

Peter Warlock Society

Newsletter 91

The Journal of the Peter Warlock Society – Autumn 2012

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Editorial

Welcome to Newsletter 91 and once again we thank Music Sales for their generous support in printing it.

As we were 'going to press' we heard the sad news of the death of Ian Parrott, one of the society's founder members. Chairman Patrick Mills and Hon. Secretary Malcolm Rudland provide a few words in this Newsletter (see p.19). There will be more tributes in the next edition.

I am told that Brian Sewell's book *The Outsider* will be available in paperback by the time this Newsletter reaches you. Since its initial publication, I have heard from several members expressing disappointment at Sewell's assertion that his father was a 'minor' composer. Whether Sewell's opinion is valid or important, or intended to be derogatory, is up to the reader to decide, but it might be wise to consider what is normally meant by the words 'major' and 'minor' when used to describe composers, poets and artists.

The essential difference between 'major' and 'minor' is one of scale just as much as innovation. A composer

who has produced a significant number of symphonies, concertos, choral works, chamber and piano works etc., which are considered to be of high quality, will be a 'major' composer. That description could hardly be applied to PW. His output, whilst staggeringly large considering his short life, is nevertheless modest compared to those we would normally acknowledge as 'major' composers. PW is a 'minor' composer, but one of enormous and continuing significance. This is evidenced by a new work by Jonathan Dove, commissioned specifically to accompany *The Curlew* in performance (see review p.21).

I am delighted to be able to say that there is again a wealth of interesting and informative material in this edition. Remember, I am always pleased to receive material for the Newsletter at any time. However, to guarantee consideration for inclusion in the Spring edition, **19 January 2013** is the deadline. I look forward to hearing from you. My contact details are on the front cover. I do hope you enjoy this edition of the Newsletter!

Michael Graves

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Articles

Peter Warlock and Herbert Murrill

John Mitchell

As far as I am aware Herbert Murrill (1909-1952) is probably unique in regard to Warlock in that he is the only composer to have penned a homage piece to PW during the latter's lifetime. There were, of course, various pieces of music dedicated to Warlock (ie, whilst he was alive) by his various friends and the following examples spring to mind:

Delius: *A Song before Sunrise* (1918) for small orchestra

Kaikhosru Sorabji: *Quintet* (1920) for piano and SQ

C.W. Orr: *The Carpenter's Son* (1922) for voice and piano

E.J. Moeran: *Irish Love Song* (1926) for piano

Arnold Bax: *Walsingham* (1927) for tenor, chorus and orchestra

Since his death in 1930 there have been a number of tributes/*In memoriam* works, including¹ those from Bernard van Dieren (*The Long Barrow*) and Constant Lambert (*Piano Concerto*), both from 1931; all of these composers were friends of Warlock, whereas Murrill was an admirer from outside the circle, as it were. As far as is known he was not actually acquainted with Warlock.



Herbert Murrill

(photo from a July 1931 concert flyer)

Born in Brockley, South East London, in May 1909, Murrill showed an early talent for music and at the age of 16 gained a scholarship to the Royal Academy of Music, where his tutors included York Bowen and Alan Bush. His time there coincided with Warlock's 'Eynsford Years'², but by the time Warlock was back in London again, Murrill had moved up to Worcester College, Oxford, as an organ scholar, where he remained until 1931. Leaving Oxford, he secured a couple of organist posts in London³ until his first major career break

came in 1933, when he joined the staff of the RAM as a professor of composition (a position he retained until his early death nearly twenty years later). A second career opened up for him in 1936 when he joined the BBC Music Department, and working his way up the ladder, he eventually became Head of Music there in 1950. During the War years he joined the Intelligence Corps in 1942, when he worked at Bletchley Park (and where he took an active part in the local musical society⁴). During his short life he managed to produce a very respectable number of compositions, bearing in mind he was also engaged in two simultaneous careers at the RAM and BBC. Apart from songs and piano pieces, his list of works also includes an opera (*Man in Cage*), two 'Cello Concertos and a string quartet. He is perhaps best known now for some of his church music, such as the *Magnificat & Nunc Dimittis in E* (for SATB and organ) and his *Carillon* for organ. In addition to Warlock, Murrill also greatly admired the music of Walton and found time to arrange the latter's entire *Symphony No.1*, as well as several of the *Façade* movements, for two pianos.

Murrill's '*Hommage à Peter Warlock*' (as the song is subtitled) takes the form of a setting of *Sleep*, and was composed at Worcester College in May 1929 around the time of his 20th birthday. Warlock's classic setting of John Fletcher's poem was clearly a great source of inspiration to the younger composer, and that the latter modelled his song on Warlock's is very evident on making a comparison between the two (*Figs. 1 & 2*). As in Warlock's setting, we see occasional clashing 'false relations', a free sense of rhythm and "barline-lessness", plus a general feel of the song being a "modern antique" (as one commentator waggishly put it!). The two songs have their greatest similarities near the ends of the two stanzas, and by way of illustrating this two relevant extracts are shown here:— the setting of the words "... fancy wrought: O let my joys have some abiding!" in each case. To make comparisons easier, I have transposed the Murrill song into the same key (G minor) as Warlock's, and halved the note values so as to get a better matching-up. Murrill's vocal line isn't exactly the same as Warlock's, but nevertheless close enough to be deemed as quite similar. Although Murrill's harmony differs, it changes at every quaver under the sustained 'O' of the

allargando

Voice: fan - cy wrought: O - - - - - let

Piano: *f*

3 rit. A tempo

my joys have some a - bid - ing!

mp dim.

marcato

Fig. 1: Warlock's *Sleep*

Voice: fan - cy wrought: O - - - - -

Piano: *rit.*

3

let my joys have some a - bid - ing.

colla voce

ppp

Fig. 2: Murrill's *Sleep*

voice part, as does Warlock's. Note also the slight pause before the final bar in the piano part – whence Murrill then concludes with that same *terce de Picardie* effect of a hushed tonic major chord (copying Warlock's ending).

As a song Murrill's *Sleep* does not have the same depth/intensity and sophistication of Warlock's setting; the harmony is generally simpler, and the accompaniment lacks the more intricate inner part writing of Warlock's. But that aside, it has a pleasing charm about it, and is very effective in performance. Bearing in mind Murrill was only just out of his teenage years when he wrote it, it is quite an accomplished effort and a worthy tribute to the senior composer. See first page (Fig. 3).

For C.D.D. Beresford

SLEEP

(Hommage à Peter Warlock)

JOHN FLETCHER

HERBERT MURRILL

(1929)

Commodo

VOICE: Come, Sleep, - - - - -

PIANO: *p espress.*

4

- and with thy sweet de - ceiv - ing Lock - me in de -

7

light - a - while; Let some pleas - ing dreams be - guile all my

MODUS MUSIC © 2001 Carolyn Evans MM 262

Fig. 3: The first page of Murrill's *Sleep*.

Note how the material of bar 1 of the piano part is later used near the end to underpin the word 'O'.

Perhaps it might be noted at this point that *Sleep* was not Murrill's first song where the lyric had been set earlier by Warlock. From 1927 date his *Three Carols* for voice and oboe – again, an accomplished and effective piece of writing for an eighteen year old. Two of the poems that make up the three had been set by Warlock, these being *Balulalow* and *Corpus Christi*. Any compositional debt to Warlock within them is less obvious, but interestingly the solo vocal lines of each in *Corpus Christi* begin similarly – almost as if Murrill had used Warlock as his starting cue (Fig. 4).

Murrill's next solo song after *Sleep* was written several months later in September 1929, and the lyric



Fig. 4: The first two bars of Warlock's and Murrill's *Corpus Christi*

again is one that had been set earlier by Warlock: *Roister Doister*. In this instance there is not an obvious attempt to shadow the Warlock setting; the similarities here are in mood and tempo (Murrill's setting is marked 'Loud and boisterous'), with both using a brisk 6/8 metre. As with *Sleep*, Murrill's harmony is simpler than the denser and more complex variety of Warlock, and whilst high-spirited, Murrill's song does not quite possess that thunderous exuberance that concludes the Warlock with a quoting of *Here we go round the mulberry bush*. The only point where it looks as though Murrill may have borrowed from PW is the octave leap down in the vocal line at the start of the phrase 'I mun be married a Sunday'.

In the following Spring (1930) Sir Hugh Allen⁵ organised a six day Music Festival in Oxford, bringing together all the musical endeavours of both University and City, and he invited Murrill to perform some of his songs with fellow student & singer, Marcus Beresford. What happened next is best described in a letter from Beresford to Murrill researcher, Michael Barlow⁶:

'Herbert felt that three songs *Sleep*, *Phyllis*⁷, and *Roister Doister* would make a representative group of his work for me to sing, but Sir Hugh wanted one more lively one to complete it. Pressed for time, with the programme going to press, he remembered this poem of the 15th century in his bath, and proceeded to set it to music there and then (in pencil, presumably), and we tried it out the following morning.

I don't think it was ever published, except in a University magazine of excellent quality that had a short existence, called *Farrago*. If its piano part appears rather repetitive, it is because he hit upon a striking chord to give piquancy to his declamatory treatment of the words, and saw no

reason to use many others! After all, he was very short of time, and it came off jolly well with the minimum of bother. But he was not like that normally as a composer, being by nature precise, meticulous and eclectic.

I remember his admiring the craftsmanship of E.J. Moeran's song accompaniments, and his dislike of anything commonplace.'

The new song in question turned out to be *The Bachelor* – so yet another lyric which Warlock had already set! Whilst like *Roister Doister* in having no similarity to Warlock's earlier setting, it is pertinent to note that Murrill adopts the same approach as Warlock by omitting the third stanza of the lyric – perhaps suggesting he may simply have taken the text from Warlock's *The Bachelor*, rather than referring to the original fifteenth century text. Maybe what convinces more than anything that there is a Warlock connection is the seeming near-quote of the latter's melodic material that appears at bar 16 of Murrill's song (Fig. 5).

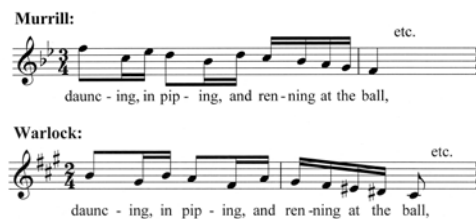


Fig. 5: Bar 16 of Murrill's *The Bachelor* and corresponding bars in Warlock's setting.

Not a total coincidence, perhaps! – whether the PW allusion is deliberate, or maybe just a subconsciously remembered fragment, is a moot point. Other than that, the Murrill setting is nothing like Warlock's "modern antique" – the former has its main interest in the vocal line, which has something of a French folksong feel to it (Murrill was a noted Francophile). As recorded above by Marcus Beresford, the accompaniment is a bit outrageous, being simply a repeated vamped chord, with a couple of short melodic interjections, finally resolving onto a tonic major 7th chord of B flat in the very last bar.



Fig. 6:

The chord in question is one that I have a sneaking suspicion I have seen in Warlock somewhere or other (Fig. 6).

The song could well be more effective in performance than it appears on paper; delivered with panache, it might make a pleasing, short encore number perhaps!

It is interesting to browse through Herbert Murrill's list of compositions⁸ to discover that a substantial proportion of the lyrics he selected for musical treatment had previously been used by Warlock. As implied by the Warlock link with *The Bachelor* mentioned above, maybe this is not a complete coincidence. Apart from the five items already mentioned, there are four more titles:

- Piggensnie* (1932) for voice and piano
- In youth is pleasure* (1942) for voice and piano
- In youth is pleasure* (1943) for SATB and piano
- O Mistress Mine* (1943) for SATB (unaccompanied)

The first of these (*Piggensnie*), as far as I can see, has no obvious indebtedness to Warlock, but one aspect I would comment on is that its piano accompaniment is every bit as tricky to play as PW's! (even though it doesn't zoom through at quite the same breakneck speed). The vocal line (Fig. 7) is more rhythmically intricate than Warlock's tripping-off-the-tongue four-square approach.



Fig. 7: Murrill's *Piggensnie*

With Murrill's two versions of *In Youth is Pleasure* being only a year apart, there is a natural suspicion that the later effort might simply be an adaptation of the earlier one (ie, an SATB version of a solo song), but an inspection reveals the two works are distinctly different. With the solo song version, again there are no clear matching-up points with any of Warlock's three settings of the Robert Wever poem, ie, *Lusty Juventus*, *In an arbour green*, and *Youth*, all of which are quick moving and focus on the ebullience of youth. Murrill's song is more akin to EJ Moeran's classic setting, echoing some of the latter's leisurely, summery languidness. The piano

part ripples along gently in semiquavers, quite differently from Moeran's more sustained accompaniment, but the resulting mood is much alike. I was struck also by the similar cast of the voice parts in the way the two songs begin⁹ (Figs. 7 & 8).



Fig. 7: Murrill's *In youth is pleasure* for solo voice and piano (1942)



Fig. 8: Moeran's *In youth is pleasure*

In contrast to the solo song's *Andante comodo*, the SATB with piano setting is paced at a sprightly *Allegro moderato e leggiero*. One gets a feeling of being back on Warlock Territory again, and the choral setting employs the same G major key of PW's *In an arbour green*; the opening flourish on the piano is perhaps a nod in the latter's direction (Fig. 9).



Fig. 9: The opening bars of both versions of *In youth is pleasure* (1943)

What prompted Murrill's *In memoriam* tribute to Warlock in 1941 is yet to be established¹⁰. His two SATB Shakespeare settings from *Twelfth Night* – inscribed 'To the memory of Peter Warlock' – are very rich harmonically, quite often with two parts per voice, resulting in some densely rich eight-note chords. The two songs are *Come away, death* and *O Mistress Mine* and unlike the earlier *Sleep* homage, there would not appear to be any modelling on Warlock's song (ie, in the case of *O Mistress Mine* – Warlock never set *Come away, death* as far as we know). Playing them through for the first time, I was somewhat reminded of Walton, rather than Warlock, but there is a passage in the *Come away, death* setting that might just have emanated from Warlock's pen (*Fig. 10*).

*Fig. 10: Bars 14 to 19 of Herbert Murrill's
Come away, death*

These two part-songs may well be the last original secular items for voices that Murrill composed¹¹. With their lush harmonic texture, and effectiveness as settings of the Shakespeare lyrics, they are both a fitting tribute to Warlock and a pleasing conclusion to Murrill's small, but not insignificant, output in the field of vocal and choral music.

For those curious enough to wish to explore Murrill's music further, it is regrettable to relate that little of it is available in print now, and with not much of it being available on record either. Although Oxford University Press have allowed the choral items it published to go out of print, they have now instigated a print-on-demand service for these items via Banks Music Publications (York).

Murrill's *Three Carols* (voice and oboe), *Sleep, Roister Doister* and *The Bachelor* are all available from Modus Music at a special price for PWS members (see details later). It might be noted in passing that an impression could well be gained that Murrill only set older lyrics, and although this is largely true, he did produce music for some of his friend, Geoffrey Dunn's poetry, including *Self Portrait* – a cycle of four songs (with piano) which will be published by Modus Music in due course.

The brief survey here has focussed exclusively on some of Murrill's songs and part-songs, and an exploration of his other work could well reveal more links and allusions to Warlock. There is, for instance, a comment in Malcolm Riley's Herbert Murrill Centenary article¹² a reference to the composer's *Country Dances*¹³ for string orchestra, which are 'deliciously varied' and 'nod affectionately at Warlock's *Capriol Suite*' (*sic*). ■

Notes:

- 1 Murrill left his own contribution 'to the memory of Peter Warlock' in the form of his SATB *Two Songs from 'Twelfth Night'* that he composed in 1943.
- 2 ie, 1925-1928
- 3 Christ Church, Lancaster Gate, and St Thomas's Church, Regent Street.
- 4 directing four performances of Purcell's *Dido and Aeneas* in 1944.
- 5 Sir Hugh Allen (1869-1946), who at the time was very active in Oxford as an orchestral and choral conductor.
- 6 Letter, from Rugby, dated 11 January 1980.
- 7 An earlier Murrill song, to a lyric not set by Warlock.
- 8 See the relevant chapter in *A Dictionary of Modern British Composers M-Z* (ed. Alan Poulton), Greenwood Press, Westport, CT, 2000.
- 9 For comparison purposes, the Murrill setting (in A flat) has been transposed into the F major key of the Moeran song.
- 10 I did wonder at one point whether there may have been any connection here with Bruce Blunt's radio broadcast on his memories of Warlock, which he gave in the 1940s. Murrill, with his BBC hat on, would have known about this, but I later discovered the Blunt broadcast did not take place until December 1944.
- 11 After 1943 (when the two *Twelfth Night* songs were published) the only works Murrill produced involving the voice were arrangements of folksongs/carols etc., the choral *The Souls of the Righteous*, and the *Magnificat & Nunc Dimittis in E*.
- 12 This can be viewed at: www.bris.ac.uk/music/CHOMBEC/chombec-news-7.pdf.
- 13 A recording of this (by the Royal Ballet Sinfonia, conducted by Gavin Sutherland) is available on the Dutton label (CDLX7246).

Continued overleaf

Acknowledgments:

I am very grateful to Michael Barlow for providing a great deal of background information on Herbert Murrill, a composer he had researched back in the 1970s/80s (along with Walter Leigh and Stanley Bate) for the entry in *A Dictionary of Modern British Composers* (see Note 8).

I would wish to acknowledge Oxford University Press for the inclusion of quotes from Moeran's *In youth is pleasure* and Murrill's choral works, and also the Estate of the Late Herbert Murrill for the remaining Murrill items from which music examples appear.

Modus Music publishes Murrill's earlier compositions that have been alluded to in this article: *Three Carols* (voice and oboe), *Sleep, Roister Doister* and *The Bachelor*. These are available to PWS members at the special price (including UK postage) of £3.00 each or £10 for all four publications. They can be obtained by ordering from the present writer, John Mitchell:

Tel: 01227 832871

E-mail: mmitchelljohn@aol.com .

Payment can be accepted by either UK cheque or PayPal.

Barbara Peache in Malta, early 1970s

Silvester Mazzarella recently visited Malta and there talked to Barbara Peache's former neighbours



Barbara Peache photographed in her holiday home in Paceville, Malta by Yvonne Zarb Cousin in the mid 1970s. (Reproduced by permission.)

In Newsletter No 70 (Spring 2002), pages 4-5, I described how I met a friend of Barbara Peache (1900-1977), who lived with Peter Warlock for the last five years of his life. This was a Mrs Yvonne Zarb Cousin, whose home was in Malta. I spoke to Yvonne by telephone in January 2001, and in September 2011 was able to go to Malta and meet her with her husband Albert at their home at 4 Church Street, Paceville ('pace' pronounced as in Italian), a suburb of Valletta. They still live in the same house across the road from the holiday accommodation overlooking the sea that Barbara, then based in

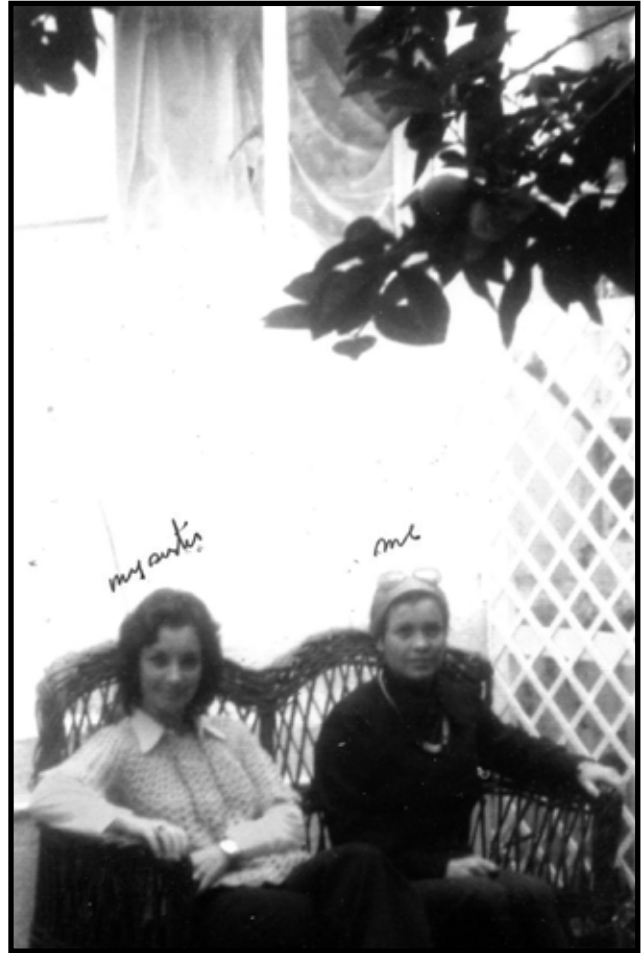
Cambridge, used to rent during the last two or three years of her life.

Yvonne Zarb Cousin ('Cousin' rhymes with magazine) has until very recently worked as a costume-maker for the many Hollywood films shot in Malta. In the early 1970s she became aware that a sad-looking and apparently lonely old lady had moved in across the road, so she introduced herself and invited the newcomer over for coffee. This proved to be Barbara Peache, who at first did not particularly welcome these overtures of friendship from an unknown younger woman, so Yvonne very sensibly suggested that if at any time Barbara felt like company, all she had to do was to leave her front window open, and

Yvonne would come over but otherwise not disturb her. This became a regular routine. Barbara would always have gin, two bottles of tonic and two glasses ready, and the two women shared long conversations, always taking two gin-and-tonics each, never more and never less. Sometimes moody and withdrawn, Barbara would insist, "I don't like people feeling sorry for me." She never mentioned Warlock (of whom Yvonne knew nothing), but talked about her own troubled family background. How when she was still a small child, her home had broken up shortly after the birth of her brother, and how

the two children had been brought up by their maternal grandparents who they had been led to believe were their father and mother. The fact was that Barbara's father had left his much younger wife on discovering that she had a lover who, he was convinced, must be the father of Barbara's younger brother. Barbara's mother had then gone with her lover to Spain and Barbara did not see her again or know she was her real mother until she was eighteen. Quite separately, as I also reported in my article in Newsletter 70, I discovered that a few years later Barbara's brother Clement Anthony Peache, then twenty and working as a clerk in the grain trade, gassed himself 'while of unsound mind' (according to the inquest) in Paddington on 4 August 1924, probably at about the time that Barbara first met Warlock. She presumably at some stage told Warlock about this, which may have been why Warlock, wanting to hurt her, threatened to gas himself shortly before his own death, as she reported at the inquest. To Yvonne Zarb Cousin in Malta, Barbara would talk about her closeness to the brother she had grown up with and lost. She never mentioned her father, but said she believed her mother, by this time nearly a hundred and living in an expensive care home in Dorking, must be very well off. "If my mother dies before me, Yvonne," she would say, "you won't have to work in the film industry any longer." Noticing that Barbara ate very little, Yvonne would sometimes make her a meal – she is an excellent cook, as I know from experience. She was also intrigued by Barbara's formal manner, noticing she would not even go out to the bank without putting on a suit. Sad and lonely, Barbara seems to have made no other friends in Malta, and on leaving at the airport in a wheelchair just before Christmas 1976 she said "Yvonne, I don't think I shall see you again." She died of cancer in Cambridge a month later, outlived by her mother who on being told of Barbara's death is reported to have murmured absently, "Poor soul."

My visit to Malta came more than thirty years after these events, and the heavily built-up island has clearly changed a great deal from the place Barbara Peache knew, A monstrous Hilton Hotel now overlooks the sea, towering over the the road where Yvonne used to watch for Barbara's open window. Paceville, crowded with



Yvonne Zarb Cousin (right) with her sister, photographed by Barbara Peache in the garden of Barbara's home in Paceville, Malta mid 1970s. (Reproduced by permission.)

noisy young people, is now Malta's nightlife centre, and Barbara's quiet retreat at 5a Church Street, is a night club called *Smooth Jazz Inc*, run by a couple from England. When I crossed the road with Yvonne to look at it, it was closed ('Open Eight to Late'), and where Barbara and Yvonne used to talk quietly over gin and tonic, it now advertises a 'jazz bar, courtyard, garden, and live music, with an inside capacity of 70'. Across the road, the house next to where Yvonne and Albert still live is now the *Hiccups Pub*, perhaps not a local likely to have tempted Warlock.

Probably the only oblique reference to Warlock in Malta and Gozo today are the ubiquitous ferries that advertise *Captain Morgan Cruises*. ■

Articles (Continued)

'What beer? Good beer!' – The best drop of beer as ever I bought: Kenward and Court, Hadlow, Kent

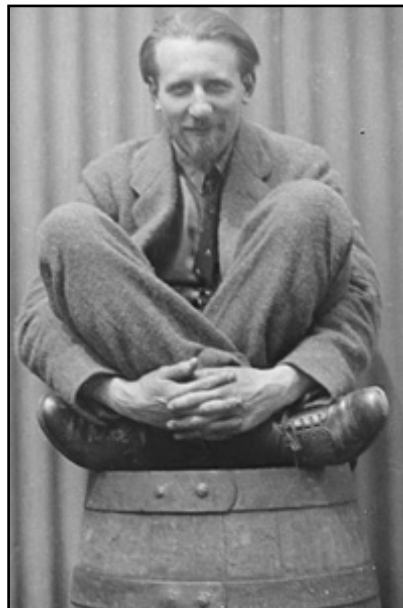
With taste buds tingling, **Bryn Philpott** provides an interesting postscript to one of PW's 'cursory rhymes'.

I was delighted to see that the collection of Warlock's *Cursory Rhymes: limericks and other poems in the best interests of morality* are once again available. This was first published by the Peter Warlock Society in 2000 as a limited edition and PWS members can now obtain a copy in PDF format (see page 13 PWS Newsletter 90 Spring 2012 for details). In the introductory warning, Brian Collins clearly states that these are not for the faint hearted and, although many provide cheek blushing moments, they are very amusing and, occasionally, provide brilliant examples of the form.

One particular rhyme caught my attention and was referred to in E.J.Moeran's *Recollections of Peter Warlock* by Gerald Cockshott (*Musical Times* March 1955). Moeran, writing of the limericks, recalled that '...less scabrous productions exist, including a poem on the subject of Kenward and Court's Hadlow Beer, which the author rather optimistically hoped the poem would inspire the gift of a barrel from the brewers. In this, alas! he was disappointed and the poem was presented to the landlord of a Kentish inn, who, I believe still treasures it.' The rhyme goes as follows:-

The best drop of beer as ever I bought
Was the beer brewed at Hadlow by KENWARD AND COURT
In the pubs of five counties in vain have I sought
For such beer as the bitter of KENWARD AND COURT
For they're brewers, not chemists, at Hadlow: there's naught
But good malt and hops in your KENWARD AND COURT
Chemists' beer makes me puke, and with anger I snort
When they serve me with swipes, and not KENWARD AND COURT
Away with your whiskey, your gin and your port
When there's good honest beer such as KENWARD AND COURT
I went in for a glass, but I drank quite a quart
Of this excellent beer, brewed by KENWARD AND COURT

When life is with care and anxiety fraught
You can drown all your troubles in KENWARD AND COURT
Which I've done so often myself that I thought
I would write this 'ere rhyme to thank KENWARD AND COURT



Peter Warlock on a beer barrel (c.1927)

Peter Warlock's enjoyment of beer and pubs was well known in his day. In an essay entitled *The Timely Inn*, Douglas Goldring wrote that, 'Mr Philip Heseltine is particularly noted for his scientific inquiry into the quality of our beer, the deterioration of which can only be described as a national calamity' and there are many references in letters to his friends pointing out where a good pint is to be found.

In *Peter Warlock – A Memoir of Philip Heseltine*, Cecil Gray writes that Warlock's knowledge of inns and public houses in every part of the country was truly encyclopaedic. He went on to say, however, that 'The quest of the perfect beer.....was an

overmastering obsession of his later years. He firmly believed, I think, that somewhere, at sometime, he would find a beer quite unlike any that he had ever tasted before, a kind of ambrosia or nectar of the gods, but made out of pure hops and nothing else. Time and time again he fell in love with and idealized some particular brew, but always in the end it failed him and proved itself unworthy of his trust. After declaring ecstatically that So-and-So's beer was positively the most miraculous he had ever tasted he would discover to his horror that it had a larger percentage of arsenic or sulphuric acid than any other...!!'

As a card carrying CAMRA member with an interest in the end product of the brewing industry, my curiosity was somewhat tweaked by this little rhyme. I was prompted to find out a little more of the background to this particular brewery and its beer.

Hadlow is a village located in a hop growing area of the Medway Valley near Tonbridge in Kent. This is reputed

to be the birthplace of William Caxton who was the first to bring the printing press to England. There is evidence of a brewing industry here dating back to the early 18th Century; a Malt House was erected in Hadlow Street around 1710. After various changes of ownership, one Edward Kenward entered into partnership with four others in 1858 to run the brewery. His bankruptcy, however in 1878, resulted in the partnership being dissolved. After various alliances involving other Kenwards, it was in October 1871 that both Trayton and Charles Kenward entered into partnership with a John Court to operate 'The Close Brewery' under the name of Kenward & Court Ltd. Sometime after this, a second maltings was added, running alongside Carpenters Lane. There was more than one brewery in Hadlow and another, known as 'The Styles Place' Brewery, was run by a Henry Simmons but they ceased operations, when taken over by Style & Winch of Maidstone, in 1905.

Brewing was an important industry in the 19th Century and a lot of beer was consumed by a thirsty population. It was often safer to drink beer than water, due to the brewing process and the lack of reliable water purification. By 1881, Kenward and Court were supplying 68 public houses and would have been a significant employer in the village. In addition to their wages, male workers in the brewery were each given an allowance of half a gallon of beer per day. Alas, the women were only allowed lemonade!

The brewery was bought out in 1945 by Charles



From the top:
The label for Kenward & Courts "Hadlow" Pale Ale:
The Maltings, Hadlow:
Echoes of an Industry

Hammerton Co. Ltd and brewing eventually ceased in 1949. By 1952 the site had been acquired by Watneys, then Charringtons, but was used only as a distribution depot until its closure in 1960.

It is still possible to see evidence, in Hadlow, of the former brewing industry. The site has now been sensitively redeveloped, combining new housing with the refurbishment of historic brewery buildings. Most visible is the impressive Maltings which have been converted into flats. The new estate has road names that point to the past such as Dray Court and Maltings Close. The developer clearly had a sense of humour naming one 'Kenward Court'.

Warlock would no doubt have got to know this beer whilst living in Kent. Hadlow is some 16 miles from Eynsford and he mentions the village in a letter written on the 14th June 1928 to Bruce Blunt. Warlock had fractured his ankle on Eynsford railway station, he explained how his difficulties in getting to the *Five Bells* was elegantly resolved by the landlord.

'Dear Bruce,
I am still emplaced and three more weeks must elapse before I can walk normally again. It needs great skill to steer one's way on one leg and two sticks at closing

time – but Mr Brice has very thoughtfully provided an antique bath-chair (which may become useful for others on occasion).

"The Broom" at Hadlow on a summer evening is a corner of paradise.

Yours ever,
Philip Heseltine'



Left: *The Broom Inn*, Hadlow in the 1930's (courtesy Mrs A.Hughes). Above: *The Two Brewers* pub sign and The Harveys "Hadlow" Bitter label

In addition to 'The Close Brewery', Kelly's directory for 1913 lists two public houses and eight 'beer retailers' in Hadlow. The 1830 Beer Act allowed any ratepayer to sell beer after paying an annual Excise fee. This led to a large increase in beer houses, whereby beer was sold in front rooms of private houses, often to supplement the income of the owners. Whilst a majority of these had closed down by the early part of 20th century, it is likely that *The Broom* was a beer house at one time.

It appears that *The Broom Inn* was located close to the junction of Carpenters Lane and Steers Place, but was destroyed during the Second World War. The area is just outside the current village near to The Common, where there was once a brick works and the workers there were probably the inn's main customers. It is interesting to note that in addition to beer retailer the occupier in 1881, a George Mankelov, is listed as being a brick maker by trade. The landlord from 1913 is given as one John Gardiner – Bricklayer and Beer Retailer and is probably the one Warlock would have known. *The Broom* is now remembered in name alone. In the late 1960s there was a scrap yard on the site whose address was 'The Broom' but this has since been redeveloped and is now occupied by four modern houses named 'Broom Waters'. The area is still pleasantly rural and it is not difficult to see why Warlock might have thought it a corner of paradise.

There is one final chapter in the story of Kenward and Court as, in 2005, the Sussex Brewer Harveys acquired a pub in Hadlow and named it *The Two Brewers* (formerly called *The Fiddling Monkey* and originally the *Albion*) in

honour of the long closed Kenward and Court brewery. Hamish Elder, the Joint Managing Director of Harveys, came up with the idea that the new pub sign should depict both the family brewers side by side. To celebrate the opening, Harveys produced a beer by the name of "Hadlow" Bitter which was made with hops grown within a three mile radius of Hadlow. The head brewer of Harveys, Miles Jenner, said at the opening, referring to Kenward and Court, 'We are operating a very similar family brewery. You empathise with that company and wonder what we can do to make sure they're not lost in the dust of time.'

The Harveys beer label closely resembles the Kenward and Court original, using the White Horse (Invicta), the symbol of Kent.

Though intended as a one off celebration brew, "Hadlow" Bitter is now brewed seasonally, by popular demand. Harveys' website describes the 3.5% hoppy pale ale as a recent evolution from the successful bitters of the last century and is an ideal lunchtime pint.

I had the opportunity to try a pint or two recently at the latest addition to Harveys estate, *The Cat's Back* in Wandsworth, and it certainly is a most enjoyable beer, "as ever I bought". ■

Acknowledgment

I'm grateful to Mrs Anne Hughes of the Hadlow Historical Society, and author of *The Close brewery Hadlow*, for her kind assistance with information on the brewery and the *Broom Inn*.

Articles (Continued)

Peter Warlock, The Curlew and the Carnegie Music Publication Scheme

Claire Beach

The Carnegie Medal is a well-known British award for children's books. The Carnegie Hall is even more famous internationally as a concert venue. The Carnegie Award for music publications, however, is long forgotten, but is still mentioned when discussing works published under the scheme, despite its having been discontinued over eighty years ago. Peter Warlock's *The Curlew* was one such recipient in 1923. The extensive archives of the Carnegie UK Trust are a rich source of information and fill in a few gaps in the story of this work.

Andrew Carnegie (1835-1919), a Scottish-born American industrialist, believed that 'the man who dies thus rich, dies disgraced'¹. When he retired in 1901, he sold his Carnegie Steel Company for more than \$400 million, and by the time of his death had given about \$350 million to charitable causes. The Carnegie United Kingdom Trust was one of his many trust funds, established in Dunfermline in 1913 to administer projects 'for the improvement of the well-being of the masses of the people of Great Britain and Ireland'². Early projects included public libraries, adult education colleges and public baths, and in 1917 the Trustees announced 'a scheme by which prizes should be awarded to young British composers of the present day to enable them to get their works published and before the public'. Composers were invited to submit original, unpublished works. Each year an anonymous but 'reliable and authoritative adjudication committee' would recommend the publication, at the expense of the Carnegie Trust, of the works 'likely to benefit the cause of British music'³; the copyright and royalties from sales would belong solely to the composer.

Press reaction to the scheme was mixed. The *Musical Times* argued that music published under the scheme would not necessarily be performed, especially considering the expense of hiring printed music⁴. *The Times* was more positive, considering it 'a generous undertaking, worthy of the traditions of the Trust'⁵. In the event, 136 compositions were entered for the first year's competition, and a lockable wooden box was commissioned in which to send the works securely to each adjudicator in turn. When the first seven winners were announced in April 1917, the *Musical Times* was relieved to find that 'the anonymous adjudicators have at

least catholic tastes' though so far, 'no hitherto unknown composer has been discovered'⁶. Those winners were Edgar Bainton, Granville Bantock, Rutland Boughton, Frank Bridge, Herbert Howells, Charles Villiers Stanford and Ralph Vaughan Williams. Thomas Dunhill, who was to win an award in 1925, recalled that 'Stanford... was very proud of being included in the list – and even more proud of the fact that five out of the six other composers who were chosen were his pupils. On the day that the awards were made public he said to me, with a smile of unaffected delight, "Well my boy, and what do you think of the old hen and her five chickens?"'⁷. Of that first year's publications, Vaughan Williams' *London Symphony* and Bridge's *The Sea* remain two of the most successful works published under the scheme and Boughton's *The Immortal Hour*, although seldom heard today, was extremely popular at the time, achieving a run of 200 continuous performances in London as well as many shorter provincial runs. The scheme continued for twelve years until 1928; the judges included Donald Tovey, Arnold Bax and Dan Godfrey. During those years 56 works were published between the distinctive covers of the 'Carnegie Collection of British Music', published by Stainer & Bell⁸. The collection includes Gustav Holst's *Hymn of Jesus*; Ivor Gurney's two 'Shropshire Lad' song-cycles; early offerings by William Walton and Gerald Finzi; many works by composers long-forgotten today; and, of course, *The Curlew*.

Warlock's settings of Yeats' poems went through several changes before he arrived at the song-cycle we know today. An earlier version, 'Five poems by W.B. Yeats, set by Philip Heseltine for voice, flute, English horn and string quartet', had been included in a concert in 1920, but bad performances and indifferent reviews led the composer to revise the work. Warlock was more satisfied with the new version, which was first performed in November 1922, judging by the letters he wrote to his old teacher Colin Taylor and others in the following days⁹: '... for the first time in my life I feel really pleased with something I have written. [Philip] Wilson bugged up the voice part completely but the instrumentalists were fine'; 'I am very pleased with the work – it sounds the depths of desolation and despair'; 'I was very glad ... to know I had not made any bad miscalculations as

to what it would sound like'. In these letters Warlock also alluded to the impossibility of having the work published, and regretted not having time to make a copy to send to Taylor, by now living in South Africa. Another performance was planned, with John Goss as soloist.

It may have been Colin Taylor himself who first gave Warlock the idea of submitting a work to the Carnegie adjudicators. Certainly Taylor's name and address appear in the Carnegie Trust's list of applicants for 1918¹⁰ although, intriguingly, no work by him was ever submitted. Two of the other works played at the Aeolian Hall concert¹¹ in which *The Curlew* was premiered, Arthur Bliss's *Chamber Rhapsody* and the *Fantasy* by R.O. Morris, had both recently been awarded publication by the Carnegie Trust. Knowing this and perhaps feeling that his work deserved the same treatment, Warlock submitted the score of *The Curlew* to the adjudicators. The application form in his immaculate handwriting, received by the Carnegie Trust on 23 December 1922, gives his personal details, affirms that he is British and that the submitted work has not already been published. Two of the adjudicators (though not the third, Sir Hugh Allen) gave their opinion:

Sir Henry Hadow: 'I like this. Some of it is rather queer but it has ideas in it and it really does 'set' Yeats' poems. We should certainly consider this & my vote would be in favour of recommending it.'

Dr Vaughan Williams: 'We certainly ought to do this – far and away the best work I have examined so far – full of poetry and beauty. One or two weak moments [illegible] p.11 & I wish he would not bring in the voice on the last page – indeed I would do without the voice part altogether.'

On 11 April 1923, Colonel J.M. Mitchell¹², the Secretary of the Carnegie UK Trust, wrote to inform Warlock that *The Curlew* had been accepted for publication¹³. Unlike some other composers, Warlock did not send his immediate and effusive thanks on receiving the news, rather concentrating on practical matters. Mitchell had urged, 'I should be glad if you would wire at once... whether you prefer to be described solely by your pseudonym, or whether you would like both names to be given.'† Away from home when the letter arrived, Warlock responded five days later with a telegram

'Warlock alone please Heseltine'† but it was too late; Mitchell replied:

'I very greatly regret that, having kept back public notices as long as I could, I posted them at the end of last week, giving both your pseudonym and your own name. I am afraid it is now too late to take any action. I had hoped for a reply by Saturday morning, and I could wait no longer. I feel the less anxiety in the matter since the identity of "Peter Warlock" has quite recently been referred to freely by Ernest Newman in the "Sunday Times" so that it can no longer be regarded as a secret. I hope, therefore, that no harm has been done.'

Warlock's reply, in a letter of 1 May 1923 enclosing the corrected and cued score and parts of *The Curlew*, was that no harm indeed had been done in publishing both names: 'I wired "Warlock only" because I have hitherto kept "Warlock" for compositions, and my own name for journalism. But their identity is quite well known. Only "Warlock" alone should appear on the title page of "The Curlew".'† Warlock's concern, rather, was over a proposed piano score:

'I am very much against a piano score of the whole work appearing underneath the full score. If this is done, people will simply play the work on the piano, without troubling to read the score, and on the piano this particular work sounds very bad, as so much depends on the instrumentation and tone-colour. I am, however, sending a piano score of the vocal sections (all except the last, which is solo) as I realize that singers will need a piano score for rehearsing them. But I should be glad if you could arrange to print this in smaller type than the other parts, so that it is quite clear that the piano part is merely a makeshift, for rehearsal purposes only.'

Mitchell consulted the adjudicators; Hadow agreed:

'The point is a very interesting one and it has not, so far as I know, been up before. I am entirely in sympathy with Mr Heseltine. A good deal of what is included in music sounds all right on the orchestra and all wrong on the piano... There seem to be two ways of meeting his point: either by printing at the bottom of the full score a pianoforte arrangement in small notes marked 'For rehearsal only' and confined to those passages in which the voice enters or, as an alternative, printing a separate voice part with pianoforte accompaniment just

as you print each separate orchestral part, I am inclined to think that I should take whichever alternative Mr Heseltine prefers.’†

Warlock responded quickly and decisively, and the matter was settled:

‘I should prefer having no pianoforte accompaniment in the full score of “The Curlew” but would rather have, as the adjudicators suggest, a separate voice part with pianoforte accompaniment. For this purpose you will, I think, find the pianoforte part I sent you quite adequate: it only needs the addition of the voice part which can of course be copied exactly from the full score.’†

For Warlock, of course, things could not continue to go so smoothly. In February 1922 he had written a letter to the *Musical Times*¹⁴ about the difficulty of obtaining permission to publish settings of Yeats’ poems since the poet appointed a censor to decide on their suitability, after hearing a setting of *Lake Isle of Innisfree*, ‘a poem which voices a solitary man’s desire for yet greater solitude – sung by a choir of a thousand boy scouts’¹⁵. Warlock had been denied permission to publish some of his own settings. Yeats did not publicly identify the censor at the time, but his letters reveal her to have been Dorothy Shakespear, wife of Ezra Pound¹⁶. On 15 June 1923 Stainer & Bell wrote to the Carnegie Trust asking if Warlock had permission to use the words. When this enquiry was passed on to the composer, he blustered:

‘I have not obtained permission from Mr W.B. Yeats to make use of his poems. I understood that all such arrangements were as a rule made by the publishers of the music. On other occasions where the question of copyright words has arisen, my publishers have always made the necessary arrangements with the publishers of the works. The poems used in “The Curlew” are published by Messrs Macmillan and Co, and when the work was performed last written permission was obtained from them to print the poem in the programme.’†

Stainer & Bell disagreed, and suggested Warlock approach the poet himself. In the face of this advice, Warlock had to explain his position:

‘I hope you will be able to persuade Messrs Stainer & Bell to make the necessary arrangements with Messrs Macmillan about “The Curlew”. I once asked Mr Yeats’ permission to publish a setting of one of his poems and

he refused on the grounds that the song had not pleased some friend of his whom he chose to appoint as his “musical adviser”, he himself being tone-deaf. So I would rather have no more personal communication with him. If Messrs Stainer & Bell will write officially on behalf of the trustees, there will be less risk of Mr Yeats setting up the opinion of his “musical adviser” against that of the trustees’ adjudicators!’†

Colonel Mitchell therefore advised Warlock to apply to Macmillan & Co, Yeats’ publishers, instead; they replied to say that he was at liberty to make use of the poems in question, on payment of a fee of three guineas and on the understanding that their permission was duly acknowledged. At the end of August 1923, Warlock forwarded their letter to Mitchell commenting rather petulantly, ‘I imagine that it will not now be necessary to make further application to Mr Yeats himself.’†

There was no further correspondence until October 1923, when Warlock wrote again to Colonel Mitchell:

‘I have lately had applications for the score and parts of “The Curlew” for performance during the coming winter season – two from London and one from America. In view of the fact that I have had to reply that the MSS were at present in the press I should be very grateful if you could tell me approximately when you propose to publish the work so that prospective performers might know whether they can rely on getting copies in good time for rehearsal.’†

When Mitchell enquired about this, Stainer & Bell pointed out that the proofs could not be released for correction until the three guineas had been paid. Mitchell passed on this information but did not receive a reply until 18 November:

‘I am sorry to have delayed so long in answering your letter of October 26th which arrived here while I was abroad and was not forwarded. As regards your question, I have done nothing further in the matter. I understood that either your trustees or Messrs Stainer & Bell would make arrangements with Messrs Macmillan and pay the necessary fee. On all other occasions when I have published settings of copyright poems, this has always been done by publishers, not by myself.’†

Mitchell frostily pointed out Warlock’s responsibility in the matter:

'I am sorry that you have been under misunderstanding: I do not think, however, that my letters are at fault. The whole question of securing permission has been left in your hands... If you care to approach Messrs Stainer & Bell... They would no doubt advance the amount of the fee and charge it against your credit for sales.'†

As the agreement between Warlock, the Carnegie Trust and Stainer & Bell was signed in April 1924, evidently the composer, or possibly his mother, paid the three guineas. Certainly Warlock wrote to his mother that he hoped to 'succeed in like manner in getting permission to publish one or two of my other Yeats settings'¹⁷.

Finally *The Curlew* was published in April 1924. The invoice from Stainer & Bell to the Carnegie Trust, for 125 copies, was for £126. 18s. 4d.† The publicity material for the music publication scheme describes the work thus: 'A most imaginative setting of Mr Yeats's poems, of which, indeed, it may be regarded as the musical counterpart. It is pervaded by a keen feeling for harmonic colour, which is here used to most appropriate effect'¹⁸. By this time two performances by John Goss had already taken place, and the work was selected soon after publication to represent British music at the Salzburg Festival that summer, along with Vaughan Williams' *On Wenlock Edge*: both pieces were 'maltreated' according to Hubert Foss¹⁹. *The Curlew* was given a few more performances during Warlock's lifetime by members of his immediate circle, but appears only to have reached a wider audience when sung by John Armstrong and conducted by Constant Lambert at a memorial concert in February 1931 following Warlock's unexpected death. The same ensemble recorded the work shortly afterwards. A review in *The Gramophone* declared the concert 'a memorable, moving experience', and the three-disc recording 'the best that has ever been done for the National Gramophonic Society'²⁰.

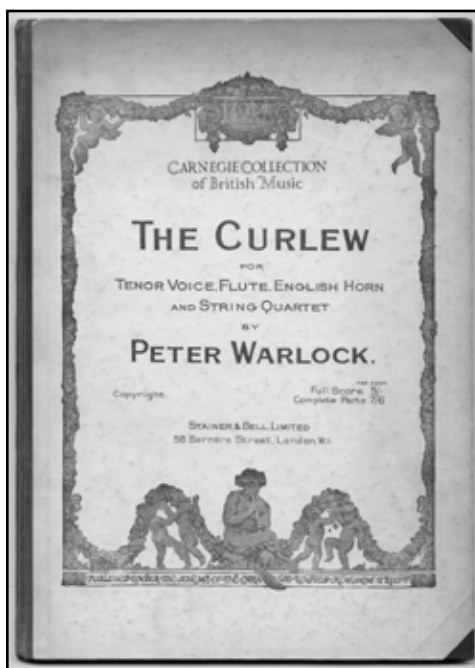
Under the terms of the 1924 agreement, there had been an option of requesting a reprint when necessary. In 1936, more than five years after Warlock's death, Stainer & Bell requested £11.13s.5d to print another 125 copies. The Carnegie Trust replied that it was for the composer to request a second edition, which was obviously impossible, and as Warlock's successor, Bernard van Dieren, had also recently died, they did not know who owned the rights to the work.

Ellis R Howard of Stainer & Bell explained:

'Mr van Dieren died last April and up to the present we have not heard from the Executors. Soon after the composers [sic] death a Broadcast programme was arranged of some of his works including "the Curlew", a record has also been made and there is now a steady demand, 51 copies have been sold during the last five years. We have just received an application from Mr Alan Bush²¹ for a copy as he wishes to use the work for his lectures in Switzerland. It was on account

of the steady demand that I felt the sales justifies my writing on July 3rd respecting a reprint on the basis of our Agreement feeling that the work which has been spoken of as one of his finest compositions should not be out of print.'†

A London solicitor, engaged at the cost of one guinea, advised that the Trustees were not liable to print further copies, but 'the Publishers as between themselves and the Composer's representatives are so liable'.† The Trustees therefore agreed to authorise a reprint if sales justified it. Stainer & Bell produced figures to show the increase in sales following the radio broadcast and the issue of the gramophone records of *The Curlew*; the original 125 copies were all now sold, and they had orders for 17 copies. In October 1936, therefore, the Carnegie Trust's Music & Drama sub-committee authorised the printing of 125 further copies.†



Front cover of *The Curlew*

The Curlew appears to have been performed only a few times in the three decades following the composer's death, mostly in London, with Goss and later Peter Pears as soloist; there was also a performance at Liverpool in 1936 and another in Sydney in 1957. There were two more recordings, by René Soames and Alexander Young, in 1953 and 1954 respectively. In the 1960s, however, interest grew in the music and personality of the composer, and, as we all know, the Peter Warlock Society was formed in 1964. Despite an assertion in *The Times* in 1964, that Warlock's songs 'probably do not appeal much to people under 40'²², *The Curlew* began to receive a few more performances, including a BBC invitation concert and another at the RCM.

In June 1968 the Carnegie Trustees were surprised to receive this letter from Gerald Cockshott, Secretary of the PWS:

Dear Sir

The committee of the Peter Warlock Society will be most grateful if you can give us the benefit of your advice. We have had some success in persuading publishers to reprint Warlock's songs, but with Stainer & Bell we have drawn a blank. Mr Bonner... talked at one time of producing a vocal score, with the full score on hire, and we urged him strongly to make the full score available, or to produce a miniature, study score. But for months now we have simply failed to make contact with Mr Bonner, and the Hon. Secretary's last five letters have been ignored. Could you suggest what we might do now? I am sure you will agree that the full score of this Carnegie Trust publication ought to be on sale.'†

David Lowe, the Carnegie Secretary, advised Cockshott that '... we do not appear to have any residual responsibility in the matter and I do not think our present Board of Trustees would wish to intervene...' However he contacted Stainer & Bell and after several months received a letter from A.D. Bonner on 18 September 1968: 'In our opinion... the demand for this work is so small that a reprint, for sale to the public, is not a viable proposition. Photo-copies of the work have been made and placed in our Hire Library catalogue and this has been sufficient to meet any requirements over the last few years...'† Lowe passed this information to a perplexed Cockshott who wrote back on 29 September:

'... It is certainly something to have extracted a reply from Mr Bonner. Perhaps I should say, for your records, that our correspondence with Stainer & Bell began in November 1965 when we were informed that this firm wished to reprint *The Curlew* but were unable to contact the owner of the copyright, we were able to put them in touch with Mr. van Dieren²³ and I have a letter from Mr. Bonner dated 29 November 1965 in which he says "I hope we can now reach some agreement, whereby the work can be made available again"...'†

There appears to have been no further correspondence about *The Curlew* between the PWS and the Carnegie Trust.

More performances of *The Curlew* were given, including one in Kensington in December 1968 'in aid of the Warlock Society' given by The Prosdociumus Players, conducted by one Malcolm Rudland²⁴. The following year at nearby Leighton House a concert of Warlock's arrangements and compositions was organised for the 75th anniversary of his birth, on 30 October 1969; this included *The Curlew*, sung by David Johnston. One reviewer found it pleasant to hear the darker side of Warlock instead of 'those ever-recurring encore pieces; so boisterous, so effective, so skilfully written that any singer with a loud enough voice can make a success of them... for once one could feel that the singer shared Warlock's own passionate concern for the words he set'²⁵. Well-received performances and recordings, as well as the persistence of the PWS, meant that the profile of *The Curlew* was raised and eventually Stainer & Bell could no longer claim that archival photocopies would suffice.

In 1973, fifty years after the Carnegie Trust award, a second edition of *The Curlew* was published. This features a foreword by Warlock expert Fred Tomlinson, including a concise history and analysis with Warlock's own description of the work. The PWS also funded a study score of *The Curlew* for Warlock's centenary in 1994. Despite Stainer & Bell's reluctance to reprint *The Curlew* they did keep a copy of the work in their hire library which provided for occasional performances until the work became widely known. The availability of the current editions means that today *The Curlew* is an essential part of the British tenor repertoire and is regularly programmed in recitals and recordings. ■

Acknowledgment:

I would like to express my thanks to the Carnegie UK Trust for granting me permission to quote from their archives in this article. These records are held in the National Archives of Scotland, and have proved an invaluable source for my investigations into the Trust's musical publication scheme.

References:

† Quotations marked † in the text are from the following file:

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- 1 Andrew Carnegie. *The gospel of wealth, and other timely essays*. (Century, 1900) pp. 17-18
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- 6 *Musical Times* May 1917, p.218
- 7 Thomas F. Dunhill, *Charles Villiers Stanford: Some Aspects of His Work and Influence in Proceedings of the Musical Association* 53rd session, 1926-7, p.41-65
- 8 Carnegie United Kingdom Trust: Fourth Annual Report, 1917, p.11
- 9 Barry Smith (ed.) *The collected letters of Peter Warlock* (Philip Heseltine) (Boydell, 2005). 750, 753, 757

- 10 *Musical Publication Scheme: 1917-1918: List of Applicants*. Carnegie UK Trust, National Archives of Scotland, GD281/41/26
- 11 'Modern Chamber Music' *The Times* 25 November 1922
- 12 Any relation to the PWS's own John Mitchell?
- 13 The other recipients of Carnegie awards in 1923 were S.H. Braithwaite for his tone poem *Snow Pictures*; and Leslie Woodgate for *A Hymn to the Virgin* and *The White Island* for soloist and men's choir.
- 14 See Michael Pilkington's Gregynog Festival talk *Warlock and Yeats*, reproduced in Newsletter 83, 2008 pp.24-27
- 15 *Musical Times* February 1922, p.123
- 16 BL Add. 55003: Yeats to Macmillan, 5 December 1916
- 17 Barry Smith, op.cit. 775
- 18 Percy Scholes, *New works by British composers*, second series. (Stainer & Bell, 1924)
- 19 *Musical Times* September 1924, p.844
- 20 Gordon Bottomley. 'The Curlew and Peter Warlock'. *The Gramophone*, December 1931, pp.259-60.
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- 22 'From Our Music Critic: The Songs of Warlock and Joseph Marx'. *The Times*, 30 October 1964, p.15.
- 23 Bernard J van Dieren had inherited the copyright of PW's work from his father; he was at this time Hon. Secretary of the Peter Warlock Society.
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Obituaries

Hubert Dawkes 1916-2012

John Mitchell



It is with sadness that we record the death of Hubert Dawkes which occurred on 12th May. He was best known as an accompanist and for nearly 60 years (1939 to 1998) he played for the Bach Choir under various conductors including Reginald Jacques and David Willcocks. Having been given organ lessons by George Dyson at Winchester, he won a scholarship to the Royal College of Music, where he subsequently taught for many years after the war. He also taught at West Heath School in Kent, one of his pupils there being Lady Diana Spencer.

As a teenager he accompanied silent films at his local cinema, and he would impress audiences by playing a trumpet

held in the right hand, whilst playing in some harmony with his left on the piano! He became a very versatile musician, much in demand, and apart from playing continuo on the harpsichord in Bach choral works, he accompanied many recitalists, and was also organist and choirmaster at the American Church in London. His versatility can be judged by his having played the solo piano part in Constant Lambert's *The Rio Grande* in which he "threw off the exoticisms of the cadenzas with confident nonchalance"!

Hubert Dawkes had been a member of the Peter Warlock Society since at least 1988 and remained so right up till his death at the grand age of 95. ■

Obituaries (Continued)

Professor Ian Parrott 1916-2012

We heard of the death of Ian Parrott just as we were going to press. There will be more tributes to Ian in the next edition of the Newsletter. Here our Chairman, **Patrick Mills**, and Hon. Secretary **Malcolm Rudland** provide a few words.



Patrick Mills writes:

Ian Parrott, one of our founder members, who has recently passed away, was a man of effervescent enthusiasms during his long life: eg. Cyril Scott, known before the war as the English Debussy, Elgar, turbines, Rosemary Brown and ... Peter Warlock. We were very fortunate to have his support, which he gave unstintingly for many years, of the Society. He was a particularly keen supporter of Malcolm Rudland – ‘The Society is Malcolm!’ he roundly declared, and contemplating Malcolm’s efforts since 1971, few would deny that accolade.

Ian was nothing if not hospitable and he entertained members of the Society on two individual jaunts, which are remembered by many of us.

During the last war, he served his country as a member of the Intelligence Corps, and it is sad to think that we shall never again observe his bright ever watchful eyes, missing nothing! ■

Malcolm Rudland writes:

When Pat Mills proposed our Society in 1963, Ian became a founder member, and was on the Advisory Committee with Pat, Gerald Cockshott, Ian Copley, Arnold Foster, Chris le Fleming, Anthony Payne, Norman Gilbert, Frank Howes and Felix Aprahamian. He first appeared in our Newsletters in No.1, December 1968 advertising

a Warlock lecture he was to give at the University of Dublin in February 1969. In 1979, he hosted the first Welsh Warlock Weekend, when nine of us stayed at his Aberystwyth home, *Henblas*, enjoying Ian and Elizabeth’s wonderfully generous hospitality (see Newsletter 24). In 1984, he unveiled the GLC blue plaque to Peter Warlock at 30 Tite Street, Chelsea (see Newsletter 34); in 1985 he became one of our vice presidents; in 1988 he hosted the second *Wild Welsh Weekend* to *Henblas* (see Alice Wakefield’s review in Newsletter 41, pp. 9-11); and in 1994 he organised a centenary weekend at Gregynog (see David Cox’s review in Newsletter 55, pp. 13-14).

Ian said his father’s roots could be traced to 957 in Brittany, and his mother’s to being knighted on the field of Agincourt, but Ian himself was only born in Streatham Hill, London, in 1916! His musical grooming then followed a traditional course of Harrow, Royal College of Music and New College, Oxford where he studied organ, and also viola with André Mangeot, was awarded a doctorate in 1940, and came under the spell of Peter Warlock.

In 1937, 26 years before the Warlock Society, he promoted an all-Warlock concert at St Hugh’s College, (yes, the girls’ college) of which Humphrey Searle wrote in *The Cherwell* of 5 June 1937 that ‘the chief credit for a very successful performance of a long and varied programme ... must go to Ian Parrott’. The programme included *Lillygay*, *The Curlew*, *Sorrow’s Lullaby*, the three Dirges, and *The lady’s birthday*. *The Cherwell* review appears in our Newsletter 35, dated August 1985, in which David Cox, a contemporary of Ian’s at Oxford, and our then Newsletter Editor, instigated a still continuing series entitled *How I first came across Peter Warlock’s music*, to which Ian was the first contributor.

Ian’s first job after Oxford – teaching music at Malvern College – consolidated his interest in Elgar, but that same year, the first British performance of Bartók’s *Music for Strings, Percussion and Celesta* was to have a more profound effect on him as a composer, yet his

devotion to English music has always been paramount.

The outbreak of war in 1939 coincided with Ian's engagement to Elizabeth and they were married in 1940 before war service in the intelligence service took him to Egypt, which inspired his symphonic poem *Luxor* which won him the Philharmonic Society first prize in 1949.

He lectured at Birmingham University from 1946 to 1950, from where he was appointed Gregynog Professor of Music in the University College of Wales, Aberystwyth, a post he held for 33 years, all detailed in a reprint from *Welsh Music*, Spring 1983, Vol 7, No 3.

Other chronicled influences in his life are articles on two world tours as examiner for Trinity College of Music, and his psychical research resulting in *The Music of Rosemary Brown* (Regency Press, 1978).

Ian absorbed the musical life of his adopted country, and in 1959 he gained O level Welsh, with oral proficiency. In 1955 he became a founder member of the Guild for the Promotion of Welsh Music. That year he revived the Gregynog Festival, originally held from 1933 until 1938 by the art patrons Gwendoline and Margaret Davies. He ended it in 1961, but the festival, revived again in 1988, has continued. Wales inspired many of his works, such as the overture *Seithenin, the seascape Arfordir Ceredigion* written for the 1992 National Eisteddfod at Aberystwyth, and the operas *The Black Ram* and *The Lady of Flowers*. He also received the John Edwards Memorial Award for devotion to Welsh Music and the Glyndwr Award for his outstanding contribution to the arts in Wales.

One of his former students and present director of music at Aberystwyth University, Dr David Russell Hulme said 'His brilliant musical intellect and idiosyncratic teaching style left a lasting impression on generations of music students, many of whom rose to the top of the profession,' These included Kenneth Bowen, David Harries, William Mathias, Peter Wiegold, Lyn Davies and our Rhian Davies.

Amongst Ian's writings is *The Spiritual Pilgrims* – a book on the Davies sisters, a book on Elgar for the Master Musicians series (he was elected a vice-president of the Elgar Society in 1973), a study of the piano music of Cyril Scott, for the Peter Warlock Centenary in 1994 he published *The Crying Curlew*, and in 2003 the British

Music Society published his autobiography *Parrottcisms*.

His compositions include five symphonies, four operas and many chamber works. *Luxor* was conducted by Boult and the LPO in 1950, his Cor Anglais Concerto by Barbirolli at the Cheltenham Festival in 1958, and I played his *Suite No 2 for organ* (1986) on a tour of Hungary in 1988, and his *Rhapsody for trumpet and organ* (1977) with Tim Hawes (tpt) at St John's Wood Church, to launch the appeal for the Bartók statue in 2002. Ian was a tireless promoter of his own music, complimentary copies abounded everywhere, and Felix Aprahamian used to report that when visitors to *Henblas* were invited to listen to recordings of his music, Ian was known to have gone out and locked the door until the piece had finished.

He died on 4 September 2012, and his funeral was held on 12 September in St Padarn's Church, Llanbadarn Fawr, where in 1985 Elizabeth and Ian had donated a stained glass window by John Petts entitled *Music in Praise of the Lord*, and where in 1994 he had buried Elizabeth, and in 2010 he had buried his second wife, Jeanne.

He was a loveable maverick, forthright and fearless in his views. When in 1971 the Warlock Society Newsletter featured articles on Warlock's suicide, Ian wrote copiously holding his own against that theory, saying he knew George Thewlis in Oxford, who had known Warlock, and who was firmly of the view that he couldn't have taken his own life. When there was political unrest in the society in 2004, Ian fought against removing the Hon Sec, saying 'He is the Warlock Society'.

Those who knew Professor Parrott, will always remember his invigorating musical personality. I felt his energy was infectious, and hoped it probably got me my first job after leaving the Royal Academy of Music in 1970 – as musical director to a tour of *Fiddler on the Roof*. Gareth Davies, as musical director of the then parent London company, was responsible for the appointment. I can remember Gareth telling me that he was concerned to appoint someone with as thorough and energetic a musical training as he had had. Little did I know at the time that Gareth's training had been with Ian at Aberystwyth, from which he gained a B.Mus. in 1955! ■

Reviews

Lunchtime Concert – *The Curlew*: Mark Padmore (tenor) and the Britten Sinfonia
Wednesday 2 May, Wigmore Hall.

This concert included a new work by Jonathan Dove, commissioned by the Britten Sinfonia, specifically to complement and be performed alongside *The Curlew*. **Michael Graves** was there.



Left: Jonathan Dove (Photo: © Andrew Palmer)
Right: Mark Padmore (Photo: © Marco Borgreve)

I was aware that this lunchtime recital was to include a new work by Jonathan Dove, but I was unaware that it had been commissioned by the Britten Sinfonia, as a result of its *Tenner for a Tenor* campaign, specifically to be performed alongside *The Curlew*. The brief for this commission had been to produce a work that would complement, but also be quite different from, *The Curlew*. The resulting work, *The End*, has identical instrumentation to *The Curlew*, also a condition of the brief, except that an oboe replaces the cor anglais. The work's text is a poem called *The End* by Mark Strand, which, almost predictably, is a poem about death. Dove's *The End*, paired with Warlock's *The Curlew*, could be described as being similar to an elegant modern extension sympathetically grafted onto a grand old building in complementary, but contrasting style. Although I do have to say that this pairing reveals just how 'modern' *The Curlew* still is.

Arguably, the emergence of this commissioned work marks a significant moment in *The Curlew's* career.

Speaking to Mark Padmore briefly after the concert, he asserted that it was very good for him as a musician and performer to periodically revisit *The Curlew*, as it is such a masterpiece and deserving of ongoing attention and careful consideration. Speaking on BBC Radio 3, Mark described *The Curlew* as 'one of the most miserable pieces of music ever written ... mining every last ounce of melancholy, of desolation ... it is really a masterwork. I think there's nothing quite like it.' It is good to know that there is such vitality and freshness surrounding *The Curlew* still and the emergence of this new work is also an affirmation of that.

Jonathan Dove, in the pre-show talk, described how he had heard Mark Strand reading his poem *The End* a few years before and felt immediately that it was a poem that could be sung. The Britten Sinfonia commission gave him the opportunity to set it to music and the required instrumentation of string quartet with two solo wind instruments seemed to him the perfect combination.

Now to the music itself!



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Jonathan Dove, *The End* (second system, first page)

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The opening bars of *The End* consist of the two violins playing triplets against the viola and 'cello's quavers in 4/4 time. Then the viola and 'cello take over the triplets for two bars before changing back again (see score above). For me, the immediate aural effect of this combination was slightly reminiscent of the music of Philip Glass, but when the flute and oboe entered on the fourth beat of the first bar, the simple, plaintive melodies steered us in a different direction. The strings undulating rhythms of three against two (three against four, six against four etc.) continued throughout the work creating a restless unease, much like the motion of the sea. This is hardly surprising, since the poem *The End* contains a great deal of marine imagery and analogy – eg. 'when the ship he is on slips into darkness'. A striking feature of the work was the interplay between the two wind instruments. Melodic phrases played on one instrument would be echoed by the other (see score above). Sometimes the flute led, sometimes the oboe. This liquid shimmering and cascading of melody became quite haunting and added significantly to the general feeling of unease throughout the work.

Although *The End* aimed to be quite different from *The Curlew*, there were, despite the contrasts, some striking similarities. The winds often followed the last note of a sung phrase with another melodic phrase starting a

semi-tone above, having a similar feel to the those in *The Curlew*, before moving from 'dissonance' to resolution. Although *The End* is a shorter work than *The Curlew*, there is a slightly extended instrumental passage before the final sung verse, very similar in structure and feel to the 'Interlude' before the final 'He hears the cry of the sedge' in *The Curlew*. In conclusion, *The End* is a well conceived and constructed work. It complements *The Curlew* perfectly and whilst it may have several similarities to, and resonances of, *The Curlew*, it is its own master and exists as a fine work in its own right. The performance was a delight. The instrumentalists were consistently

precise throughout, very important in a work with an ongoing grounding of undulating cross-rhythms. The winds' interplay and delicacy of phrasing was superb. Mark Padmore was equally precise. His pitch was perfect and he varied the vibrato within phrases with sensitivity and to great effect. The whole performance was superbly crisp, but also very fluid and was deeply moving.

Now to *The Curlew*. The comments above regarding precision and expression of all the performers applies equally to this performance. However, there was something else about this particular interpretation that I liked enormously. The nature of the work is melancholic and it is inevitable that much of it will sound mournful. But there was a real 'bite' to this performance, much more so than many other performances and recordings of the work I have heard. Mark's, and the instrumentalists' phrasing was robust, with attack that was often quite acerbic, Nicholas Daniel's (cor anglais) particularly so. The only way I can attempt to explain the effect of this is to use the analogy of some poor soul experiencing raging toothache. That soul could either hold a cloth to his face and mope on a sofa, or he could punch the wall with anger and despair. This performance tended towards the latter and, for me, was not only refreshing as a result, but was a performance of real strength and authority. ■

Reviews (Continued)

The Pre 2012 AGM Show: Saturday 12 May, Holy Trinity Church, Brompton.

Roger A Ramsbottom



Roger A ...er...Malcolm Rudland welcomes members to Holy Trinity Brompton
(Photo: Michael Graves)

On a bright May morning in the gardens behind Holy Trinity Church, Brompton, London SW3, (known as HTB) a group of Warlockians were gathering expectantly for the now-annual Danny Gillingwater show in which he has been offering a pre-AGM sketch re-enacting the various chronotopographical events in Warlock's life. These started in 2008 at the assumed site of his conception in 1893/4. This year it was to be at the scene of his mother's marriage to Walter Buckley-Jones on 29 July 1903.

Now hiding behind Brompton Oratory, HTB had been consecrated in 1829 when it was behind Blemell House School until it closed in 1852. The then HTB vicar failed to prevent the Roman Catholics from building on that site, though initially, Cardinal Newman did not approve, but the Great Exhibition of 1851 successfully transformed the area, and by the time the Oratory was built in 1884, South Kensington had become known as 'Albertopolis'.

The first signs of morning activity was the arrival of a maroon Morris Traveller, followed shortly by a yellow Fiat Panda. The first belonged to Malcolm Rudland (PWS Hon Sec), the second to Glenda Wardell (Church vicar's secretary) who was to open up the church and show us around.

After introductions, we were sad to learn that Danny Gillingwater was not going to be with us, being told he

had to breastfeed his kid. When some doubted this, thinking his kid must be at school by now, some authority on Gillingwater pedigree told us there was now another offspring, only five days old! However, Danny was not to let the Warlock Society down, as he had sent the text of his sketch by e-mail to Michael Graves, who delivered it in inimitable Gillingwater style, with as many laughs as Danny himself would have received. [Ed. As I was the hapless stand-in for Danny, I shuddered when he declared that the one distinct advantage of not being able to deliver the re-enactment in person, was that he wouldn't have to listen to the deafening silence! But to my relief, there were several hearty chortles along the way.]

The vicar at the time of Covey's wedding, and from 1899 to 1931, was Rev A W Gough, and as we entered the church from the North-East, the first thing we were to see was the Resurrection Chapel, of which the stained glass was dedicated to that vicar's memory in 1932. We then found a tablet in the chancel floor referring to the vicar's sterling work for 'God, King and Country', though Warlock's letter to Delius dated 22 April 1922 would hardly support this.

In it he quotes 'a certain "parsoon (*sic*) by name the Rev A.W.Gough, vicar of Brompton, an obscure parish church which he has filled, even so as to necessitate extension to the building, by his peculiar histrionic talents; and every Sunday, for years of my childhood, when we lived in his parish, he was inflicted upon me by my mama. He, among numerous others, has been lately lifting his sweet voice against the Conscientious Objectors whom he refers to as 'egotistical decadents', neurotic curiosities" (*sic*) and the like. So having some personal acquaintance with the gentleman, I could not refrain from addressing to him a long letter of protest which, if possible, I hope to get printed in some Socialist organ, as an open letter to the Judas-like ministers of the Church at large. "I observe", I began, " that in the true Christian spirit of 'hit-him-again-he-has-no-friends' you have taken up

the cudgels against those brave men whose conscience bids them 'resist not evil but overcome evil with good', whatever penalties a Christian country may inflict upon them for attempting to do so. I am not a Christian, nor am I personally affected by the Military Service Act but I cannot refrain from expressing my disgust at this Jingo Jesus, this fetish of Mars cynically veiled in the garment of the Prince of Peace, that you and your fellow-ministers have set up for public worship" etc, etc –

After looking around the rest of the church we were guided to sit under the gallery, where Malcolm filled in his connections with the church, and Michael Graves dramatised Dany Gillingwater's sketch.

Malcolm told us that when Rev Gough died in 1931, his charismatic legacy raised funds to build the Gough Memorial Hall, which in war-time became the cook-house and mess-room for the Brompton unit of the Royal Corps of Signals until it was bombed. Upon that site now stands the present vicarage, which Malcolm Rudland remembers from 1968, when as a student at the Royal Academy of Music (1967-70) and in student digs at the nearby

high-Anglican church of St Augustine's, Queen's Gate (now under the wing of HTB), he deflected there to Rev Raymond Turvey's more low-church 7am Prayer Meeting on Tuesday mornings. As there were already two organists at St Augustine's, Malcolm became known on the deputy organ network, a position he remains on to this day.

In 1977, one of Raymond's curates, Charles Marnham, developed the basis for the Alpha course, 'for beginners in the Christian faith', and this has now grown to become an international organisation based at HTB.

Malcolm told us that HTB has been fortunate at always attracting charismatic vicars since Rev Gough, through Rev Raymond Turvey, and on now to Rev Nicky Gumbal, who since 2005 already has three churches under his HTB wing, and has planted off-shoots to save another twelve from closure.

To close, Glenda then led us out by the South-West door, so as to be nearest to our next stop, Brompton Oratory, upon which Malcolm wondered how many other organisations had shared the facilities of these two churches in the same day. ■

The 2012 Annual General Meeting: Saturday 12 May, St Wilfred's Hall, Brompton Oratory.

Michael Graves

It struck me as being quite surreal and certainly ironic that Peter Warlock, of all people, should have been instrumental in bringing about the events of the day, which involved the society using the combined facilities of both *Holy Trinity Brompton* and the *London Oratory*, Brompton. I am sure PW would have been chuckling in his grave with impish delight! On behalf of the PWS, I must express my thanks to HTB and to the Oratory for their generous assistance in accommodating us.

The PW associations with HTB were first explained by Malcolm Rudland (see pp.23-24) and then we moved on to the Oratory's *St Wilfred's Hall* for the AGM. Of course, the last known letter from PW to his mother referred to him wanting to hear some carols of his that were to be performed at the *Oratory* on Boxing Day, 1930. Alas, he would be dead just ten days before on 17 December.

Having established that there was a quorum for the AGM, the meeting began at approximately 11.15. There

were no contentious issues. The nominated Officers and Committee members were duly elected. The Chairman, Patrick Mills, delivered his report (see p.25). The Hon. Treasurer, John Mitchell, then delivered his report, which confirmed that the financial position of the society was sound. For further information about the society's financial position, please contact the Hon Treasurer, John Mitchell, directly. His contact details are on the front cover of the Newsletter.

A recommendation was put forward that there should be a small increase in the annual membership fee as there had been no increase in the fee for over 14 years. This was agreed (see important announcement on p.24).

The meeting finished in good time to allow a good hour for the *Sing-along-a-Warlock* music session, using the handsome walnut cased Bechstein in *St Wilfred's Hall* (see pp.26-27). At 1pm the party moved on to the *Bunch of Grapes* opposite the *Oratory* for a social lunch. ■

The 2012 Annual General Meeting: Saturday 12 May, St Wilfred's Hall, Brompton Oratory.

The Chairman's Report

The Chairman, Patrick Mills, spoke without notes.

"This has been a very sensational year: In his published autobiography, Brian Sewell has formally revealed himself as the second son of Peter Warlock. The book opens a number of questions about his mother and, sensationally, the fragment that when Sewell 'came out' as homosexual, his mother's comment was: "Just like your father." It may be that Warlock's sexuality was ambiguous: all hinges on whether Sewell's mother or Brian was telling the truth!

Anyone in the vicinity of South Kensington station last September would have been treated to a recital of music by Warlock and Bartók, as part of the ceremonial re-unveiling of Bartók's statue. Whilst not strictly a Warlockian event, the proceedings attracted enthusiasts. A good time was had by all: barring, unfortunately, the Chelsea Pensioners whose contribution to the day was to be rewarded by a meal at Carluccio's. The menu proved not to their taste.

The Birthday Concert was held in Glasgow. Although the review missed the publication deadline for the April

Newsletter, the concert is reported as having presented a very challenging programme. Again, a good time was had by all.

There have been Social Lunches up and down the country, all very enjoyable and providing a chance for Society members to meet in informal circumstances.

The Chelsea ChronotopograPHical Crawl was on 11 June, and concluded with a very good afternoon concert and musical quiz in *St Wifred's Convent*, Tite Street.

The Hire Library has now moved to the church of *St Alban the Martyr*, Holborn. Forty years ago, sherry would be served after the Sunday morning service. Perhaps the tradition continues?!

The letters of Sorabji are currently being researched, and appear to be of some interest.

I would like to thank Michael Graves for another fine edition of the Newsletter.

This year, it is hoped to hold a Jaunt, arranged by Bryn Philpot and a Fitzrovia Crawl led by Rebecca Brooke.

Thank you so much for coming." ■

Patrick Mills

OFFICIAL ANNOUNCEMENT – IMPORTANT

At the Society's AGM in London on 12th May 2012 a motion to increase the annual subscription was passed nem. con..

From 1st January 2013 the annual subscription for ordinary members of the Society will increase from £15 to £17.

There were two considerations taken into account when the proposal was put forward:

1. The last increase in the annual subscription occurred in January 1998 when a new rate of £15 was fixed. It was felt that after fifteen years a small increase was not unwarranted.
2. One the Society's main items of expenditure is that of postal costs incurred in sending out the twice-yearly Newsletter. UK members will probably be aware that earlier this year the Royal Mail imposed quite substantial increases in its charges on its customers, and accordingly it will cost the Society significantly more to mail the Newsletter to its members.

Life Membership of the Society is deemed to be set at a rate of twelve times the amount of the annual subscription, and thus from 1st January 2013 the payment for Life

Membership rises from £180 to £204.

For the time being Student Membership remains at £5 per annum.

Moreover, at this stage there are no plans to increase the subscription for USA members (ie, those whose subscriptions are collected by Richard Valentine on behalf of the Society).

I have contacted those members who pay their subscription by Standing Order re. issuing a new mandate to their banks. If you currently pay by Standing Order and have not heard from me already, I would be grateful if you would get in touch with me.

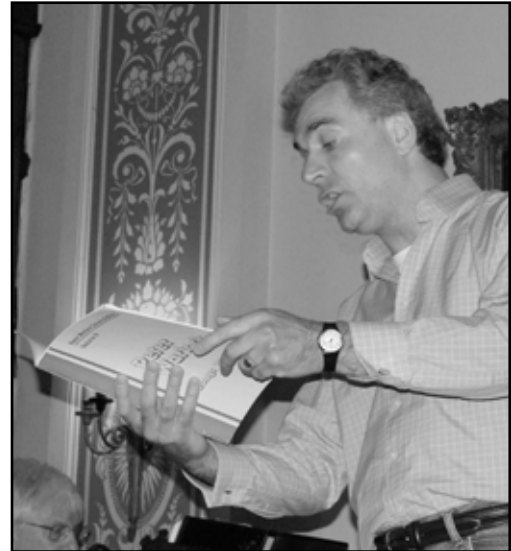
This might be a good opportunity to remind those members who pay their annual subscription by cheque that it is very straightforward to set up a yearly Standing Order with their bank. Administratively, it is advantageous to have as many members as possible paying by this means. If you are interested, please e-mail me at mmitchelljohn@aol.com or 'phone me on 01227 832871 and I will provide you with the relevant paperwork (which is very simple to complete!). ■

John Mitchell – Hon. Treasurer

Reviews (Continued)

The Post-2012 Annual General Meeting 'Sing-along-a-Warlock': Saturday 12 May, St Wilfred's Hall, Brompton Oratory.

Claire Beache describes *Old ones, new ones, loved ones, neglected ones...*



Clockwise from top left:

Patrick Mills singing *The Countryman* (which he first performed at the age of twelve) accompanied by Malcolm Rudland

Paul Martyn-West singing *After Two Years* accompanied by John Mitchell

Michael Graves introduces the *Five Short Pieces for Piano* he is about to play, which were written for him by Richard Howell, the man who introduced him to the music of Peter Warlock in 1966.

(Photos: John Mitchell and Bryn Philpott)



Following the 2012 AGM, before we departed for lunch at the nearby Bunch of Grapes, a small but select group of PWS members used this attractive and interesting (though somewhat chilly) room and its pretty, decorated piano for an unusual purpose; volunteers were sought to perform Warlock or Warlock-related music. After some initial reluctance, and much fidgeting in seats and looking at feet, at last a volunteer was found to start the proceedings. Pat Mills, accompanied by Malcolm Rudland, gave us a spirited version of *The Countryman* which, he informed us, he first sang at the age of twelve. Paul Martyn-West followed up with a song he had last sung about seven years ago: *After Two Years*, with John Mitchell at the piano. As nobody was beating a path to the green-carpeted dais, the same

performers offered us 'two for the price of one' with *The Frostbound Wood*. Despite Malcolm's plaintive appeal for lady volunteers, none was forthcoming, so he was obliged to accompany yet another male voice; this time that of Silvester Mazzarella who sang a wistful *As Ever I Saw*.

A change of mood, and of composer, came next. Michael Graves played *Five Short Pieces* for piano, written for him in 1967 by the late Richard Howell, who first introduced Michael to the music of Peter Warlock. While this couldn't be mistaken for Warlock's own music, it was possible to hear his influence in the rather bleak, mournful chords and shifting inner harmonies of some of these lovely pieces, which also incorporate elements of jazz and minimalism.



Clockwise from the top:

John Mitchell playing his own piano arrangement of E J Moeran's *Lonely Waters*.

Jennifer Barstable sang the haunting final 'off stage' verse for John Mitchell's arrangement of *Lonely Waters*.

(Photos: Bryn Philpott and John Mitchell)

After this, John Mitchell returned to the piano to play another non-Warlock piece, this time his own effective arrangement of E.J. Moeran's *Lonely Waters*. The earliest version of this work was known to Warlock, who wrote about it in a 1924 essay on Moeran. John told us that Moeran specified one of two endings, but preferred the version with the voice part, in which a verse of the Norfolk folk song is performed by 'anybody with a clear, natural manner of singing' who should be 'at the back of the orchestra or outside altogether'. Jennifer Bastable, therefore, was despatched to sit some distance away, at the other end of the room by the door, to sing a solo verse which provided a suitably desolate effect to the end of the piece.

A lighter mood was resumed with a return to Warlock, as Giles Davies gave his rendition of a sweet song written for John Goss; *Sweet and Twenty*, accompanied by Malcolm Rudland. Paul Martyn-West and John Mitchell then returned to the stage to perform *Fair and True* and *Rest, Sweet Nymphs*. Malcolm's threat to

volunteer someone resulted in a press-gang engagement as he persuaded Georgina Sherriff to duet with him in Trevor Hold's Prelude on 'Sweet and Twenty' from *A Paeon for Peter Warlock*, which ends with the last two chords of that song which introduced Malcolm to the music of Warlock. The press-ganging continued with Giles Davies being persuaded to sing *My Own Country* for the first time.

With only a few minutes left before we had to vacate the room, sociable song-books from the hire library were hastily handed out, and the assembled multitude made a decent stab, after a false start, at *Jillian of Berry*, *Fill the Cup*, *Philip* and *The Cricketers of Hambledon*. As 1.00 had arrived with nobody to throw us out, it was decided that *Maltworms* would form a suitable conclusion to the proceedings as we were about to eat. Having sung about eating little meat, we then set off to eat rather a good lunch, with lots of good music ringing in our ears. ■

Reviews (Continued)

Carey Blyton's 80th Anniversary Concert: Alison Smart (soprano) and Katherine Durran (piano)
19 May, The Warehouse, Waterloo

Malcolm Rudland.



Carey Blyton: pencil drawing by J. Waters 1991
(Courtesy Mary Blyton)

When I came from Cirencester to study at the Royal Academy of Music in 1967, my enthusiasm for Warlock had already been sparked (See my *How I came across Warlock's music* Newsletter 46, p.7), so when at the Academy I found some kindred souls had formed a Peter Warlock Society in London in 1963, I joined them. One of their first involvements I remember was the unveiling of a blue plaque in Eynsford, Kent, to Peter Warlock and E J Moeran on the cottage, next to the congregational chapel, on Saturday 3 May 1969. It was the opening event of the 'Dartford Rural Arts Council's May Festival of the Arts', of which one of the leading lights behind this event was the composer Carey Blyton. Carey not only planned the concert afterwards (my first *Curlew*), but of the unveiling, Kenneth Wright wrote in *Music Magazine* September 1969 in *Plaque-ating*

the Muse: 'It is true the blustery wind had uncovered the handsome plaque many times in the previous half-hour, but the timely intervention of the six-foot composer Carey Blyton with his stick enabled the ceremony to be carried out with proposer dignity'. In PWS Newsletter 80, p.9, John Mitchell revealed that in 1977, Carey had drafted a script for a 25-minute TV film *The Eynsford Years* with 18 short sequences, co-ordinated by a narrator, and some songs and *Capriol*. Aimed at the BBC, it was received with a mixture of enthusiasm and reservation by Herbert Chappell in 1978, but in 1979 the BBC's budget for music documentaries was halved, and the project was shelved, though John Mitchell could still arrange for any members interested to see the script. (His details are on the front page.)

Carey Blyton (1932-2002) always thought of himself as a miniaturist, as did Warlock. In fact in the author's note to the film mentioned above, he says 'This film treatment is the homage of another, lesser, song-writer who loves Warlock's music...'

The concert at *The Warehouse* SE1, on Saturday 19 May this year, celebrated what would have been Carey's 80th birthday, and

displayed his fertile adventurous musical mind with a keen sense of humour.

Although there were only three musical forces: a soprano – Alison Smart, a pianist – Katharine Durran, and a speaker – Frank Bayford, there was enough variety in the programme to display the many facets of this interesting composer, as well as revealing some music of his friends and influences.

Of these, were five songs of Warlock; Firstly, Edward Shanks's evocative setting of *The Singer* in which Alison caught the wistful transforming nature of music, there was a clear vocal line in *Sleep*, and a joyful *Pretty Ring Time*, though I didn't hear the carol *Unto us is born a son* in the accompaniment of the third verse. The other two Warlock songs were a spotless *Mockery* and a soothing *Contented Lover*.

Other song-composers represented were George Butterworth, an adaptation of *In the Highlands* by John Mitchell, three of E. J. Moeran's *Six poems of Seumas O'Sullivan*, a world premier of Sir Arnold Bax's *Welcome, Somer*, John Mitchell's *The half-moon westers low*, Frank Bayford's *Songs for Children's Dreams*, and Peter Thompson's *Dawn* (in memory of Carey Blyton). There were also *Two Folk Tunes* by Derek Foster for piano solo.

Warlock's respect and interest in the Elizabethan age was also shared by Carey Blyton, and this was revealed in the opening item of the concert, Carey's *Lachrymae – In Memoriam John Dowland* in which Alison and Katharine beautifully captured the peaceful repose of the Elizabethan age which shone through like a beacon of light in what was otherwise a programme of mainly 20th century music.

Carey Blyton's year at University College, London studying Zoology was represented with Frank Bayford reading some of Carey's poems from *Dr Shinfiddler's Musical Zoo* and Alison and Katharine performing some of Carey's *Prayers from the Ark*. From the confident cock, to the placid goldfish and the soaring lark, these are intensely evocative settings, and having seen the score of all seven, I'm sorry we only heard four.

However, Carey's music can also have great depth, as the evocative silence Alison created after his *Dirge for St Patrick's Night* (Op 110. Feb 2000), a setting by Elsa Corbluth, about the death of her 18-year-old daughter in a fire in a women's hostel in Kilburn, London in 1980.

The only genre missing from this concert was Carey's film music, for it was extensive, and in 1972 the Guildhall School appointed him Visiting Professor of Composition for Film, Television and Radio.

However, the concert displayed much of Carey's playfulness, pastiche and humour. Carey once told of a radio programme on his author aunt, Enid, which was entitled *A Childlike Person*. Carey said that would be a good description for himself too. In fact it was easy to find playfulness in much of Carey's music. I learnt of the



Katherine Durran (left) and Alison Smart
(Photo: John Mitchell)

genesis of his 'money-spinning' nonsense song *Bananas in Pyjamas*, sadly not performed at the concert. It was written in 1970 on a car journey to calm his four-year-old son Matthew down. It did calm Matthew, was copied down that night, and published in a volume with other 'funny' songs in 1972. The song was later taken up by the Australian Broadcasting Corporation in their *Playschool* programmes and by 1998 had earned them \$75 million at retail, with merchandise such as sweatshirts, toys, and bananas wearing blue and white striped pyjamas!

Carey once said he was fascinated by the music of Poulenc, whom he regarded not as the 'buffoon of modern music' as some think, but as a very, very clever, very witty composer with a fluent ability to ring the changes in his style. Carey also once said that pastiche plays an important role in his music, and I noticed this in his piano solos *Park Lane Stroll* and *A Ghost from the past*, and in his *Indigo Blues* unashamed send-up of Gilbert and Sullivan.

To capitalise on Carey's playfulness, the concert finished in a peak of humour with a billed encore *The Flea* Op. 100½ (1992), one of 20 composers' settings of the alleged shortest poem in the English language, written in 1993 for the retirement of Elizabeth Yeoman's 26 years as General Secretary of the Composers' Guild of Great Britain. I feel sure this must have been the funniest of them. ■

Reviews (Continued)

English String Serenades for The Diamond Jubilee: Trafalgar Sinfonia

4 June 2012, Kings Place

Bryn Philpott.



The Trafalgar Sinfonia
(Photo courtesy of the Trafalgar Sinfonia)

It will not have gone unnoticed that it was the Queen's Diamond Jubilee in 2012 and this was celebrated musically, in somewhat flamboyant manner, by the London Philharmonic and the Academy of Ancient Music among others floating on barges along the River Thames during the Royal Pageant. However, it was also commemorated perhaps in a more intimate and yet highly appropriate setting with an evening of music from these Isles.

It was at Hall One, Kings Place that the Trafalgar Sinfonia (formerly the New London Soloists), performed a programme of some of the shorter gems from the English string repertoire and the collective concert title *English String Serenades* was used here in its widest sense. The London based Trafalgar Sinfonia, who often perform at *St Martin in the Fields*, were conducted here by Ivor Setterfield, their founder and Music Director. Setterfield is also known for his television appearances such as the Channel 5 documentary *The Singing Estate* and as a mentor on the BBC 2 series *Maestro*.

The programme started appropriately with the *Prelude for String Orchestra* by Gerald Finzi. Though an early work, it was not published until after his death and had been salvaged from a projected larger work. This hauntingly reflective piece gently introduced the evenings programme.

We were then given a rare performance of Hubert Parry's *An English Suite*. This work is a collection of six unrelated pieces that were compiled and published

after the composer's death by his amanuensis, Dr Emily Draymond. The work, as the name would suggest, is positively English in character. The opening prelude, a lively folk dance, was a real delight to hear.

William Walton composed music for many films, but he apparently found writing the score for the film version of *Henry V* quite difficult, due to it being written in advance of the film itself. However he managed to produce a highly expressive film score that Laurence Olivier said 'actually made the film'. The orchestra played here two pieces from the suite, *Passacaglia – The Death of Falstaff* and *Touch Her Soft Lips and Part*: the latter was given a particularly touching performance.

The first half of the programme was concluded with Britten's *Simple Symphony*, a work based almost entirely on material from his childhood. The amusing movement titles 'Boisterous Bourree', 'Playful Pizzicato', 'Sentimental Saraband' and 'Frolicsome Finale' clearly define the character of this most tunefully youthful work which was given a truly exuberant performance.

After the interval we were given a further work by Finzi, the *Romance for String Orchestra*, a piece that survives from another abandoned work, in this case a String Serenade. This is perhaps a reflection of Finzi's self critical nature with his early ventures in orchestral writing. The piece starts with a contemplative introduction that gives way to a romantic, lyrical central theme. The works ending reiterates the opening introspective theme with a hint of melancholy.



Ivor Setterfield

(Photos courtesy of the Trafalgar Sinfonia)

No such programme would be complete without the inclusion of a work by Edward Elgar. Here, the Trafalgar Sinfonia gave a wonderfully fluent reading of Elgar's *Serenade for strings*, a personal favourite of mine from his early works. The first movement clearly foreshadows his later style. This was coupled with the short and quietly moving *Elegy*. This is thought, but never acknowledged, to have been written as a tribute after the death of his close friend, August Jaeger, in 1909. Jaeger was more famously the subject of Elgar's wonderful 'Nimrod' from the *Enigma variations*.

By way of a significant contrast, between these two Elgar works, came the turn of Peter Warlock's *Capriol*, a suite based on dance tunes from Arbeau's *Ochésographie*. In the 'Basse Danse', the orchestra was lively and yet authoritative and this set the whole tone of the performance. The 'Pavane' was taken at a stately pace, whilst the 'Tordion' was given a delicate reading particularly in the pizzicato passages as the notes faded away to silence. The 'Bransles' propelled us forward energetically, in a way that brought to my mind a steam locomotive approaching full speed, and which contrasted with a gracefully sublime 'Pieds en l'air'. Finally 'Mattachins', with its very modern, dissonant rhythmic harmonies, convincingly drove the work to a riotous and breathtaking conclusion. All in all, it seemed to me to be a highly satisfactory performance that somehow stood out within the programme.

The final work in the programme was also based upon renaissance dance tunes. This was Holst's *St Paul's Suite*, a work he wrote in gratitude to St Pauls Girls School, who built a soundproof studio for him whilst he was a teacher there. The work is in four movements and much of the work is either borrowed from earlier pieces or indeed was later re-used in other works. The lively finale is an arrangement from his *Second suite for Military Band* which is an interweaving of melodies from *Greensleeves* and the *Dargason renaissance dance*. Ivor Setterfield seemed barely able resist the urge to dance a jig on the podium, whilst conducting. The audience left the hall in excellent spirits.

It is a shame to reflect that this relatively small hall was less than half full, which may, in part, have been the result of the extended bank holiday. It was none the less a most enjoyable concert that provided an opportunity to hear some wonderful, if sometimes neglected music, by some of the great composers of our own country. These works surely deserve to be heard more often.

The Trafalgar Sinfonia delivered convincing performances that moved, excited and delighted in equal measure. Setterfield's enthusiasm for the music was obvious throughout. ■

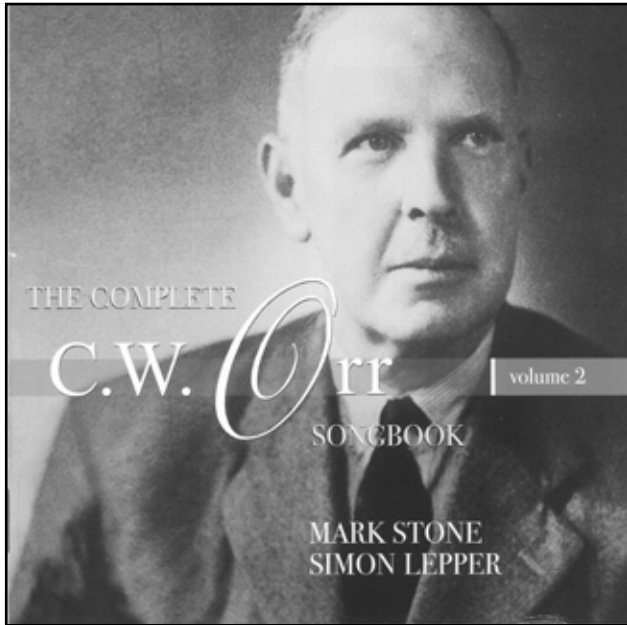
The Trafalgar Sinfonia has recently recorded a selection of works from this programme in a CD entitled English String Serenades, which also includes Capriol. Further details can be found at www.ivorsetterfield.com.

Reviews (Continued)

The Complete C.W. Orr Songbook Volume 2 – Stone Records

Mark Stone (baritone); Simon Lepper (piano)

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



Having given a very warm reception to the first CD of C.W. Orr songs in our previous Newsletter (pages 34-38), it is pleasing to announce that Volume 2 has followed on so promptly. Once again the artists are Mark Stone (baritone), and Simon Lepper (piano), and the focus in this album is on Orr's later work.

It was mentioned previously that Orr was a man of private means, and never had to work out of necessity. However, there was a time when he had a 'day job', and it is relevant here as it coincided with a period of about a decade or so when he had a complete break from composition. The 1920s saw 20 songs from his pen, but after his marriage to Helen Tomblin in 1930 and settling at Painswick in the Cotswolds, his already slow rate of producing songs started to tail off. It was the advent of World War II that seemingly caused his composing to grind to a complete halt. With the outbreak of war Orr volunteered locally in the Air Raid Precautions service, and later worked as a civil servant in Whitehall at the Crown Office Shipping Department, where he was involved in checking invoices, etc.. With the cessation of hostilities, he returned to Painswick, and for four years he ran a bookshop in Stroud. When he retired in 1950, he returned to song writing again, with a brief 'Indian Summer' of a mere six songs composed between 1952 and 1957. After that there was nothing, a factor here being



A slightly windswept Helen and Wilfred Orr photographed on the Malvern Hills in the mid-1930s.

the onset of impaired hearing that marred Orr's enjoyment of music during his twilight years.

The songs in Volume 1 of the 'Complete Orr' are largely those written up to, and including, the year 1931, whereas the present Volume 2 includes roughly everything written afterwards. There

are two exceptions: Orr's very first song, *Plucking the Rushes* [1921] is here, plus the compilation album, *Five songs from 'A Shropshire Lad'*. The latter Orr had written in the 1920s and they were published at the time by OUP as single songs. However, in the 1950s Orr revised them all and got OUP to reissue them in an album in 1959, and hence the rationale of including these versions of the songs in Volume 2.

The CD begins with these five songs, two of which are probably amongst his best. The first of these two is *With rue my heart is laden* and I cannot do better here than quote Warlock's praise of the song:

"With rue" is one of the loveliest songs any English composer has written – it is perfectly beautiful, especially the last line – the emotion of "where roses fade" could not be more completely realised or more perfectly expressed. I congratulate you very heartily indeed.¹

The other is *Is my team ploughing?* – a Housman poem already set so memorably by both Vaughan Williams (in *On Wenlock Edge*) and George Butterworth. Warlock, in an earlier letter,² was clearly less impressed:

"The melody of the ghost's remarks in "Is my team ploughing" is too reminiscent of Vaughan Williams' setting (...) he has also accompanied the young man's answers by repeated chords in triplets which robs your setting (...) of individuality.

This was in 1922, but by the time the song was first published five years later Orr had obviously taken on board Warlock's comments, for the triplets have vanished, and if the vocal line shadows the Vaughan Williams setting it is only in the very vaguest way. The song as we know it now is one of Orr's best, and certainly one of the highlights on this CD, where Stone and Lepper give a compelling performance. This is what the late Trevor Hold had to say of the song:

'Is my team ploughing?' is one of Orr's finest achievements. (...) Orr's interpretation reaches the heart of Housman's intentions best of all, avoiding on the one hand the hysteria of Vaughan Williams, and on the other the elegiac melancholy of Butterworth.³

In this group of five there are also *Oh, when I was in love with you*, which has much of the jauntiness of the Vaughan Williams setting, but with a more contemplative ending, the more intricate *On your midnight pallet lying* (which looks forward to the style of his later work), and *This time of year*. On a personal note, this last song was my introduction to C.W. Orr's music some 45 years ago; its simplicity of vocal line and harmony much appealed to me at the time, although when I quizzed the composer later on what he thought was his weakest song, my chagrin can be imagined when he named this one!

Next on the disc is *Plucking the Rushes*: Orr's earliest song, and an impressive entry into the English Song genre. A setting of one of Arthur Waley's translations from the Chinese, the opening bare fifths on the piano establish the oriental mood, complemented by the vocal line having pleasing pentatonic touches to it. The lyric describes a couple in a boat, supposedly there on the water to pick rushes, though by nightfall they have little to show for it through having frittered away the day in hanky panky-ing! As the point of the poem dawns of the listener, Orr concludes wittily with an ascending and accelerating pianissimo few bars on the piano (incidentally, this must be one of Orr's most demanding accompaniments to play well, but Simon Lepper makes light work of it here; it is no wonder for this reason alone that the song has never made it into the mainstream of the genre). Intriguingly, the song is dedicated 'To

Grusha' and as far as I know no one has ever identified the dedicatee – with a name like that one imagines she may have been a somewhat formidable girlfriend of Orr's at the time!

Bahnhofstrasse

JAMES JOYCE C.W. ORR

Lento mesto 3

Voice

The eyes that mock me sigh the way

Piano

mf sempre sostenuto

3

Where - to I pass at eve of day,

simile

The opening bars of C.W. Orr's *Bahnhofstrasse* [reproduced with acknowledgment to Oxford University Press].

In 1959 Orr also assembled another album of four songs for OUP to publish and in this instance there was no connecting theme or poet. The first song here is what was originally Orr's 1932 contribution to *The Joyce Book*. Entitled *Bahnhofstrasse* (a reference to Zurich's Station Road, where James Joyce was first afflicted with glaucoma, and the start of his eye problems), this is one of the composer's most memorable⁴ and evocative songs. The vocal line, which is completely diatonic in G major, but with a flattened seventh, has a decided folkly feel to it, and it is cleverly offset in the piano part by a persistent tonic pedal octave in the right hand, reiterated on all of the quaver off-beats, against regularly changing chordal harmonies.

The other three songs in the set are from Orr's 'late period', being written between 1954 and 1957, and this is accordingly probably a good point at which to reflect on whether the composer had progressed or matured with the passage of time. Trevor Hold⁵ believed Orr's

song-writing technique had evolved hardly at all during three and a half decades, and whilst this may be so, in the opinion of the present writer there is also less individuality in these last songs which, regrettably, does somewhat detract from their other merits. Although beautifully crafted (especially the idiomatic piano accompaniments) and doubtless a joy to perform, they often do not possess the vital twin attributes of a memorable melody that sticks in the mind, and a strong sense of unique identity (which, taking Warlock as an exemplar, makes each of his songs so completely different from the others). Orr's last song – a setting of Robert Bridges' *Since thou, O fondest and truest* – is typical in these respects. A lovely song in a late Romantic style, and unlike so much of the Housman that Orr set, the lyric here is very upbeat, and the composer responds appropriately with a setting that conveys both strength and warmth. It gets a powerful and committed rendering here, and yet....: the song does not quite achieve that image of memorable individuality that persists in the aural imagination of the listener as it might have done with some of the composer's best and earlier work (such as *The Carpenter's Son*; *Along the field*; *Tryste Noel*; *Is my team ploughing?* and *Bahnhofstrasse*). Much the same might be said of the remaining crop of last songs, with perhaps one of the best being *Whilst Summer On is Stealing* [to words from the Latin, translated by Helen Waddell]. Here the vocal line is 'tune-ier' (to borrow PW's word from the Preface to his *Two Cod-Pieces!*), and with a delightfully flowing piano part in semiquavers, there is feeling of a return to the world of *The Lent Lily* written 26 years earlier.

The five songs that Orr wrote in the mid to late 1930s are a bit of a mixed bag. All are settings of Housman, and they include what the composer once declared to be his personal favourite: *The Lads in their hundreds*. This song is full of character, and can well stand comparison with Butterworth's classic setting. Although the performance is quite convincing on this recording, it is just a bit too slow to capture Orr's intentions completely. The score is marked *Allegretto*, with dotted crotchet = 68, whilst the tempo of Stone and Lepper's rendering feels more like *Moderato*, with the dotted crotchet panning out in the region of 52. I know Orr preferred the faster

speed as specified because that is how he played the accompaniment through to me when I first visited him in 1971. The other top-notch item from this grouping is *The Isle of Portland* from 1938. This superb song catches the essence of the poem completely, with the gently rocking rhythm in the piano part mirroring the opening line's 'The star-filled seas are smooth tonight' to perfection. As Trevor Hold observes, the piano writing is both elegant and sonorous, complemented by a vocal line that has some deftly effective enharmonic twists to it. Again, I cannot resist quoting Hold's summary of the song here:

'Lyrical, compact, completely in tune with the text, and, in spite of subtleties of technique, simple, direct and unpretentious, this is Orr at his best.'⁶

In the review of Volume 1, I referred to the five C.W. Orr "extras"; four of them were on that first CD, but the remaining one is included here. It is bemusingly dubbed *1887*, this being the title of the first poem (and one of the lesser-known) from Housman's *A Shropshire Lad*. The year is that of Queen Victoria's Golden Jubilee, and what Mark Stone has done here is to make an arrangement of Orr's 1937 *Cotswold Hill-Tune* (originally for string orchestra) for voice and piano, utilising a Housman poem that best fitted the music in terms of sentiment, scansion and duration. A similar thing had been attempted with Orr's *Midsummer Dance*, where I had reservations about its degree of success, but with the *Cotswold Hill-Tune* the results are unexpectedly good and effective. Fortunately, much is on the arranger's side here, in that, as Orr's title proclaims, the work is virtually pure tune from start to finish, with no distracting counterpoint and passage-work to contend with. The selected text has an episode of Housmanian 'darkness' in the middle quatrains, and luckily this coincides with a point in the score where it gets more chromatic and remote. Stone, in his adaptation, doesn't follow the Orr tune religiously, but he does so sufficiently to give a good account of it. The masterstroke occurs at the end: Orr's music suddenly broadens out into the glowing final bars, and this is matched in the text by 'And God will save the Queen', which the singer delivers with apt *grandioso*!



C.W. Orr at his home in Painswick, May 1971; note the photo of Orr's idol, Hugo Wolf, at the top. (Photo: John Mitchell)

The CD ends with a group (they were published together) of the other three Housman settings from the mid to late 1930s. The first two - *Into my heart an air that kills* and *Westward on the high-hilled plains* - in my view suffer from the same drawbacks as his last songs, and are thus not in the first league of Orr's Housman settings, despite being well performed here. The last of the three, *Oh see how thick the goldcup flowers*, is more promising, and probably a good one with which to conclude the disc. In this song Orr almost indulges in a mild romp, and the piece certainly has both verve and vigour, as well as melodic charm and harmonic richness. Unfortunately, in the third verse, where the text, revealing the growing deceitfulness and craftiness of the young man, might suggest a clouding of the harmony, Orr opts for a complete change of key, time signature and pace, which rather gives the impression of launching into a new song. However, the romp returns for the final verse, with Orr finishing off with a sparkling flourish on the piano after the girl has told the young man, quite rightly, to 'get lost'!

To sum up: another recommended album, and if not packed with quite so many Orr goodies as Volume 1, there is still much that will please and delight here. Once again Mark Stone and Simon Lepper present the songs very persuasively, and the only small criticism I would record would be a similar one to that in my previous reviews, ie, an impression on these ears of occasional wavery intonation, more noticeable in some of Orr's more tricky chromatic inflections of the vocal line. As always with Stone Records CDs, the accompanying booklet is exemplary in setting down for each song some appropriate background, along with the text of the lyric. Mark Stone has done the composer an enormous service with these two discs. The singer Sydney Northcote wrote of Orr in 1966: 'It is high time for him to receive the responsive recognition due to his sensitive genius.'⁷ Now that we have these two pioneering albums, maybe things are about to change! ■

Notes

- 1 Letter from Warlock, at 113 Cheyne Walk, London, SW10, to C.W. Orr [undated, but written around Christmas time 1924].
- 2 from Cefn Bryntalch, dated 4th June 1922.
- 3 Trevor Hold: *Parry to Finzi: Twenty English Song-Composers* [Boydell Press, Woodbridge, 2002], page 322.
- 4 The Orr song to take to that famed Desert Island, as Trevor Hold would have it! (op.cit., page 327).
- 5 Op. cit., page 316.
- 6 Op. cit., page 319
- 7 Sydney Northcote: *Byrd to Britten - A Survey of English Song* [London, John Baker, 1966], page 110.

Acknowledgments:

The Estate of the Late Trevor Hold is acknowledged for the quotations from his book, *Parry to Finzi: Twenty English Song-Composers*. Oxford University Press is also gratefully acknowledged for the extract from C.W. Orr's song, *Bahnhofstrasse*, reproduced here.

The Complete C.W.Orr Songbook Volume 2 can be obtained via the Stone Records website: www.stonerecords.co.uk.

The CD is priced at £13, 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

Reviews (Continued)

Em Marshall: *Music in the Landscape* ISBN-10: 0709084684

Giles Davies reviews this sumptuously presented book, which explores the influence of places and landscapes on our finest composers.



Em Marshall
(Photo: Carli Adby)

‘So I’ll go down to some lonely waters
Go down where no-one they shall me find.
Where the pretty small birds do change their voices
And every moment blow blustering wild.’

(Lonely Waters)

A labour of love for over four years, Em Marshall’s superbly presented new book *Music in the Landscape* features over forty British composers and many sumptuous colour illustrations. Taking as it’s aesthetic starting point the inspiration of places and landscapes on our finest composers, Em Marshall makes a convincing case throughout for exploring the pictorial background to so many well-known and lesser-known works. (We are quite rightly reminded that Mendelssohn, Sibelius and Debussy were each influenced by the English Coastline.)

It is no surprise then, that the British composers

who penned epic tone poems and symphonies, receive most attention. However, it is truly heartening to see composers who still deserve to be better appreciated, such as Bantock, Ireland, Gurney, Bax and Moeran, each receiving a lengthy chapter.

Marshall excels at balancing biographical information on each composer, whilst remaining true to her aim of focusing on the countryside and landscapes that sparked musical imaginations. In her own preface, Marshall clarifies her standpoint well.

‘Above all, ours is a music of the people – united through a common landscape; for although Britain is large enough to present wonderful variation, from mountains to plains, it is also small enough to have a strong sense of geographical identity’.

She argues her points effectively, rejecting criticisms of English Music being ‘excessively pastoral’, stressing the dramatic qualities of works such as Vaughan Williams’s *Pastoral Symphony*, Holst’s *Egdon Heath*, Moeran’s *Lonely Waters* and Bantock’s *Celtic Symphony*.

Aside from much splendid landscape photography in the book, many quirky photos of composers abound. Elgar with his bicycle in a bowler hat (p.29), and with three dogs (p.45), Holbrooke in a thoughtful portrait (p.52), Bantock in his deckchair (p.57), Vaughan Williams in military uniform (p.83), haymaking (p.91) and strolling in the woodland (p.93).

Hamilton Harty looks particularly dapper in a three piece suit (p.133), and Sir Arthur Bliss is pointing his finger at us (p.271)! The young Britten has his tennis racket with him, alongside his teacher Bridge (p.269). Rutland and Kathleen Boughton appear with Aphrodite the goat (p.271), although cattle and other animals feature rarely in the landscape photographs, aside from occasional sheep.

Marshall begins some chapters with apt poetical quotes (Bax on p.152), and *Lonely Waters* (p.198), connecting literary contemplations alongside the extra-musical.

Warlock has two pages (p.272-273 respectively), with a colour plate of the Eynsford House. The writer stresses the importance of local folksong and environment, singling out the Irish inspired *Celtic Triad*, *Folksong Preludes*, *The Curlew*, *Yarmouth Fair* (Norfolk), and



Left: Sir Granville Bantock (Courtesy of the Bantock Estate) and Edward Elgar with his dogs (Courtesy of The Elgar Birthplace Museum – www.elgarmuseum.org)

Johnny wi' the tye (Scottish Lowlands). The photo of Warlock and Moeran at *The Five Bells*, can be found in the Moeran chapter (p.205). (The author recently assured me, however, that if the book goes to a second edition, Warlock will receive a full chapter to himself!) Warlock is quoted on Moeran's folk song collecting around the country, remarking that his friend had amassed some 150 tunes by 1926, classifying them by the county from which they originated. Moeran's life came to a strange end, when he was blown off the stone pier at Kenmare in Ireland during a storm, and drowned.

Delians may be a trifle miffed that their hero only receives a couple of pages of text, but the author does make it abundantly clear that he spent most of his life outside the UK. Opinion seems divided even today in musical circles, as to whether his music is English or European in style, despite his roots in Yorkshire. However, his inspirations in terms of place and landscape focused on the Orange Groves of America and close-harmony singing, the night life of Paris, the mountains of Norway, and also Grez-sur-Loing, his French home with Jelka. At any rate, his life and music have been covered broadly elsewhere, and there is always Dr Barry Smith's illuminating publication of the letters between Warlock and Delius for reference, a must read for any British music enthusiast.

Vaughan Williams has the meatiest chapter all

round, Marshall showing her admiration for the composer who, like Elgar, enjoyed cycling and strolling plains and woodland for ideas and inspiration. Elgar's friendship with Bax was one of exchanging ideas and long countryside rambles, whereas in London Vaughan Williams's 'Kensington Tea-Shop set' included Ireland, Dunhill, Coleridge-Taylor and Holst. Marshall is to be applauded for pointing out the weary criticisms levied at English Romanticism and Folkloric musical roots; 'It is worth noting that folk-music was then (and has, to some extent, remained) disdained and scorned, if not exactly despised. British composers of the early twentieth century drew upon it a great deal, yet have often been dismissed ; their music reviled as 'rustic' and 'primitive' on account of it's influence.' Marshall also reminds us that the very opposite, in fact, has been true for foreign composers such as Janacek, Tchaikovsky, Stravinsky and Bartok, who 'are actually lauded for the inclusion or incorporation of native folk-tunes in their works.'

Holst became great friends with Vaughan Williams, both composers becoming avid collectors of folk melodies alongside Cecil Sharp. Although famous for *The Planets* suite and the Opera *Savitri*, there have been few musical odes to London (with the exception of Vaughan Williams's *London Symphony*) as effective as Holst's short Symphonic tone poem *Hammersmith*.



R Vaughan Williams in the forest (*Photograph by Gilmour Jenkins, courtesy of the Vaughan Williams Charitable Trust*) and Tintagel (*Photo: Em Marshall*)

(In 1870 it was possible to travel by rail from Moorgate to Hammersmith, by the time Holst penned his work in 1930, Hammersmith was connected to the Piccadilly and District tube lines.) Much like the librettist of the Savoy Operas, W.S. Gilbert, Holst loved ambling by the Thames, drawn by the solitude of its banks away from the bustle of the City.

Sullivan, famous for his Operettas with Gilbert, made his name in England after returning from Leipzig, with his music for *The Tempest* and *Irish Symphony in E flat* (both performed at the Crystal Palace in Upper Norwood, in 1862 and 1866.) Aside from the Gilbert and Sullivan Operettas, the countryside features in *Kenilworth*, *Ivanhoe* and *Haddon Hall*. Within the Savoy Operettas, the local colour of the village and seashore is crucial to *The Sorcerer*, *Ruddigore* and *The Pirates of Penzance*, where as in *Iolanthe* the pastoral ideal of Arcadia is starkly contrasted with the world of Parliament in London by the Thames.

Sir Arnold Bax, composer of seven epic symphonies (each with an individual dedication) also receives a weighty chapter, complete with some ravishingly eye catching vistas of Ireland. Another composer who loved

cycling, for Bax it was to be the Wicklow Mountains, not far from Dublin, Connemara and Glencolumbkille which stirred his mind. Perhaps it is Bax who puts most succinctly into words his passion for landscape and its inspiration to him:

‘All day long I bathe in the magical lights: topaz, emerald, beryl, sapphire and turquoise that are poured like a flood over Eire’s heart, and already the pilgrim voices of wind and sea have written out to their bidding. There are days when earth and sea and sky are wedded in a threefold marriage in an infinite Cathedral of blue ether. One may hardly tell where one begins and the other ends and one’s heart floats in a palpitating glory on and into deeper and deeper depths of colour, which at last seemingly must burn into heaven and the presence of God.’

Although it was Cornwall which inspired his most enduring tone poem *Tintagel*, there is more beneath the surface as this was the period of his tempestuous liaison with Harriet Cohen, which somewhat wrecked his marriage. He had visited Warlock and Moeran in Eynsford in 1925, for what we can only assume was revelry and bad behaviour!

Perhaps most extraordinary, is that of all British composers Bantock's symphonies are heard so rarely today. These works are exceptional and finely crafted, vivid in pictorialism and powerfully atmospheric. Along with Bax he had a great love of Scotland and the Scottish landscapes, though his musical style makes arguably fewer demands on the listener than Bax. Perhaps the simple fact this his glorious fourth symphony *The Celtic* sees so few performances, is due to the fact six harps are needed for its twenty minutes duration! Surely though, at least the sweeping *Hebridean Symphony* deserves a few outings at the BBC Proms, as do the second and third symphonies *The Pagan Symphony* and *The Cyprian Goddess*.



The sea crossing to Jersey provided the inspiration for Ireland's song *Sea Fever*. (Photo: Giles Davies)

However, I was delighted to see a few years ago that there is a Sir Granville Bantock room at the new location of Trinity College of Music in Greenwich, so there's still hope new generations will discover this neglected genius of a composer. As Chairman of the Bantock Society, Marshall is obviously keen to champion this composer, as the time to take his work seriously is long overdue.

Rutland Boughton, scarcely remembered now, achieved one of the longest runs of any English Opera with his *The Immortal Hour* at the Regent Theatre, London. He also composed much fine music including ballets, incidental Music for plays and 'Arthurian' music dramas. There is a Warlockian connection here, as *Faery Song* from Boughton's Opera was in the repertoire of singer John Goss. (See the *Gossiana Odyssey*, Newsletter 86.) For John Ireland, Jersey in the Channel Islands was to inspire both his notable *The Forgotten Rite* and *The Island Spell*, and even his most famous song *Sea Fever* had been inspired by the sea crossing from England to Jersey in 1913. Ireland is quoted as having remarked; 'One felt so intensely, painfully, in fact, the indescribable beauty of the light, the sea, and the distant other islands. At that time, one felt that the very thinnest of material veils separated

one from the actual Reality behind all this smiling beauty'. Of the British composers whose reputations have largely survived through their songs and vocal works, it is Finzi, Gurney and Britten who feature most prominently.

In concluding, Em Marshall's truly enjoyable hardback tome deserves to grace every musician and music lover's shelves, perhaps spending a good deal of time dwelling on the coffee table. I shall be returning to this lovely book often, as it combines a wealth of information, eloquent writing and last but not least by any means, a stunning collection both of landscape and historical images all printed to a very high level indeed. Excellent prefaces by actor Jeremy Irons and Jonathan Dimbleby (the latter reminding us of the campaign to protect rural England), reinforce the book's pedigree. The launch last autumn was well timed alongside an English Music Festival concert at St Paul's, Covent Garden. Let's hope we have more from this author before too long. ■

Em Marshall-Luck is the founder-director of the English Music Festival and Chairman of the Vaughan-Williams and Granville Bantock Societies.

Select Discography (In no order of preference)

Giles Davies strongly recommends the following recordings to accompany Em Marshall-Luck's book *Music in the Landscape*:

Orchestral – Symphonies and Concertos

Bax	The Symphonies: BBC Philharmonic, Vernon Handley (<i>Chandos</i>)
Bantock	Orchestral Music: RPO, Vernon Handley (<i>Hyperion</i>)
Vaughan Williams	The Symphonies: Royal Liverpool Philharmonic Choir and Orchestra, LPO, Vernon Handley (EMI)
Vaughan Williams	Symphony 2 (<i>London</i>) Original 1913 version: LSO, Richard Hickox (<i>Chandos</i>)
Vaughan Williams	Symphonies 8 and 9: London Philharmonic Orchestra, Sir Bernard Haitink (EMI)
E J Moeran	Symphony in G minor, <i>Rhapsody for Piano and Orchestra</i> : Fingerhut, Ulster Orchestra, Vernon Handley (<i>Chandos</i>)
E J Moeran	Violin and Cello Concertos, <i>Lonely Waters</i> : Morkovitch, Wallfisch, Ulster Orchestra Bournemouth Sinfonietta, Vernon Handley, Norman Del Mar (<i>Chandos</i>)
John Ireland	Piano Concerto, <i>Legend</i> , First Rhapsody, <i>A Sea Idyll</i> – etc.: Lenehan, RLPO, John Wilson (<i>Naxos</i>)
Gustav Holst	<i>Egdon Heath</i> , <i>Hammersmith</i> , <i>Somerset Rhapsody</i> : LSO, Richard Hickox (<i>Chandos</i>)
Gustav Holst	<i>The Planets</i> / Grainger – <i>The Warriors</i> : Philharmonia Orchestra, Sir John Eliot Gardiner (<i>Deutsche Gramophon</i>)
Gustav Holst	<i>The Planets</i> , Vaughan Williams – Symphony No. 4: LSO, Gustav Holst, BBC SO, Ralph Vaughan Williams. (<i>Naxos Historical</i>)
Edward Elgar	Symphony 2: BBC Symphony Orchestra, Sir Andrew Davis (<i>Teldec</i>)
Edward Elgar	Concertos for Cello and Violin: BBC Symphony Orchestra, Casals, Sir Adrian Boult, Sammons, Queen's Hall Orchestra, Sir Henry Wood (<i>Avid Historical</i>)
Sullivan	<i>Irish Symphony</i> , <i>Cello Concerto</i> , <i>Overture di Ballo</i> : Webber, LSO, Sir Charles Groves (EMI)

Chamber

Coleridge-Taylor	<i>Clarinet Quintet</i> , <i>Piano Quintet</i> , <i>Ballade</i> : Hosford, Brown, Nash Ensemble (<i>Hyperion</i>)
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Warlock	Collected 78rpm recordings 1925-51 (John Bishop Collection) <i>The Curlew</i> , <i>Capriol Suite</i> , Songs: (<i>Divine Art Historic Sound</i>)
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Vocal – Opera, Choral and Song

German	<i>Tom Jones</i> (Operetta): Staykov, Morrison, Shipp, Maxwell, Keeble, National Festival Orchestra and Chorus, David Russell Hulme (<i>Naxos</i>)
Grainger	<i>Londonderry Air</i> (Choral and Folksongs): Monteverdi Choir, Sir John Eliot Gardiner (Philips)
Delius	<i>A Mass of Life</i> : Watson, Wyn-Rogers, Kennedy, Opie, Bach Choir, BSO, David Hill (<i>Naxos</i>)
Delius	<i>Fennimore and Gerda</i> (Opera): Stene, Coleman-Wright, Danish Radio Orchestra and Chorus, Richard Hickox (<i>Chandos</i>)
Vaughan Williams	<i>Five Mystical Songs</i> , <i>On Wenlock Edge</i> : Keenlyside, Rolfe Johnson, Graham Johnson (<i>Naxos</i>)
Various	<i>A Shropshire Lad</i> – Song settings of Housman by Ireland, Moeran, Orr, Butterworth, Berkeley: Rolfe Johnson, Graham Johnson, Alan Bates [narrator] (<i>Hyperion</i>)
Britten	<i>Songs and Proverbs of William Blake</i> , <i>Tit for Tat</i> , Songs: Finley, Drake (<i>Hyperion</i>)
Britten	<i>Albert Herring</i> (Opera): Fisher, Cantelo, Pears, Brannigan, Benjamin Britten (<i>Decca</i>)
Britten	<i>Turn of the Screw</i> (Opera): Langridge, Lott, Hulse, Cannan, Aldeburgh Festival Orchestra, Steuart Bedford (<i>Naxos</i>)
Britten	<i>Curlew River</i> (Church Parable): Langridge, Allen, Keenlyside, Saks, Academy of St Martin in the Fields Chamber Ensemble, Sir Neville Marriner. (<i>Philips</i>)

Early Vocal – Baroque

Purcell	<i>The Fairy Queen</i> : Sampson, Keith, Carwood, Bundy. New English Voices, Accademia Bizantina, Ottavio Dantone. (<i>Brilliant Classics</i>)
Purcell	<i>Dido and Aeneas</i> . Connolly, Finley, Crowe, Bardon. OAE, Choir of the Enlightenment, Elizabeth Kenny and Steven Devine. (<i>Chandos</i>) ■

Reviews (Continued)

The Peter Warlock Society Jaunt to the *Fox Inn*

On Saturday 11 August a band of Warlockians travelled to the *Fox Inn* by steam train on the *Watercress Line*. **Michael Graves** and **John Mitchell** captured some images of this very pleasant day out. Many thanks go to Bryn Philpott for organising the event. Let's hope there will be more jaunts soon.



Above: Jaunt organiser Bryn Philpott.

As for the rest of the photographs – 'there's no need of words!'



Forthcoming Events

Concerts

Tuesday 23 October 2012

1.10pm Windsor Parish Church SL4 1LT

The Royal Academy of Music Song Circle with:

Rosalind Coad (soprano); Richard Dowling (tenor); Gareth John (baritone).

A programme of Warlock songs

The wind from the west
A lake and a fairy boat
Music, when soft voices die
Everlasting voices
To the memory of a great singer
Lilligay: Five songs
The Curlew
The Singer
Sleep
The first mercy
Chanson du jour noel
Captain Stratton's Fancy
Mr Belloc's Fancy

More details available from 01753 868723

Thursday 25 October

6pm Outside Malvern Court, adjacent to South Kensington tube station, London SW7 3HU

The unveiling of the inscription plate for the Bartók statue by David Mellor

Saturday 27 October 2012

7.30pm Wigmore Hall

Dreamers of Dreams series of concerts

The Nash Ensemble with:

John Mark Ainsley (tenor); Marianne Thorsen (violin); Ian Brown (piano)

Benjamin Britten	<i>Three Divertimenti for SQ</i>
Frank Bridge	<i>Romanze, Cradle Song and Serenade for violin and piano</i>
Peter Warlock	<i>Songs for tenor and SQ</i>
Edward Elgar	<i>La Capricieuse, Canto popolare Sospiri for violin and piano</i>
Vaughan-Williams	<i>On Wenlock Edge</i> (Housman) for tenor, SQ and piano

Tickets: £15 £20 £25 £30 from the Wigmore Box Office: 020 7935 2141 or www.wigmore-hall.org.uk

Tuesday 30 October 2012

7.30pm The David Josefowitz Recital Hall, Royal Academy of Music, Marylebone Road London NW1 5HT

Peter Warlock 118th Birthday Concert

The Royal Academy Song Circle will be performing a programme of Warlock's music including *The Curlew*.

See back page for full details

Thursday 15 November 2012

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

A Short While for Dreaming

Professional vocal ensemble Blossom Street, directed by Hilary Campbell, presents a concert of a cappella choral music, featuring several works by Warlock:

As dew in Aprylle
Corpus Christi
I saw a fair maiden
The Rich Cavalcade
Yarmouth Fair
My own country
Bethlehem Down
Benedicamus Domino

Plus works by Finzi, Moeran, Grainger, Campbell, Rathbone, Campkin, Bairstow and MacMillan.

Tickets: £10/£7.50 available on the door or reserved in advance from:

www.blossomstreetsingers.com or 07740 354817

Wednesday 21 November 2012

7.30pm The church of St Paul (the Actors' Church), Covent Garden, London WC2E 8NA

Delius and his World

Yvonne Kenny (soprano) and Nigel Foster (piano)

The songs of Delius (born 150 years ago) in the context of the music of his friends and contemporaries. Though often considered a loner, this concert will show that Delius was in fact very much influenced by the work of his colleagues, and this concert places his songs alongside the work of Peter Warlock, Percy Grainger, C W Orr, Grieg, Debussy and others.

Tickets £15 and £10 from:

www.seetickets.com or 0871 220 0261

Saturday 12 January 2013

Two concerts from the *Dreamers of Dreams* series
6pm and 7.30pm Wigmore Hall

6pm concert:

Works by RVW, Arnold, Finzi and Britten

7.30pm concert:

Arnold Bax	<i>Oboe Quintet</i>
Edward Elgar	<i>Salut d'Amour, Chanson de Matin and Chanson de nuit</i> for violin and piano
Peter Warlock	<i>The Curlew</i> for tenor, flute, cor anglais and string quartet
Walton	<i>Anon in Love</i> for tenor/guitar
Vaughan Williams	<i>String Quartet No.1</i> in G minor

The Nash Ensemble with:

Mark Padmore (tenor); Ian Brown (piano); Philippa Davies
(flute); Gareth Hulse (oboe; cor anglais); Richard Hosford
(clarinet); Graig Ogden (guitar); Marianne Thorsen (violin)

Letters to the Editor

More on Erik Chisholm

Erik Chisholm's 1964 lecture on van Dieren's unfortunate visit to Glasgow, which Barry Smith introduced to us in Newsletter 90, was fascinating, particularly in view of Warlock's death apparently occurring the following night. Readers may be interested to know that Chisholm, aged just 19, entered one of his earliest works, the *Chaconne, Triple Fugue & Epilogue for orchestra*, for a Carnegie prize in 1923, the year that Warlock was awarded publication for *The Curlew*. Chisholm's work, unfortunately, was not one of the three winners from the 55 entries that year, and he never entered another.

Claire Beach

Notice of the Annual General Meeting 2013 Saturday 25 May 2013

11am, at PW's family home *Cefn Bryntalch*,
nr. Abermule, Montgomeryshire.

The AGM will be followed by a Social Lunch

Social Events

A number of Social Lunches are being planned for 2013. Details of these will be announced in due course, but the main opportunity for socialising with Warlockians surrounds the AGM in May. *Cefn Bryntalch* has been converted into holiday accommodation and the Committee has booked rooms in the house for the week of Thursday 23 May to Wednesday 30 May. Members intending to attend the AGM may wish to consider making a holiday of it around those dates. If so, check availability of rooms at *Cefn Bryntalch* with Malcolm Rudland before booking elsewhere.

Warlock's 'manuscript' of *The Curlew* to be auctioned again in the US

If PW's hand is not the one that appears on the manuscript, could we try to establish whose it might be?

With the hypothesis that it could be a copyist's, might the work's original publisher, Stainer & Bell, for instance, have examples of the work that copyists did for the firm in the 1920s as part of their archive? If they have, it may be possible to compare samples with that of the ms..

They might also be able to confirm whether it would have been a typical S&B protocol at the time for a copyist to prepare a copy of a work to be published that was then sent on to the composer for correcting purposes, etc..

John Mitchell

News

Mark Stone is planning to record a 3 CD set of *The Complete Peter Warlock Songbook* and members of the Peter Warlock Society are being invited to sponsor this initiative.

Michael Graves met up with John Mitchell and Mark Stone to discuss the project.



Mark Stone and Newsletter editor Michael Graves
(Photo: John Mitchell)

Mark Stone's ambitious project to record the 'complete songbooks' of British composers has so far included Butterworth, Delius, C.W. Orr, Ronald Corp and Havergal Brian. Two volumes of Roger Quilter are shortly to be released. The first was originally on the Sony label, but the recordings have been retrieved by Stone Records and the CD will be re-released with a new booklet of notes.

[Several of Mark's 'complete songbook' CDs have been reviewed in the PWS Newsletter. The Butterworth CD was reviewed in Newsletter 86 p.28, Delius Vol.1 in Newsletter 89 p.30 and Vol.2 in Newsletter 90 p.31, C.W. Orr Vol.1 in Newsletter 90 p.34 and Vol.2 in this Newsletter p.32].

Warlockians will be pleased to know that Mark is planning to record a 3CD set of *The Complete Peter Warlock Songbook*. Unlike the 2005 *Warlockathon*, which is available only to PWS members, Mark's recordings will be available commercially.

John Mitchell suggested to Mark that it would be good to meet up to find out more about his plans and to see if the PWS could offer advice and support. Mark was happy to accept the offer and so the three of us met up in Haywards Heath for lunch at Mark's local.

Mark's ambition to record the 'complete songbook' of British composers is to attempt to do for English song

what Dietrich Fischer-Dieskau did for Schubert's lieder with his 21 CD set. Not so much a set of CDs that you would necessarily sit down and listen to throughout, but a tremendous resource for reference.

John indicated that the task with regard to the complete songs for solo voice and piano of PW's would be considerable due to the very broad range of styles compared to some other composers' works. This led to a discussion about identifying the 'correct' voice for some of the songs. We know that PW was not in favour of transposing and there are certainly difficulties when transposing down from tenor to baritone, more for the accompaniment than the voice, as the piano part can become rather dense. Mark acknowledged this, and although he would like to sing as many of the songs as possible, where it is obviously not appropriate he would bring other voices in. John had previously sought the views of three knowledgeable Warlockians about this issue and he made their notes available to Mark for his perusal. In order to further assist Mark with his research John arranged for the PWS to let Mark have the complete set of Critical Edition scores of the songs.

With regard to the actual recording sessions, one thing Mark did request was for a member of the PWS to be present if possible, so that authoritative advice could be close to hand. (The first CD would probably take two or three days to record.) Mark's accompanist will probably be either Sholto Kynoch or Simon Lepper.

In order to get this project off the ground, Mark is appealing for sponsorship from PWS members and interested parties. He is seeking £100 each from 50 sponsors to raise the £5k needed to produce the first CD. For this, donors would receive a signed copy of the CD and have their name included in the CD booklet. ■

To pledge a donation, or for more information, please contact Mark Stone at Stone Records, 27 Woodlands Road, Haywards Heath, West Sussex, RH16 3JU, or through the 'contact' section of www.stonerecords.co.uk.

The PWS Hire Library – important announcement

The role of custodian of the Hire Library has now been passed to Edward Batting, Director of Music at St Alban's. The contents of the library are currently being checked by a team of volunteers and regrouped where

necessary. Several items have been found to be missing and members are respectfully asked to return all items to Malcolm Rudland as soon as possible. A list of contents will be published in the next edition of the Newsletter.

Winner of the *Can you name the Warlock song?* competition.

Congratulations go to Janet Williams, the winner of the competition. The announcement was made at the Society's Committee Meeting on 30 June. The judges commented that Janet's entry was both thoughtful and highly appropriate.

In the Spring edition (Newsletter 90) readers were invited to suggest the most appropriate Warlock Song to be sung at a memorial service, together with reasons for their choice. This invitation was inspired by a passage from Harriet Lane's novel *Alys, Always* (Weidenfeld & Nicolson £12.99), which described a memorial service where a Rosetti poem was read and a song by Peter Warlock sung by a tenor. Here is Janet's competition submission:

'A few weeks ago I was asked to sing at a memorial service. It did not take me long to decide on *The Bird's Song* by Vaughan Williams, a setting of the 23rd Psalm, minus one verse, but I briefly considered Peter Warlock's *My Own Country*. This has long been a favourite encore of mine as it is immediate and accessible, both musically and verbally.

I wondered if this could be a possible choice here. The poem is by Hilaire Belloc, written in the first person, and speaks of going "without companions and with nothing in my hands" and of "my own country" being "a pleasant land." In the second verse Belloc tells of the trees, the beech and the yew, the latter being mentioned possibly because of its being planted in churchyards. In May "all the woods are new". In the final verse – this is more or less a strophic song – Belloc relates that he will "lie down and sleep" and dream "for ever and all, A good dream and deep".

Harriet Lane's book says that the song is sung by a tenor and *My Own Country* is a middle-voice song. There is no reason why the tenor should not have sung it transposed into a higher key. Another possibility, though perhaps more light-hearted, would be *As Ever I Saw*, suitable to describe a woman. This, as I recall, exists in a higher single copy version than in the collection of songs and can be sung by a tenor, one of them being my husband.'

Well done, Janet.

Another Newsletter Competition from John Mitchell with a £25 prize for the winner. Can you name Warlock's fictional friend?

I was recently reading Kingsley Amis's classic humorous novel *Lucky Jim* and my attention was caught immediately by a mention of Dowland¹ in the second sentence. By association (ie, from the large number of Dowland transcriptions he had made), I found myself wondering whether, by some slim chance, Warlock might just be named too. My astonishment can be well imagined when, a couple of pages further into Chapter One, the following appeared:

'Yes, I think there must be something about the atmosphere of the place, you know, that has some sort of healing effect. We had a friend of Peter Warlock's down once, one Christmas it was, years ago it must be now. He said very much the same thing.'

The remarks are made by Professor Welch, who is James Dixon's Head of Department (Dixon – the eponymous 'Lucky Jim' – is a junior history lecturer at a non-Oxbridge university). The professor had earlier been rambling

on to Dixon about a concert he gave in which he played the recorder part in a piece by Dowland, and then went on to refer to a female lecturer in their department who had attempted suicide following a broken love affair. Her recovery after the event was helped along by the professor and his wife allowing her to stay with them, something she found very conducive to 'getting better'. This then prompted the Warlock-inclusion remark quoted above.

To a great many readers, to whom 'Peter Warlock' is not even a name, his mention there has seemingly little point. Indeed, this view is echoed by a researcher² writing about the humorous novel in general. Alluding to the quoted text she opines:

'[Professor Welch] ... starts upon a disquisition which is utterly irrelevant, both in content and context, obscure (neither Dixon nor, of course, the reader know who Peter Warlock is, nor does he enter into the novel at any other time), and totally pointless from every point of view...'

Although Ms. Larkin-Galiñanes may herself have known who Peter Warlock was, what she seemingly failed to pick up is that Amis's Warlock reference is both subtle and deft. Looking at what appears in the novel, it is interesting to note the following:

1. Although Professor Welch does not say so in so many words, there is a veiled implication that Warlock's friend, like the female lecturer, had tried to take his own life, ie, he was staying at the Professor's residence for the same reason.
2. It happened around Christmas time.
3. The novel is set during the time of the post-World War Two Labour government (ie, circa 1950); could 'years ago it must be now' be as far back as the 1930s, or even the year 1930? The Professor has two sons in their twenties, which might suggest the former was in his mid-fifties, ie, about the same age Warlock would have been had he lived on, so thus his contemporary.

Perhaps my drift will be caught without too much further labouring: it is almost as if the friend of Warlock is acting vicariously for the composer, with Amis at this point wanting to allude to a fairly recent figure in English music whose name was associated with suicide. What becomes clear later in the novel is that, although Jim Dixon is portrayed as something of a musical Philistine, Amis was far from uninformed about the art of music. In Chapter Four of *Lucky Jim*, for example, there is an amusing account of an 'arty weekend' organised by the Professor at his home in which English madrigals were being sung, a subject the author shows more than a passing knowledge of. We know that for Amis music was a passion, for in 1973 he declared in an essay³: 'Only a

world without love strikes me as instantly and decisively and more terrible than one without music'.

I like to think his mentioning Warlock in *Lucky Jim* was both well informed and appropriate in the context.

And now...**The Competition!**

The objective is to put a name to Warlock's friend. For the purposes of this competition – and I confess here to not knowing whether Kingsley Amis was acquainted personally with any of Warlock's friends or not – let us assume that the author had no one specifically in mind. The conceit here is that had the Professor Welch character existed in real life, which of Warlock's many friends would have been the one that had most likely stayed with him and his wife? The aspect of whether or not the friend had tried to take his own life is best ignored here.

A prize of £25 will be awarded to the answer which, in the opinion of the judges, includes the most convincing rationale for the choice of the named friend. Entries must be received by the Newsletter Editor by 31st December 2012, and will be judged by a panel of three members from the Society's Committee. The winner will be notified in January 2013, and entrants must be paid up (or honorary) members of the Peter Warlock Society; Vice Presidents of the Society may also enter the competition.

Good luck! ■

Notes

- 1 Presumably the better known John Dowland, and not his son, Robert; the author does not specify which.
- 2 Christina Larkin-Galiñanes: *Narrative Structures in Humorous Novels: The Case of 'Lucky Jim'* [University of Vigo, 2000].
- 3 *Rondo for my funeral*

New Sheet Music Publications from Fand and Modus

E.J. Moeran: *Lonely Waters* – arranged for piano solo (with optional part for voice) by John Mitchell.
£9.95 from: www.fandmusic.com or Tel: 01730 267341.

PWS members who attended the 2012 AGM in May will recall the premiere of this arrangement played by our Hon. Treasurer, assisted vocally by Jennifer Bastable. This delightful, yet atmospheric short tone poem that Moeran composed for small orchestra first appeared

in print in 1935, and it is worth mentioning here that Warlock played a part in uncovering the history of this work. It would seem that the version we know now was written between 1930 and 1931, and there the story may have ended had not Warlock, in an article on his friend published in the June 1924 *Music Bulletin*, referred to: '...*Lonely Waters* which he [EJM] has treated in a more extended manner in a very attractive little piece for small orchestra'. It would seem there was thus an earlier

version of the work (which Warlock was familiar with) that Moeran later adapted/revised/re-cast, etc.. The new arrangement may either be performed as a piano solo, or with a vocalist, who, as the piece nears its end, sings (unaccompanied) a verse of the Norfolk folksong on which the composition is based. Moeran stated in the Foreword to the 1935 publication that he preferred the work rendered in this latter manner.

Peter Warlock: *One more river* – arranged by the composer for male voice quartet, strings, timpani and piano. Study score: £4.50; parts also available on hire, from: www.modusmusic.org or 020 8363 2663

Many readers will be familiar with Warlock's *One more river*, where the words and melody are of Devon or Cornish provenance; they came to prominence with their publication in *The Weekend Book* in 1924. Warlock was quick off the mark in making arrangements of this song – two of these date from 1925 and were as follows: (a) for soloist, unison chorus and piano in the key of F major (published in 1927), and (b) for male voice quartet and piano in the key of C major (published in 1928).

In the British Library there is one more arrangement of *One more river* and this has recently been typeset and published by Modus Music. The manuscript, in Warlock's hand, is undated and it is not known when the arrangement was made; the exact circumstances of its composition remain a mystery. However, the late Ian Copley believed it is very likely that John Goss, with his penchant for the 'sociable song', had something to do with it. The manuscript has only the instrumental parts written out, overlaid with the words of the lyric, but being cast in the key of C major, the accompaniment of strings, timpani and piano was presumably intended to go with the male voice quartet version. This unusual scoring is highly suggestive that the arrangement was an occasional one, and clearly made in a hurry (with Warlock not bothering to write out the vocal parts). Unlike many Warlock manuscripts, which are often exquisite and flawless in appearance, there are quite a few alterations, etc., in this score. It would seem that certain musical directives (such as missing dynamics, indications of '*pizz.'arco*', etc.) have been added later – whether by Warlock himself is hard to judge.

There is little information available about performances of this arrangement. On a poignant note here, Dr. S. Taylor-Harris, in a verbal communication to Ian Copley, related that *One more river* (presumably in this version) was performed at a concert in Chelsea Town Hall on 16th December 1930 – the very night before Warlock's death.

C.W. Orr: *Fain would I change that note* – for medium voice and piano. Price: £3.60, from: www.modusmusic.org or 020 8363 2663

Unlike Warlock, who produced a respectable corpus of choral music in addition to his solo song output, his friend C.W. Orr wrote only one part-song. This was a setting for women's voices (SAA) and piano of *Fain would I change that note*, an anonymous 17th century lyric best known musically via Roger Quilter's classic song, *Fair house of joy*. The circumstances of Orr's composition are not known, but it was published in 1936 by Stainer and Bell.

In his setting, Orr gives the soprano voice a strong melodic line throughout, with the two alto parts in the main simply filling in the harmony. As all of the latter is in the piano accompaniment anyway, the song almost invites itself to be sung as a solo. This was indeed done by baritone, Mark Stone, on the recent C.W. Orr CD (reviewed favourably in the last Newsletter on page 37), and following the effectiveness of this treatment, the work has now been published in solo song format. ■

And finally ...

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

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

The Music Sales Group 

Peter Warlock his Birthday



**The Peter Warlock Society invites you
to his 118th Birthday Concert at
the Royal Academy of Music**

7.30pm Tuesday 30 October 2012

Academy Song Circle: Warlock

The David Josefowitz Recital Hall, Royal Academy of Music,
Marylebone Road, London NW1 5HT

The Royal Academy of Music Song Circle with:

Sara Lian Owen (soprano); Sarah Shorter (Mezzo); Richard Dowling (tenor);
Tom Elwin (tenor); Ed Ballard (baritone); David Shipley (bass).

Three early songs:

*The wind from the west; A lake and a fairy boat;
Music, when soft voices die*

Lilligay – Five songs:

*The distracted maid; Johnnie wi' the tye; The Shoemaker;
Burd Ellen and young Tamlane; Rantum Tantum*

The bayly berith the bell away

Lullaby

The Curlew

The Curlew Companion

Candlelight: (A cycle of twelve nursery jingles)

Little Peterisms:

Good Ale; Hey, trolly loly lo; The bachelor; Piggesnie

Two True Toper's Tunes:

Captain Stratton's Fancy; Mr Belloc's Fancy

Fill the cup Philip

Tickets £7 (concessions £5) from:

www.ram.ac.uk/events or 020 7873 7300

More details from

The Hon. Sec of the Peter Warlock Society

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