred Baker? Elsewhere Brian Sewell has described the other girlfriends as “frumps”; could this be a case of sour grapes on his mother’s part? Otherwise, I don’t think that Warlock was financially dependent on the first of these – did he not have money from his mother? What are interesting, though, are the disclosures about Cefn Bryntalch and the visits there – and the small allowance paid by Covie to Sewell’s mother up to the time of her supposed marriage.

To my mind the most intriguing facts relate to the circumstances of Warlock’s death. For many years I was an accidentalist; I couldn’t accept that he had killed

himself although, with the passing of time, I have come around more and more to that point of view. Some years ago I heard a story, second- or third-hand, a rumour that Warlock had done away with himself because a girlfriend had refused to have an abortion, a circumstance that hit him at a time when he was already in a low state. The name of the woman in question is not material but I’m sure it wasn’t that of Sewell’s mother and I was led to believe that the woman in question had been made pregnant by another man. But it does resonate with the assertion that Warlock’s death followed rapidly upon Jessica’s refusal to have the termination. This was on the grounds of her Catholicism, a rationale that is perplexing given the hedonistic, even amoral, lifestyle that she is reported to have led and, more so, an incident related later in the book (but you’ll have to find that bit out for yourself). ■

Review: Magazine article

Warlock is ‘Composer of the Month’ in *BBC Music Magazine*

Michael Graves

The Christmas 2011 Edition of *BBC Music Magazine* featured Peter Warlock as ‘Composer of the Month’. The article by Calum MacDonald is refreshingly well researched and written. It provides a concise, accurate account of PH’s life, together with a substantial, well referenced appraisal of his output and achievements – no mean task in such a short article (approximately 2000 words). Thankfully MacDonald doesn’t fall into the usual journalistic trap of pursuing the split personality ‘wimp/monster’ tack. His introduction instantly dismisses that “...Heseltine/Warlock may be the most notorious example of a double personality in music ... but there is no such neat division.”

MacDonald cites examples of Warlock’s output, “... ditties like *Captain Stratton’s Fancy* and *Yarmouth Fair*, the deeply expressive *Sleep* and *Late Summer*, the miasmatic sound-world of *The Curlew* and the freshness and tenderness of his carols, such as *Bethlehem Down*”. He nimbly provides a thumbnail sketch of Warlock’s family background and education, mentions Colin Taylor, the friendship between PH and Delius, his love of (defective) motorbikes, PH’s first published music article, aged 17,

on Schoenberg. The difficult relations with his mother are dealt with and lead to an assertion that “Heseltine (was) already in revolt against his restricted upbringing”. Most of PW’s significant friends are mentioned and van Dieren particularly as an influence. The war, Lawrence, Puma, the first use of the name PW, *The Sackbut* and other scholarly works are all covered and more. One small blip of inaccuracy is a reference to the cottage at Eynsham in Kent rather than Eynsford.

MacDonald concludes “Warlock made an indelible mark on British music ... Constant Lambert said in 1938 ... ‘It would be an easy matter to write down 30 of Warlock’s songs which are flawless in inspiration and workmanship. It is no exaggeration to say that this achievement entitles him to be classed as one of the greatest song-writers that music has known’. Not such a bad epitaph for such a brief disordered life.”

It is my opinion that MacDonald’s article is one of the best short accounts of PW’s life and significance I have read. ■

For information on back issues write to: *BBC Music Magazine*, PO Box 279, Sittingbourne, Kent ME9 8DF.

Forthcoming Events

Saturday 12 May 2012

2012 Peter Warlock Society ANNUAL GENERAL MEETING

**10.45am: St Wilfred's Hall, Oratory Lodge,
Brompton Oratory, Brompton Road**

The meeting will be preceded at 10.30am by another of Danny Gillingwater's splendid re-enactments in the gardens of *Holy Trinity Church* (just behind the Church), where Warlock's mother married Walter Buckley-Jones on 29 July, 1903. After the AGM in *St Wilfred's Hall, Oratory Lodge, Brompton Oratory*, there will be an informal 'Sing-a-long-a-Warlock' music recital till 1pm.

Those wishing to volunteer to play and/or sing should let the Hon. Sec. Malcolm Rudland know. Note that Malcolm has a new email address: mrudland2@gmail.com. Lunch will then follow at the *Bunch of Grapes* opposite.

Full details on the back page.

**Election of Officers and Committee members:
Notice of the names of the proposed with
proposer and seconder in brackets.**

Chairman:

Patrick Mills (John Mitchell / Frank Bayford)

Vice Chairman:

David Lane (Silvester Mazzarella / John Mitchell)

Secretary:

Malcolm Rudland (Fred Tomlinson / John Mitchell)

Treasurer:

John Mitchell (Frank Bayford / Michael Graves)

Committee members:-

Jennifer Bastable (David Lane / John Mitchell)

Rebecca Brooke (John Mitchell / Michael Graves)

Giles Davies (Michael Graves / John Mitchell)

Michael Graves (Bryn Philpott / John Mitchell)

Silvester Mazzarella (Jane Hunt / John Mitchell)

Bryn Philpott (Michael Graves / John Mitchell)

Wednesday 2 May 2012

1 pm, Wigmore Hall

Vaughan Williams: 10 Blake songs

Warlock: *The Curlew*

New work by Jonathan Dove (though they do not name the new work)

Mark Padmore (tenor)

Members of the Britten Sinfonietta

Saturday 19 May 2012

7.30pm The Warehouse, Waterloo

Carey Blyton and Friends

Alison Smart (soprano) and Katharine Durrant (piano)

Song Recital primarily featuring the music of Carey Blyton (PWS member at his death in 2002), but also songs by others including Peter Warlock (*The Singer, Mockery, Sleep, Pretty Ring Time, The Contented Lover*) and three of Moeran's *Six Poems of Seumas O'Sullivan*. The programme also includes compositions by PWS members John Mitchell, Frank Bayford and Peter Tompson. Details below.

80TH ANNIVERSARY CONCERT



A programme of songs and piano solos, interspersed with readings from nonsense verse, celebrating the 80th Anniversary of Carey Blyton's birth (1932-2002)

Carey Blyton & Friends

PREMIERE PERFORMANCES

- Bax: *Welcome, Somer*
- Butterworth: *In the Highlands*
- Thompson: *Dawn*

Alison Smart
(Soprano; member of the BBC Singers)
and
Katharine Durrant
(Piano)

The concert will feature the following music:

- Carey Blyton: *Lachrymae, Lyrics from the East, Dirge for St Patrick's Night, Judgo Blues* etc.
- Peter Warlock: *The Singer, Mockery, Sleep, Pretty Ring Time, Johnnie vs the Tye* etc.
- George Butterworth: *In the Highlands*
- Sir Arnold Bax: *Welcome, Somer*

and other items by:

- E. J. Moeran • Peter Thompson
- John Mitchell • Frank Bayford

TICKETS: £12 • Entry is by souvenir programme: please book early as spaces are limited!

**7:00 pm, Saturday
19th May 2012**

**The Warehouse, 13 Theed Street,
London SE1 8ST (near Waterloo station)**

TO BOOK, PLEASE CONTACT FAND MUSIC PRESS:
 01730 267341 • WWW.FANDMUSIC.COM

Forthcoming Events (Continued)

Friday 1 June to Tuesday 5 June 2012

English Music Festival, Dorchester-on-Thames, Oxfordshire.

Most of the English Music Festival (EMF) concerts take place in Dorchester Abbey in Oxfordshire, with others taking place at All Saints Church in neighbouring Sutton Courtanay and Silk Hall, Radley College. There are a staggering sixteen concerts and recitals over the five day festival, as well as five lectures. The concerts feature a mixture of old favourites, rarely heard and/or recently discovered pieces, some of which will be premiere performances, and a number of new and specially commissioned works.

The list of English composers featured in the EMF concerts is staggering, well over 60 of them.

Warlock appears on Tuesday 5 June at 7.00pm in Dorchester Abbey:

| | |
|----------|-------------------------------------|
| Warlock: | <i>Capriol</i> |
| Alwyn: | <i>Autumn Legend</i> |
| Delius: | <i>Seven Danish Songs</i> |
| Delius: | <i>Irmelin, Song Before Sunrise</i> |
| Delius: | <i>A Late Lark</i> |
| Parry: | <i>Symphony No.3</i> |

The English String Orchestra with John Andrews (conductor) and Elena Xanthoudakis (soprano).

Tickets: £22.00 for this particular concert.

Tickets and details of this and all concerts can be found on the EMF website www.englishmusicfestival.org.uk, or by contacting Mrs Em Marshall-Luck at The Red House, Lanchards Lane, Shillingstone, Blandford Forum DT11 0QU

Tel: +44 (0)7808 473 889

Email: em.marshall@btinternet.com

Monday 4 June

6.00pm Hall One, Kings Place

English String Serenades

| | |
|----------|-----------------------------------|
| Finzi: | <i>Prelude for Strings, Op 25</i> |
| Parry: | <i>An English Suite</i> |
| Elgar: | <i>Elegy for strings, Op 58</i> |
| Britten: | <i>Simple Symphony, Op 4</i> |
| Finzi: | <i>Romance for strings, Op 11</i> |

| | |
|--|---|
| Elgar: | <i>Serenade for Strings in E min</i> |
| Warlock: | <i>Capriol</i> |
| Walton: | <i>Two pieces for strings from the film music for Henry V</i> |
| Holst: | <i>St Paul's Suite in C, Op 29 No 2</i> |
| Trafalgar Sinfonia, Ivor Setterfield (conductor) | |
| Tickets: £13.50, £15.50, £19.50, £24.50 Online Savers £9.50 | |
| www.kingshall.co.uk | |

Sunday 24 June 2012

3.00pm Tardebigge Church, near Bromsgrove, north Worcestershire

Celebrating English Song

This concert is being supported by the Peter Warlock Society.

The first concert of the series of three, with Warlock: *In an arbour green; Late Summer; The Night; My own country* and ending with a rousing *Captain Stratton's Fancy*.

Other songs include *Wild Cyclamen* by Hugh Wood (who is 80 this year), four songs from Quilter's *Seven Elizabethan Lyrics*, five Delius songs including *Love's Philosophy*, plus Purcell (arr Britten), Haydn and Charles Dibdin's *Tom Bowling*.

Andrew Kennedy (tenor) and Simon Lepper (piano)

This ninth season of concerts is held in an attractive hamlet on a hilltop overlooking the Severn plain, its beautiful church full of enthusiasts for English song, and with the important addition of interval tea with luscious cakes.

Tickets £14 via <http://www.celebratingenglishsong.co.uk> or phone Jennie McGregor-Smith on 01527 872422 for more information about the series.

Saturday 27th October

7:30pm Wigmore Hall

| | |
|---------------------------------------|------------------------------------|
| Britten: | 3 Divertimenti for String Quartet |
| Bridge: | Pieces for violin and piano |
| Warlock: | Songs for tenor and String Quartet |
| Elgar: | Pieces for violin and piano |
| Vaughan Williams: | <i>On Wenlock Edge</i> |
| John Mark Ainsley & the Nash Ensemble | |

Forthcoming Events (Continued)

Tuesday 30th October

7.30pm Royal Academy of Music

Warlock 118th Birthday Concert

Given the capacity of the hall (80), early booking advised. More details in the Autumn Newsletter. Tickets: £7/£5.

Thursday 15th November 2012

7.30pm St. Sepulchre's-without-Newgate, Holborn Viaduct, London EC1A 9DE

This concert is being supported by the Peter Warlock Society. The programme will contain at least eight of PW's choral works.

The Blossom Street Singers, Hilary Campbell (director)

Tickets: £10/£7.50 available at the door or in advance from www.blossomstreetsingers.com.

Saturday January 12, 2013

6.30pm Wigmore Hall

Works by Vaughan Williams, Arnold, Finzi and Britten
Mark Padmore (tenor) and the Nash Ensemble.

This will be followed by:

7.30pm Wigmore Hall

Dreamers of Dreams

Bax: Oboe Quintet

Elgar: *Salut d'amorce*; *Chanson de matin*; *Chanson de nuit*

Warlock: *The Curlew*

Walton: *Anon in Love*

Vaughan Williams: String Quartet No.1 in G minor

Mark Padmore (tenor), Craig Ogden (guitar) and the Nash Ensemble.

Social Events

Saturday 12 May 2012

Post AGM lunch – see p41 and back page for details.

Saturday 30 June 2012

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

Saturday 11 August 2012

8.30am Waterloo Station

Jaunt from London to *The Fox Inn*, Bramdean, by steam train from Alton to Alresford.

The first part of the jaunt will either be by coach to Alton or by British Rail depending on how many people we get. Cost will be the same – approximately £35. See full account of the Jaunt in Newsletter 89 p42. Please register your interest with Bryn Philpott at bryn.philpott@btinternet.com or to Michael Graves (contact details are on the front cover).



Saturday 1 September 2012

12.30am, Truro 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 Newsletter 89 p37) – Jonathan Carne will again be organising a convivial day out in Cornwall this autumn.

The event will take place in Truro and Jonathan is planning a day of music to follow the social lunch. This will be during the afternoon and/or evening. More details will be circulated to members nearer the time. Just put the date in your diary now!

Saturday 15 September

11am outside the *Bam-Bou* restaurant, 1 Percy Street, London W1T 1DB

Fitzrovia (short) Crawl and Social Lunch

We usually associate PW with Chelsea, but he has several connections with Fitzrovia. PW stayed briefly at the *Eiffel Tower Hotel* (now the *Bam-Bou* restaurant) in February 1923. Later in 1929 he scribbled a few bars of his song *Sally is Gone That Was so Pretty* in an autograph book kept at the *Fitzroy Tavern* by the landlord's daughter, Annie Kleinfeld. Lambert had done similarly in 1927 from his ballet *Pomona* and E.J.Moeran had contributed a few bars of his *First Rhapsody* in 1928, adding "you will need to find some words for the tune". Augustus John, Nina Hamnett, E.J.Moeran and Constant Lambert all lived in Fitzrovia. To unravel all these connections and more, Rebecca Brooke will lead a guided tour of Fitzrovia prior to lunch in the 'Pie Bar' at *The Newman Arms*.

More on A. Eaglefield Hull (ref: Warlock's Purcell Transcriptions)

Dear Sir,

The article by Bryn Philpot on Warlock's Purcell Transcriptions in Newsletter 89 concludes with an extended coda on A. Eaglefield Hull, a remarkable musician and commentator on music in the 25 years or so before his suicide in 1928. Eaglefield Hull has long been an interesting figure for me, a man who was in many ways ahead of his time, as well as being a wide-ranging and well-informed writer on music. Hull's farsightedness included writing an impressive book on Scriabin within a few years of the composer's death, a rare volume, full of insight and original commentary, which I have, but for me the most remarkable and sadly little-known aspect of Hull's work was a large five-part analysis (with music examples) of Schönberg's *Five Pieces for Orchestra* Opus 16. This work was given its world premiere in London conducted by Sir Henry Wood, on 3 September, 1912, and was repeated, with Schönberg himself conducting, on 17 January 1914 – the first time Schönberg had heard the work in actual performance. Hull's analysis was printed in *The Monthly Musical Record* between March and July, 1914, complete with music examples. His analysis has stood the test of time, and deserves separate publication.

I know this music has little to do with Warlock and disciples, but the appreciation of Eaglefield Hull would be incomplete without a mention of his remarkable analytical skills and his ability to put the results of his investigations into coherent English, with the reader not being expected to possess a degree in music, to the extent that one might ask if such an extended analysis of Schönberg's music had been published in any language before the outbreak of World War I.

Yours sincerely,

Robert Matthew-Walker.

[Ed. PW's first published music article, written when he was 17 in 1912, was on Schönberg. Can anybody shed light on the content and extent of this article in comparison to Hull's?]

PWS 117th Birthday Concert at the Royal Conservatoire of Scotland in Glasgow sparks off memories of old recordings

Dear Sir,

On Monday I had a glorious evening at the Royal Conservatoire of Scotland (formerly Royal Scottish Academy of Music and Drama) here in Glasgow hearing a good selection of Warlock songs. It took me back to 1950 when I bought, on spec, a small volume of songs by somebody called Peter Warlock and played and sang *Sleep* for the first time. I was utterly entranced by the smooth vocal line and the wondrous harmonies – not least the last few bars!

In the early 1970's I started an amateur opera company, Opera Nova, in Farnham and one of our singers was understood to have recorded much of Warlock's songs for your society. He was a local solicitor, Morys Davies, a baritone with whom I have sadly and totally lost touch. I wonder if his recordings were made (or is it my failing memory?), retained and even available for sale.

I would be glad to hear from you in due course.

Many thanks

Iain McGlashan

[Ed. So far we have drawn a blank on this. If anybody has any information, or knowledge of these recordings by Morys Davies, please contact the Newsletter Editor, Michael Graves and I will pass it on to Iain. My contact details are on the front cover of this Newsletter.]

Erata – Warlock's Purcell Transcriptions

Dear Sir,

Could I include an errata for my article *Warlock's Purcell Transcriptions* (Newsletter 89 p.3)? Footnote 9 (p.11) should have read "Time and Tide, 29 March 1929"

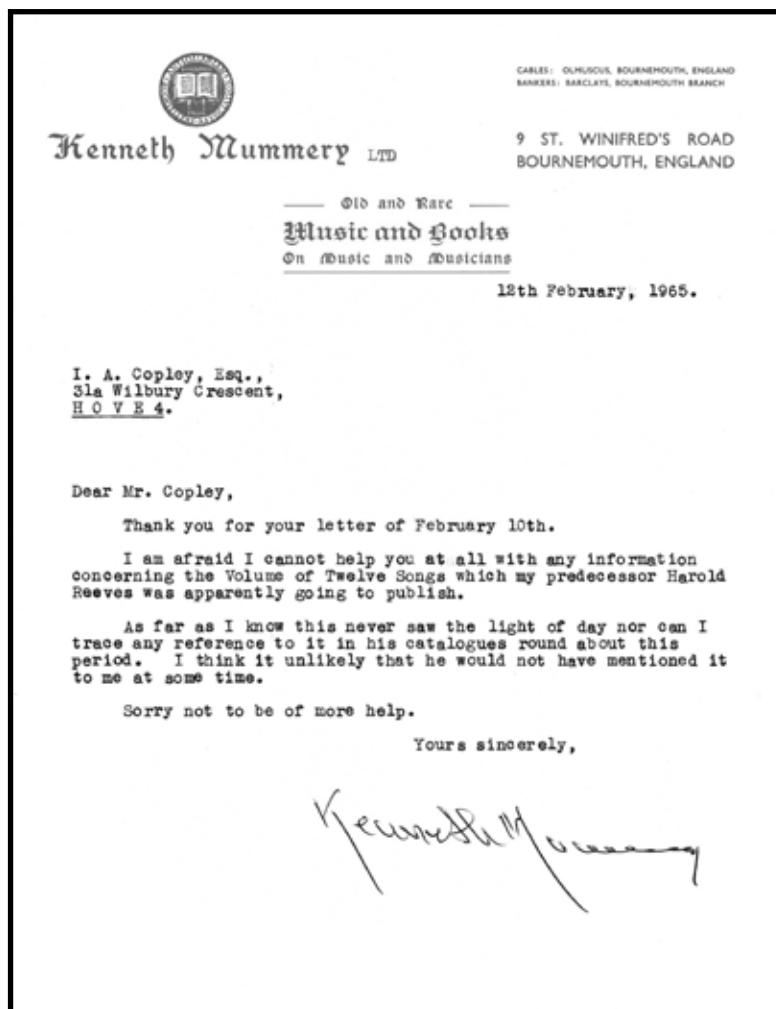
Bryn Philpott

NewsBriefs

Dildos and Fadings – from the Ian Copley Archive

Further to the article by Barry Smith (*Dildos and Fadings: Peter Warlock's Mine of Etymologicopornographical Research* – Newsletter 89 p.12 and printing of the text of *D&F* p.13), readers might be intrigued to see the adjacent letter which is in the Ian Copley Archive. The volume of 12 songs referred to is *Dildos and Fadings* and it was the firm of Harold Reeves that Warlock had planned to publish them (one assumes Kenneth Mummery took over the Harold Reeves business). As Barry observes, it is questionable whether the plates were ever made – it would certainly seem they never got as far as the publisher. It could be this project suffered a similar fate to *The Mind's Ear* (a book that Warlock had planned to publish, but one which never made it into print – see Newsletter 87, page 14). One can only assume that both failed to materialise because either Warlock went off the boil about them, or because of adverse financial aspects involved.

John Mitchell

**Signed manuscript of *The Curlew* auctioned at Bonham's**

A signed score of Warlock's work *The Curlew* sold for £8,750 on 27 March this year, beating its estimate by 45.8% at a Bonham's auction in London. The 31 page, circa 1922 score came with a £4,000-6,000 estimate. Bonham's believe that "the sale is confirmation of the strong market that currently exists for classical music memorabilia."

This score is said to correspond almost exactly to *The Curlew's* final published version for tenor voice, flute, cor anglais, and string quartet, but it includes an extra piano part of around 30 bars in length.

Bonham's website: "*The Curlew* song cycle made its public debut in 1922, but despite this it was only later, once *The Curlew* had been awarded a *Carnegie Trust Medal*, that Yeats gave permission for the score to be published. Yeats had previously banned his works from being set to music after watching 1,000 boy scouts attempt to recreate his *Lake Isle of Innisfree*."

Michael Graves

New home for Warlock portrait



Newsletter editor Michael Graves, now the proud owner of the Stockley portrait of Warlock.

Newsletter editor Michael Graves is delighted to have been successful in bidding to become the new custodian of the portrait of Peter Warlock, painted by Robert Stockley in 1926. It is believed to be the only portrait that Warlock sat for.

According to Michael “the painting is in surprisingly good condition although I shall be seeking the advice of a picture restorer just to see if anything needs to be done. After seeing previous black and white photographs of the portrait, I never thought it looked particularly like Warlock, but the painting has a slightly ‘naive’ feel to it that suggests Stockley was not attempting a photographic likeness. When I saw the painting for the first time, I was surprised to see how fresh the colours were, particularly the background with its halo of Mediterranean blue running to turquoise, perfectly complementing the slightly orange fair hair and pinkish flesh. It really is a delightful little painting. If any Warlockians find themselves in North Wiltshire and would like to see the painting, get in touch and I’ll put the kettle on.”

Michael Graves

Newsletter Competition: £25 prize for winner. Can you name the Warlock song?

Harriet Lane’s novel *Alys, Always* (Weidenfeld & Nicolson £12.99) includes the following paragraph describing a memorial service for a prominent author’s wife killed in a road accident:

“[The dead woman’s son], very composed, reads a poem by Christina Rossetti. A middle-aged woman – an old schoolfriend? a neighbour...? – rushes through a passage from one of Vita Sackville-West’s gardening columns and then sits down, blowing her nose. A tenor sings a song by Peter Warlock.”

Readers of the Newsletter are invited to suggest the most appropriate Warlock song to be sung at a memorial service, together with reasons. A small prize of £25 will be paid by the Newsletter to the first respondent coming up with the most apt suggestion. Entries must be received by the Newsletter Editor, Michael Graves, by email or by post (contact details are on the front cover of this edition) by Friday 15 June. The name of the winner, together with his/her choice of song and rationale, will be announced on 30 June.

The book has been favourably noticed in the *Spectator*, *The Times*, *Times Literary Supplement*, *Evening Standard*, *Daily Mail*, *Guardian*, *Financial Times*, *Observer*, *Sunday Telegraph*, *Independent on Sunday*, *The Sunday Times* and on *BBC Radio 4*.

Michael Graves

Austin Symphony released by Dutton Epoch

The Symphony in E major by Frederick Austin, referred to in my review of the Stone Records *Delius and his Circle* CD (see second column p32 and Footnote 1, p33), has just been released on CD by Dutton Epoch [CDLX 7288]. Warlock was not unimpressed with this work, but did make disparaging comments about Austin’s talent, or lack of it, through one of his *Cursory Rhymes*. Readers now have an opportunity of checking out for themselves Warlock’s opinion of the work! The recording of the Symphony doesn’t claim to be a premiere, although I am not aware of another having existed. It may have been originally released on 78s when the Symphony would have been quite new, however.

The CD is dedicated to the music of Austin and also includes *Overture: Richard II* (1900), *Overture: The Sea Venturers* (1935) and *Rhapsody: Spring* (1907 rev. 1939).

John Mitchell

NewsBriefs (Continued)

The Sackbut now on-line

Peter Warlock Society members who use academic libraries with subscriptions to online databases may be interested to know that the full text of *The Sackbut* May 1920 (Vol. 1, no. 1) – Feb 1934 (Vol. 14, no. 7) (with exceptions) is now available as part of ProQuest's British Periodicals II collection.

Unfortunately Ursula Greville is listed as editor for the entire run, rather than from September 1921 onwards, and she therefore displays as the author of all uncredited articles; these include a list of van Dieren's compositions, illustrated by the unmistakable musical calligraphy of PW. Nevertheless, the digitisation of this publication means that it is no longer necessary to visit the British Library to read this eccentric mix of articles, reminiscences and reviews by the likes of Philip Heseltine, Cecil Gray, Donald Tovey, Edwin Evans, Sydney Grew, Rodney Bennett, Béla Bartók and Frederick Delius. Contributors to the letters pages included John Goss and Kaikhosru Sorabji, as well as 'Prosdocimus' and 'A. Whyte Westcott'. Of interest also are the numerous adverts for scores, concerts, music colleges and, in one issue, for the Russian Famine Relief Fund at Fishmongers' Hall!

Claire Beach

The Five Bells, Eynsford

The *Five Bells*, Warlock's favourite pub in his Eynsford years, has changed hands and ownership, and is now part of the same business as the *Malt Shovel*, 200 yards away towards the station. The new management aims to retain the old village pub feel of the place, but the bench seats and large tables have gone from the saloon bar, making for more seating space, which is not matched by any expansion of the car-parking space. Harvey's and Doombar remain the principal ales. The food service, which was never much, has gone altogether, at least until the weather allows the garden to come into use, but special arrangements can always be made given a little notice. Contact Andrew on 01322 863135. (The only thing Andy at the *Malt Shovel* knew about PW was the naked motor-cycle riding.)

Rodney Burton

Jonelle Daniels' Warlock thesis now on-line

Jonelle's thesis (see Newsletter 89 p.45) has been digitised and is now available on-line (for free!!). There are two routes, either through Royal Holloway (which may be easier) or through the British Library. Here are the web links for both:

Royal Holloway:

[http://pure.rhul.ac.uk/portal/en/persons/jonelle-daniels\(b7fbb625-14ca-492c-9a23-9df0dd74a3c7\).html](http://pure.rhul.ac.uk/portal/en/persons/jonelle-daniels(b7fbb625-14ca-492c-9a23-9df0dd74a3c7).html)

British Library:

<http://ethos.bl.uk/Home.do>

NB: If you use this link, you will need to type in key words from the title, which is: *The interaction of words and music in the Shakespeare settings of Peter Warlock (Philip Heseltine): Writer/composer; score/performance.*

Michael Graves

Mmmmmmm...

Eagle-eyed John Mitchell spotted this on the internet



Whatever next...?

and finally ...

The Peter Warlock Society once again wishes to express its gratitude to **Music Sales (www.musicroom.com)** for the printing of this Newsletter free of charge to us. As Warlock's main publisher, we appreciate the generous support they have given to the society. Their music and also those of other publishers can easily be bought on-line at **www.musicroom.com**.

Peter Warlock Society



Notice of the 2012 Annual General Meeting and informal post-meeting 'Sing-along-a-Warlock'

10.45am Saturday 12 May 2012

***St Wilfred's Hall, Oratory Lodge, Brompton Oratory,
Brompton Road, London SW7 2RP***

In 2009 we started the process of annually following Warlock chronologically from the potential site of his conception in Hans Road (now *Harrod's Food Hall*). In 2010 we celebrated his birthplace, or nearly. *The Savoy* was being redeveloped, so we hired the bridge of the paddle steamer the *Tattershall Castle* moored on the Thames just south of *The Savoy*. In 2011 we met at Warlock's first school, 35, Cliveden Place.

This year we visit Brompton where Heseltine, as a boy, attended *Holy Trinity Church*, Brompton with his family. His widowed mother married Walter Buckley Jones there on 29 July, 1903. There is also a connection with the *Brompton Oratory*. The last known letter PW wrote to his mother dated 15 November 1930 reads "I would very much rather come and see you at some other time other than Christmas. It is a season of the year that I dislike more and more as time goes on ... this year, too, some stuff of mine that I have never heard is being sung at *Westminster Cathedral* and at the *Brompton Oratory* on Christmas Eve and Boxing Day and I would like to attend the performance." Sadly he missed the performance by a week.

The AGM will be preceded by a re-enactment by the irrepressible Danny Gillingwater of PH's mother's wedding ceremony. This will take place in the *Church Gardens* on the north side of *Holy Trinity Church*, Brompton.

10.30am: The re-enactment of Philip Heseltine's mother's wedding with historical details of life at Holy Trinity around 1906
Holy Trinity Church Gardens, Brompton

10.45am: The Annual General Meeting, *St Wilfred's Hall, Oratory Lodge, Brompton Oratory*

11.30am: Informal 'Sing-a-long-a-Warlock', *St Wilfred's Hall*.

If you wish to sing and/or play, please let Malcolm Rudland know.
Malcolm's NEW email address is mrudland2@gmail.com

1.00pm: Lunch at the *Bunch of Grapes, 207, Brompton Road*

The beers are Greene King: IPA, London Glory and Old Speckled Hen

More details from and RSVP to:

The Hon. Secretary of the Peter Warlock Society,
Malcolm Rudland on 020 7589 9595 or mrudland2@gmail.com
or Peter Warlock Society Newsletter Editor,
Michael Graves on 01666 837334 or pwsnewsletter@yahoo.com

A MAP AND DIRECTIONS HAVE ALREADY BEEN DISTRIBUTED TO MEMBERS.
PLEASE ASK FOR A SET IF YOU HAVE NOT RECEIVED THEM.