

Peter Warlock Society

Newsletter 93

The Journal of the Peter Warlock Society – Autumn 2013

Editor: Michael Graves



President: Dr Barry Smith

Chairman Emeritus: Fred Tomlinson 25 Walnut Way Ruislip Middlesex HA4 6TA Tel: 020 8845 2439 no e-mail

Chairman Emeritus: Patrick Mills 82 Claverdale Road London SW2 2DL Tel: 020 8674 7029 no e-mail

Chairman: Michael Graves 43 The Street Hullavington Nr. Chippenham Wiltshire SN14 6DP Tel: 01666 837334 Email: pwsnewsletter@yahoo.com

Vice-Chairman: David Lane 6 Montagu Square London W1H 2LB Tel: 020 7486 1673 Email: davidn.lane@virgin.net

Hon. Secretary: Malcolm Rudland 31 Hammerfield House Cale Street London SW3 3SG Tel/Fax: 020 7589 9595 Email: mrudland2@gmail.com

Hon. Treasurer: John R G Mitchell Woodstock Pett Bottom Canterbury Kent CT4 5PB Tel: 01227 832871 Email: MMITCHELLJohn@aol.com

American rep.: Richard Valentine 1109 Second Avenue Schenectady New YorkUSA 12303 Tel: (001) 518 209 8052 Email: rich@richvalentine.com

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Editorial

Welcome to Newsletter 93 and once again we thank Music Sales for their generous support in printing this Newsletter.

You may recall that in the last Newsletter Patrick Mills announced his decision to step down from the role of Chairman as from the AGM of 25 May this year. I should like to take this opportunity, on behalf of the Society, to say a few words in appreciation of Patrick's contribution to the PWS. Perhaps most important is his obvious love and scholarly knowledge of Warlock's work, which was so strong that it led to his founding the Society in 1963, exactly 50 years ago. He has enthusiastically encouraged all the Society's activities over the past half-century during which he has given a considerable amount of financial support. His resumption of the Chair at a difficult time for the Society was particularly generous of him and he invariably remained cheerful and continued to work for us in spite of his personal loss at Eileen's death and his own ill-health. We are delighted that he will continue to offer the Society advice and support in the role of Chairman Emeritus.

You will also recall that our former President, Sir Richard Rodney Bennett, sadly died last December. Both vacancies for the Chair and President were successfully filled at the AGM. Dr Barry Smith, who was present at the meeting, accepted the Committee's invitation to become the new President and I am pleased to announce that I was elected Chairman.

Speaking of the AGM, we had a glorious weekend in Montgomeryshire in May and particularly a most pleasant day at *Cefn Bryntalch* on the Saturday. Bryn Philpott provides a brief description of the weekend to accompany a rich pictorial record.

Also in this issue we have two articles from John Mitchell. The first takes a look at a song written by Hal Collins, which may have a distinct PW 'influence'! The second article is an intriguing analysis of the contents of a newly discovered letter from PW to Arnold Bax dated January 1927.

There are reviews of Mark Stone's recital in Painswick, Barry Smith's 'mini tour' of Worcestershire in May, the Memorial Concert for Dr Ian Parrott in Machynthleth,

the Proms *Curlew* recital at the Cadogan Hall and the Carice Singers concert at Hampton Lucy.

We were saddened to hear of the death of John Amis earlier this year. Malcolm Rudland provides an obituary.

Remember, I am happy to receive material for the Newsletter at any time. However, to guarantee inclusion

in the Spring edition, **17 January 2014** is the deadline. I look forward to hearing from you. My full contact details are on the front cover. I do hope you enjoy this edition of the Newsletter!

Michael Graves
pwsnewsletter@yahoo.com



The new President Dr Barry Smith (left) and newly elected Chairman Michael Graves at *Cefn Bryntalch*, May 2013
(Photo: John Mitchell)

A message from our new President, Dr Barry Smith

My dear Friends and fellow members of the Peter Warlock Society.

I am writing this brief message shortly on my return to Cape Town after a most enjoyable three-week-visit to the UK in May. It proved a busy time for me what with a conducting engagement with the English Symphony Orchestra at the Bromsgrove Festival (some Britten and two Warlock pieces – the *Serenade* and the full orchestral version of *Capriol*), lecturing on *Warlock and Elgar* at the Elgar birthplace at Broadheath as well as an organ recital in Worcester Cathedral.

But the highlight amongst all these memorable occasions was for me undoubtedly the Warlock Society's AGM at *Cefn Bryntalch*, the grand (and, alas, rare) opportunity to meet old friends (notably Malcolm Rudland, John Mitchell and Silvester Mazzarella) and at the same time make a host of new and wonderful ones. However, the amazing proverbial 'cherry-on-the-top' was the moment when the meeting invited me to accept

the prestigious post of President of the Society – an unexpected and overwhelming surprise in my long and still-ongoing journey with Peter Warlock – the Man and his Music.

It seems quite inadequate for me to say that I was (and still am) both humbled and moved by the invitation and the confidence placed in me. In my short acceptance speech I said that there was no way I could hope to emulate the musical achievements of my two immediate predecessors but that I hoped that what literary contributions I have made over the years would perhaps serve as an acceptable substitute.

So once again I thank you all for placing your confidence in me. I greatly treasure this great honour and if I can continue to be of help to any member of the Society I am always willing and ready to share my knowledge whenever I can.

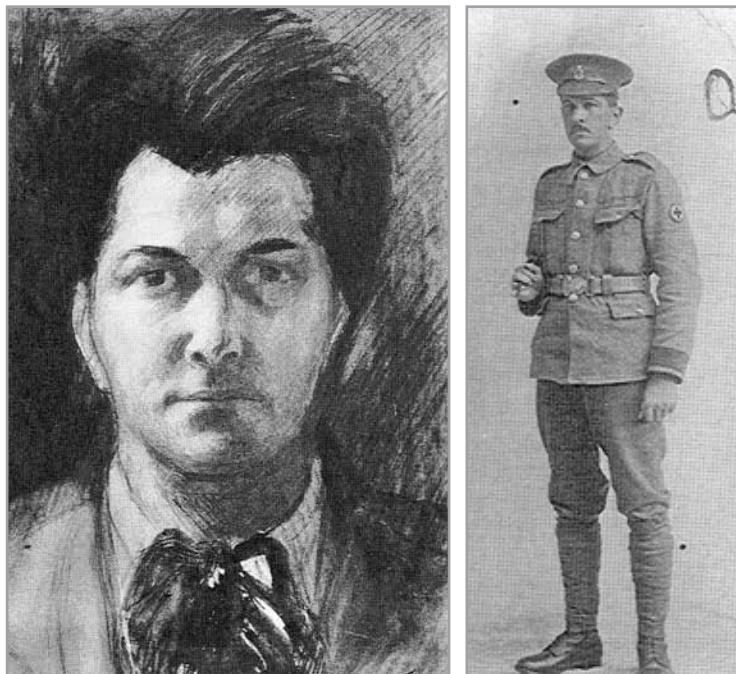
With warmest thanks and kindest regards

Barry Smith

Articles

The not yet entirely forgotten Forget not yet

John Mitchell takes a look at this interesting song written by Hal Collins in 1927, and examines how he and Warlock may have inter-reacted musically.



Hal Collins – self portrait from around 1918/19
and in uniform during WWI

Mention Hal Collins to a group of Warlock enthusiasts and their first associations with the name are most likely to include his being Warlock's helper/minder at Eynsford; the amusing woodcuts he did for the *Merry-Go-Down* book; penning the lyrics for *Yarmouth Fair*; and his cannibalistic granny! More likely to be overlooked is that, in addition to his outstanding gifts as a visual artist, he was also something of a musician, albeit a natural and untutored one. It is this aspect of this multi-talented man, and in particular his single published song, *Forget not yet*, that is the central focus of this article.

Firstly a few background facts might be useful, although I cannot do better here than refer the reader to the excellent account of Hal Collins given by the late Sir Frank Callaway in the *Centenary Celebration* book¹. Although his name is so often linked with New Zealand, Hal Collins was actually born in London in 1885, 'Harold' being his proper Christian name. His English father had previously worked for several years in New Zealand where he had married a lady who was half Maori, thus making Hal of Maori extraction only by a quarter. Having spent his first eleven years in the UK,

on the death of his father in 1896 the family moved back to New Zealand. By his mid-twenties Hal's artistic gifts were developed to the extent that he was teaching art to students there at the Wanganui Technical School for a couple of years. After some freelance work as an artist, he moved back to the UK in 1914, mainly with the aim of studying caricature, but he soon found himself enlisting following the outbreak of war. Fortunately he seems to have come through those awful four years physically unscathed, and when hostilities ceased he returned to his freelance art work both in Paris and London.

It was in London that he eventually became friends with fellow artist Augustus John, and it is probably via John that Collins was introduced to Warlock. The first Warlock/Collins collaboration dates from 1924/25, and relates to the aforementioned *Yarmouth Fair*; the story of how Collins came to write words for the song is so well known that it will not be

repeated here². Collins then went on to reside at Eynsford with Warlock and EJ Moeran (see the Postscript for some further thoughts on the chronology here), and again the details of that period are fairly well known. When Warlock left Eynsford in October 1928, Collins and Moeran stayed on for a short while, but within a few months Collins was living and working again in London, although by then he was not a well man, having contracted tuberculosis. The progression of the illness seems to have been quite rapid³, and he died at St. George's Hospital on 15th September 1929 less than a year after the 'Eynsford Period' had come to an end.

According to his sister-in-law, Ada Collins, Hal proved to be an impossible-to-teach music pupil when he was a little boy. He seemingly played everything by ear. Gray confirmed this view when he observed that '...he was one of these people who, without ever having learnt a note of music or received a lesson in piano playing, have an inborn technical dexterity and a quite remarkable gift for improvisation. He used to compose systematically, also, but without being able to write it down.'⁴ Apparently he would often play things he had heard in the wrong

key, and the New Zealand musician Gordon McBeth described⁵ how Hal, having heard it from the hands of McBeth several times, played by ear part of Brahms's E flat Rhapsody in the key of F – somewhat to the former's astonishment! McBeth also recorded how Collins would invariably play well known tunes only in the simpler keys that were more familiar to him, ie, C, F and G major/minor.

Before looking at his song, *Forget not yet*, it is worth casting an eye over the three Warlock songs with which the Hal Collins name is associated. The first, *Yarmouth Fair*, can be fairly rapidly passed over in that the Collins input related entirely to the new set of words he provided to Warlock's music, once it became known that the original lyrics, supposedly traditional, were in fact copyright, with the copyright holder refusing permission for them to be used in a Warlock song. It is interesting – and perhaps not totally coincidental – that the other two were both composed around the same time (July 1928), and are both in the same key of G major. One of these is *Tom Tyler*, the connection here being that, in a letter to Arnold Dowbiggin⁶, Warlock confessed that "The tune of my *Tom Tyler* is based **almost** entirely on an improvisation of his [HC]' (my emphasis). Unlike the Moeran/Warlock collaboration on *Maltworms*, where we know which parts of the tune were contributed by each of the two composers, with *Tom Tyler* only an inspired guess can be made – something I shall attempt a little later! The third Collins-associated song is *Passing By*, and the thing to note here is an odd claim made about it by the music critic Ernest Bradbury, who, in his Warlock article in the *New Grove*⁷, theorised that it had been composed by Collins. Presumably Bradbury meant just the melody, and this being so, might Warlock's acknowledgment be evidenced by the dedication of the song when he inscribed it to Hal Collins?

One means of ascertaining whether Bradbury's claim could possibly be substantiated lies in comparing the melody of *Passing By* with the one known to have been composed by Collins himself, ie, that of his song *Forget not yet*⁸. What is immediately notable (apart from being in the same key of G major) is that the opening phrases of the melodic lines of both are largely rhythmically static, each moving along with one even beat per syllable of lyric:

Passing By (Warlock)

There is a la-dy sweet and kind, Was
nev - er face so pleased my mind;

Forget not yet (Collins)

For - get not yet the tried in - tent Of
such a truth as I__ have__ meant;

Another similarity is seen in the piano introductions of both, where there is some resemblance of intent in the descending phrases that start on the same note:

Forget not yet (Collins)

Passing By (Warlock)

Perhaps I am not alone in having an inkling all of the above examples could feasibly emanate from the same compositional stable, as it were? Is it too fanciful to accept the piano introduction to *Passing By* could just possibly be Collins material to which has been applied some Warlockian polish? Whether Bradbury's

claim was based on an informed source, or alternatively merely a hunch is a moot point, and it should be noted here that Dr. Brian Collins (no relation to Hal!) in his book on Warlock's music⁹ has stated that Bradbury's attribution to Hal Collins is erroneous. Having taken account of that, it is pertinent to add that after an admirable analysis¹⁰ of *Passing By*, Dr. Collins then goes on to conclude that '...The fact remains that, for all its qualities, it is problematical in terms of Warlock's compositional consistency.'

What might also be taken into consideration here is that part of E.J. Moeran's reminiscences of the Eynsford Years that pertain to Hal Collins. He recalled (via Gerald Cockshott) how Collins '...improvised at the piano, and **some of the ideas** he hit upon in this way (which would otherwise have been wasted on the empty air) were salvaged by Warlock...'¹¹ (my emphasis). Moeran could not remember exactly which they were, but is there not an implication here that Collins's material appeared not just in one single song, ie, *Tom Tyler*? It rather begs the question that if another such song were not *Passing By*, which of Warlock's other 1927/28 songs might it have been? (and there may have been more than one, of course!).

Turning now to the Hal Collins song, *Forget not yet* has an interesting melodic structure to it. It is a setting of a poem by Sir Thomas Wyatt (1503-1542) which has five verses, each consisting of three lines of short-ish length, followed by an even shorter one. For example, the first stanza:-

For - get not yet the tried in - tent Of
such a truth as I have meant; My great tra -
vail so glad - ly spent, For - get not yet!

Forget not yet the tried intent
Of such a truth as I have meant;
My great travail so gladly spent,
Forget not yet!

Hal's treatment takes the form of a fourteen bar melody consisting of two sections, one of eight bars (setting the first two lines) leading immediately into another of six bars (last two lines). The latter remains the same for all five verses, whereas for the eight bar section an alternative tune is used in verses 2, 4 and 5. A remarkable feature is that in all of the stanzas the vocal line begins unambiguously in G major, but ends somewhat wistfully (at the words 'Forget not yet!') on the supertonic with an underpinning A minor harmony. This is a pleasing distinctive touch; a less inspired approach would simply have brought the musical material back to the more obvious G major tonality (probably by adding on a couple of bars and recasting the last phrase). As an aside here, the song is dedicated to Edith Shackleton, a writer to whom Hal was engaged in 1914. They never married, although she must have remained much in his thoughts to receive the song dedication thirteen years later.

It is then necessary to examine some accounts of how *Forget not yet* came to be notated down, for, as has been recorded already, Collins could not read music or write it down in the usual way. Cecil Gray describes what happened without revealing very much: '...A song of his, incidentally, taken down in notation by Peter, called *Forget not yet*, was published by the Oxford University Press, and testifies to his genuine talent.'¹² Slightly more specific in detail is another account from Sir Frank Callaway¹³, who happened to hear a broadcast given by E.J. Moeran in 1948 on the subject of *musical curiosities*. In the radio talk Moeran recounted how Collins was '... laboriously transcribing a song he had written with a self-devised method. Warlock intervened and took down the song on music manuscript paper as Collins played it.' Moeran had told a similar story to Gerald Cockshott¹⁴: 'When, by writing down the names of notes in columns, Collins managed to produce a complete work – the song, *Forget not yet* – Warlock transcribed it, and it was of course published under Collins's own name.'

Whilst not wishing to discount entirely what Moeran seems to have said in his broadcast or conversations with Gerald Cockshott, I am inclined to wonder whether it was quite as simple as that. Having already established that there is a Hal Collins component in at least one, or possibly/probably two Warlock songs, it is not too much of a *non*

sequitur to wonder whether there might be a reciprocal Warlock element in Collins's song? The first thing to ask is what inspired Hal to compose *Forget not yet*, attempting here to answer that all important question when it comes to song writing: which came first for the composer – the words, or the music? It is especially relevant in this case as it is known that Collins was something of an improviser at the piano. Despite implications from Moeran's account, my money in this instance tends to be on the tune existing as an improvisation before the lyrics to peg on to it had been identified and decided upon. Collins is known to have loved poetry and he may well have known the Wyatt lyric before he came to Eynsford, but would it not be too surprising if he had come across the poem via Warlock's own in-depth acquaintance of poetry of the Tudor period? I might even venture further: noting that Collins produced these improvised tunes at the piano, I wonder if Warlock, observing the slight asymmetry of the 14 bar tune in question that he had heard Collins play, and being familiar himself with the Wyatt lyric, suggested to Hal that the two would fit together like hand-in-glove? On balance I feel this is just as likely an alternative to that of Collins having the inspiration and inclination to set the poem to music from scratch, ie, 'words first; music second'.

Until I had seen a copy of *Forget not yet* I had taken the accounts of Warlock's writing the song out (as Hal's amanuensis) quite literally, in that I assumed what appeared in the published song would have been exactly, note for note, what Collins had played and (maybe) sung to Warlock. However, there is something about the neatness and accomplished way that the song's accompaniment has been set out that makes me wonder. Could it be that during the musical dictation process Warlock, whilst retaining all the essential elements of Collins's creativity, had added his own 'take' on the material in a very discreet way – almost as if he had (in current literary parlance) 'ghosted' the song? Noted earlier was how Collins, as an improviser on the piano, stuck to 'easier' keys, and it thus comes as no surprise to discover *Forget not yet* is almost totally diatonic throughout (ie, there are very few accidentals in the score). One of the few exceptions occurs five bars before the end when a flattened seventh creeps into the piano part to herald the impending finish – something

Warlock had done more than once in his own songs! Then there are other things that appear where one wonders, without wishing to patronise him or underestimate his talent, whether Collins would have had quite the degree of sophistication to employ them. For instance, the end of the first phrase (first beat of bar 10) the vocal line is harmonised by a chord of the dominant eleventh, where a more straightforward chord of D major might have been more usual in the context. Two bars later (at the word 'as') a dominant ninth chord is employed, where a more obvious course of action may have been simply to use a dominant seventh (see opening part of song on p.11). In bars 27 and 61 there occurs an appoggiatura that has a definite Warlock feel to it; note how the right hand thumb is required to play two notes (A and G) together, something often seen in PW accompaniments:



The accompaniment often exhibits well constructed part writing, which is perhaps suggestive of it having been 'tidied up' at some point. An example is bars 47 to 55, and one admires particularly here the pleasing just-over-an-octave descending scale in the left hand at bar 49:



In the final verse we also see something so typical of Warlock: a general thickening/broadening of the piano part's texture, although in this instance there are no juicy chromatic chords or other harmonic scrunches that

one comes to expect in a Warlock song ending! Warlock was clearly careful here to remain faithful to Collins's harmonic intentions. For me personally it is this section of the song that manifests Warlock's hand the most revealingly.

Before setting out some concluding thoughts, I return now to the tune of Warlock's *Tom Tyler*, and Warlock's comment to Dowbiggin that it was based 'almost entirely' on something Collins had provided him with. E.J. Moeran apparently believed it was the piano introduction that came from Collins¹⁵, but surely when Warlock referred to the tune of the song he was meaning the vocal line? The latter appears in the published song as follows:

4
7 I am a poor ti - ler in sim - ple ar - ray, And
9 get a poor liv - ing, but eight - pence a day. My
11 wife as I get it doth spend it a - way; And
13 "I can - not help it," she saith; wot ye why? wot ye
16 why? wot ye why? wot ye why? The pro - verb re - port - eth, no
man can de - ry. That wed - ding and hang - ing is des - ti - ny.

Having become aware of the melodic structure of *Forget not yet*, something jumped out at me when I re-examined that of *Tom Tyler*: there is a cadence point at bar 14, where the G major tune comes to rest temporarily on the supertonic (A), just before the four bar refrain begins. As has been observed, the tune of *Forget not yet* is also in G major and ends on a supertonic A after 14 bars. Would it be too much of a stretch of the imagination to hypothesise that another Hal Collins asymmetric tune (ten bars this time) in that same key, and finishing likewise on a supertonic A, was the basis of the verse part of the *Tom Tyler* vocal line? Thus:

In *Tom Tyler* at bar 10 there occurs a 9/8 bar in the song – one wonders whether Warlock may have inserted this to break up the 'tummy-tum-tum' rhythm of what may have been an otherwise all-in-6/8 vocal line. Extending the hypothesis one stage further, could it have been that Warlock, having heard Collins improvise the tune a few times, realised the verse part of the *Tom Tyler* lyric fitted it very nicely and, if he chose to utilise it, all he had to do vocally was to provide a four bar snatch of melody for the refrain ('The proverb reporteth etc.'), bringing things back to the home key of G? The tentative idea I would put forward, thus, is that in *Tom Tyler* Hal Collins provided the ten bars of the verse, and Warlock the four bars of the refrain. Whether that equates with Warlock's tune being 'based almost entirely' on an improvisation by Collins is for the reader to decide!

To summarise: I believe the three songs considered here (Warlock's *Tom Tyler & Passing By* and Hal Collins's *Forget not yet*) have a loose relationship with each other, apart from simply sharing the same key of G major. I am not suggesting for one moment their individual authorships should be reassigned in any way, or even that they should be viewed as partial collaborations. I see them more as demonstrating what might be termed a 'symbiotic overlap' between the two composers. Specifically with *Forget not yet* I would contend that, whilst not re-grading its status to that of a Warlock arrangement, it would seem to contain several hints of PW's deft handiwork, leaving a subtle imprint of his input into the song. I like to think what Warlock did here in 'music-scaping' Hal Collins's material into an acceptable form, and which he then went on to persuade Oxford University Press to publish, was his way of rewarding his friend for, amongst other things, the valued contribution he was making to the running of the Eynsford household. It is pleasing, and yet rather poignant at the same time,

to end by quoting from a letter that Warlock's friend, Basil Trier, wrote to one of Hal's nephews which relates to the last part of Hal's life when he was quite ill: 'John Goss, the singer, broadcast a song composed by Collins while he was in hospital so that he could hear it through headphones.'¹⁶ One imagines Hal would have experienced a glow of satisfaction and acknowledgment as he heard that professional performance of *Forget not yet* on the radio shortly before he died.

Finally, for those who are curious to explore *Forget not yet* for themselves, a newly typeset edition of the song has been recently published by Modus Music. This can be obtained from the present writer at the special price of £3.00, which includes UK postage. Payment can be accepted either by cheque or PayPal; please make contact either by e-mail to mmitchelljohn@aol.com or by 'phone on 01227 832871.

that 'I have left Eynsford and am now living in London ... Hal Collins, the New Zealand artist whom you know and who lived with me in Kent **for two years** has also come to town...' [my emphasis]. There has been a general assumption that Collins had been sharing the cottage with Warlock and Moeran throughout the entire Eynsford Period (January 1925 to October 1928), and it might be easy to simply dismiss Warlock's 'for two years' as having 'got it wrong'. What is interesting is that in Warlock's surviving letters there is no unequivocal indication that Collins was part of the Eynsford *ménage* during 1925 and 1926. During that two year period there is just one mention of him: writing to Colin Taylor from Eynsford on 16th February 1925, Warlock draws Taylor's attention to an enclosed '...bookplate, drawn for me by a strange man whose grandmother was a cannibal...'. Warlock had just moved into the Eynsford



Left: In the garden of *The Five Bells*, Eynsford (probably 1928). Standing (l.to r.): EJ Moeran and Hal Collins; seated: Constant Lambert and Peter Warlock.

Right: One of the woodcut illustrations that Hal Collins did for the book *Merry-Go-Down*

Postscript:

When checking through *The Collected Letters of Peter Warlock* for mentions of Hal Collins, there was a particular one that aroused my curiosity. In this letter¹⁷ (to his composer friend, Fritz Hart) Warlock recorded

cottage the previous month, but there is no suggestion in that particular letter that Collins was actually living with him there at that point. He is not mentioned again in Warlock's correspondence until two and half years later when he wrote to Gwen Shepherd on 1st August

1927, inviting her over to the cottage for a few days. He goes on to say that he anticipated ‘...quite a cheery party, including the cannibal’s grandson who does the cooking.’¹⁸. The implication here is that Hal cooked there regularly, and thus was probably in permanent residence at the time. What is also interesting is that two independent accounts of the Eynsford Period (from Jack Lindsay¹⁹ and Nina Hamnett²⁰), which allude to Collins being present, both relate to the year 1927. Moreover, that well known photo of Collins with PW, Moeran and Constant Lambert, taken in the garden of *The Five Bells*, Eynsford, has been assigned to ‘about 1928’²¹. Possibly pertinent also is that Hal’s familiar woodcut of Warlock seems to have dated from 1927, when Warlock

made use of it in Christmas card greetings to his son Nigel, and his friends C.W. Orr and Kaikhosru Sorabji.

This is all far from conclusive, of course, and maybe not overly relevant in the Grander Scheme of Things, but perhaps food for thought on the current perceived wisdom about Hal Collins’s sojourn at Eynsford? I guess it prompts the question as to what exactly made us assume that he was there for all of the four year period, and I wonder if blame, if such there be, should be heaped yet again on the shoulders of Cecil Gray? In his book on Warlock²², he alludes to Collins as a ‘permanent member’ of the Eynsford establishment, which carries a possible inference that he had been there from Day One. But had he?! ■

Footnotes

- 1 *Peter Warlock: A Centenary Celebration* (Thames Publishing, London 1994), pages 242-247 [*Hal Collins and the Warlock Connection*].
- 2 For details see pages 215-6 of Barry Smith’s *Peter Warlock: The Life of Philip Heseltine* (OUP, Oxford, 1994).
- 3 In a letter to Bruce Blunt (dated 26 September 1929) Warlock lamented how his friend had ‘wasted away to quite a horrifying degree.’
- 4 *Peter Warlock: A Memoir of Philip Heseltine* (Jonathan Cape, London, 1934), page 254.
- 5 In Sir Frank Callaway’s article see – Note 1
- 6 from Marriner’s Farm, Bramdean, dated 28 July 1930.
- 7 Volume 20 of the 1980 Edition, page 213.
- 8 which was written in the previous year to *Passing By*, although published by OUP in 1928 (the paperwork for the publishing agreement was signed in November 1927).
- 9 *Peter Warlock The Composer* (Scolar Press, Aldershot, 1996) page 235.
- 10 Ibid. pages 224-227
- 11 *EJ Moeran’s Recollection of Peter Warlock* by Gerald Cockshott, which appeared in the March 1955 issue of the *Musical Times*.
- 12 Op. cit., page 254
- 13 Op. cit., page 242
- 14 Op. cit.
- 15 See Ian Copley’s *The Music of Peter Warlock* (Denis Dobson, London, 1979) page 137.
- 16 Quoted in Sir Frank Callaway’s article on page 246 (see Note 1).
- 17 dated 6 August 1929, and written from the office of the Imperial League of Opera at 90 Regent Street.
- 18 On the subject of Hal’s culinary skills, I am reminded of how, when Frank Bayford and I visited Warlock’s friend C.W. Orr in his later years, he recounted to us how, when he went to see Warlock at Eynsford, it was Hal who had prepared the meal. Apparently it was rather awful with the fish being bad!
- 19 *Franfolico and After* (The Bodley Head, London, 1962) where Lindsay implies (page 82) he stayed with Warlock at Eynsford around the time of their joint book, *The Metamorphosis of Ajax*, being produced, ie., 1927.
- 20 *Is she a lady?* (Allan Wingate, London, 1955) where Hamnett records (page 29) her stay at Eynsford commenced on Easter Day, prior to her exhibition at the Claridge Gallery in July 1927.
- 21 *The Collected Letters of Peter Warlock* edited by Barry Smith (The Boydell Press, Woodbridge, 2005), Volume IV, page 339.
- 22 Op. cit., page 254

To Edith Shackleton

Forget not yet

Sir THOMAS WYATT

HAL COLLINS
(1927)

Moderato (not too slow)

Voice

For - get not yet the

Piano

mf *mp*

9

tried in - tent Of such a truth as I have meant; My great tra -

16

vail so glad - ly spent, For - get not yet! For - get not

rit. **A tempo**

rit. **A tempo**

MODUS MUSIC

Artwork this edition © 2013 John Mitchell

Articles (Continued)

A 'New' Peter Warlock Letter

John Mitchell takes a look at the recently discovered letter from Warlock to Arnold Bax

One pleasing aspect of doing research is that rare occasion when serendipity takes a hand. Such an incident happened to me earlier this year when I became acquainted with the location of a Peter Warlock letter that had previously been unknown. As with all typical serendipitous events, the discovery occurred when I was looking for something else quite different.

At the time I was investigating Warlock's relationship with the writer Aldous Huxley, and I referred back to several letters in the late Ian Copley's Warlock Archive that may have been of relevance. These had been written to Copley (when he was researching Warlock in the 1960s for his book) by an American, Goodwin Weinberg. Although his letters were somewhat rambling in content, it was apparent that Weinberg was not only something of a Huxley aficionado but also a serious collector of 'Huxleyana'. He indicated to Copley that he possessed

some letters that would be of interest, and not having Copley's side of the correspondence to complete the picture, the natural inference was that the letters may have been from Huxley to Warlock (or maybe even vice versa). There the matter may have ended as there were no further clues immediately to hand. However, it struck me afterwards that if Weinberg had been a dedicated acquirer of Huxley materials – and I assumed he would have been deceased by now, as his handwriting in those 1960s letters seemed like that of an elderly person – he may have bequeathed his collection to an institution of some sort. I was determined to find out one way or the other, and it is in such situations that the internet becomes a miraculous blessing!

Within seconds of doing an online search I discovered that Goodwin Weinberg had indeed amassed a small

cache of items connected with Huxley (manuscripts, letters, first editions, etc.) and these had been deposited in the Library of Princeton University¹. My hopes were raised accordingly when I sent an enquiring e-mail to the Library requesting whether they would trawl through the Weinberg Huxley Collection to ascertain whether there was anything there that pertained to Warlock.

The reply I got back was both disappointing and pleasing: the former because there was nothing in the Weinberg materials that was Warlock related, but the good news was that in another collection that the Library held there was a letter from Warlock to Arnold Bax! I quickly consulted Barry Smith's four volume *Collected Letters of Peter Warlock* and my suspicions were confirmed: this was a 'new' Warlock letter!

Being keen to discover its contents, I was able to purchase a scan of the letter on behalf of the Society. The letter is not a long one, largely

in praise of a couple of works by Bax, and accordingly probably not of major significance to Warlockians. However, it is not totally without interest, and written from Eynsford on 7 January 1927, it reads as follows:

My Dear Arnold,

I am delighted with *I sing of a maiden*. It is by a very long way the best setting of the poem that has been made, and it should be quite thrilling in performance. Do let me know when it may be heard. Yours seem to be the only modern choral works that have any musical form of their own, as distinct from the imposed form of verbal metre, and it is most refreshing to find a living composer realizing the importance of this as all Elizabethans did. In the next edition you might change the 'likes' back to 'ases' (this looks wrong!) and preserve the rhyme on p.9, 2nd line, where 'grass' should be 'flower'.



Arnold Bax, as Warlock might have known him at Eynsford.

(Photo: Bassano & Vandyck Studios)

As for *In the Faery Hills*, I still think it is quite one of the best things you have done – an extraordinarily beautiful and original piece of music – and when I look at it again, I am astonished that such fine stuff should have had to wait twenty years for publication. I still have the transcript which I made ten years ago of the first half of the work and it is most interesting to compare it with the new revised version. But I do most sincerely regret the disappearance of that joyous tune on the trombones, and cannot for the life of me imagine how it should have come to offend you.

Come and see us again soon,
Ever yours
Philip Heseltine

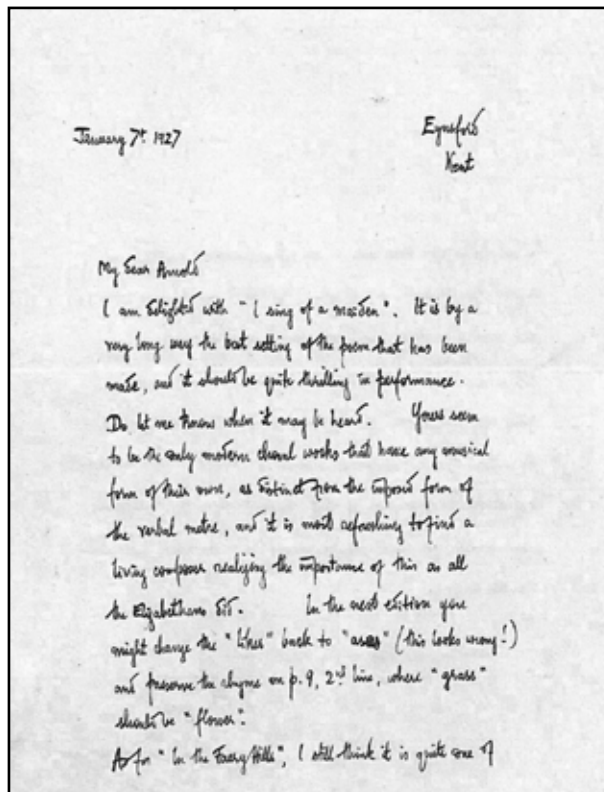
As far as is known at present, this is the only extant letter from Peter Warlock to Arnold Bax, but as will become clear later, there must almost certainly have been earlier ones. What comes as a surprise when examining Warlock's correspondence from his teenage years is that his enthusiasm for Bax, as manifest in this 'new' letter, was there almost from the start, i.e., soon after his deep admiration for the music of Delius began. Thus we see the seventeen year old Warlock writing to Colin Taylor on 6th December 1911 alluding to Bax's *A Celtic Song Cycle* of 1904 as one of '...the best examples of English music I could think of.' The work by Bax that created the biggest impression on Warlock around this time was seemingly *Enchanted Summer*, a substantial score from 1910, for two sopranos, chorus and orchestra setting part of Shelley's *Prometheus Unbound*. Having first become familiar with it via the vocal score, Warlock describes it as '...one of the most lovely things I have ever come across'.² On the strength of this piece he goes on to opine 'I know no British composer whose works appeal

to me anything like so much as Arnold Bax'.³ Six days later his enthusiasm for *Enchanted Summer* continues unabated, when he declares in a letter to Colin Taylor that '...I can find no words that will adequately express my admiration for this perfectly glorious music!' Of course, this was at a time when Warlock was soaking up as much new music as he could, and there were many

composers that came in for varying degrees of praise, but a firm impression remains that during this period Bax was nearing the top of Warlock's personal 'first division'. To quote another example, from a concert that Warlock attended on 3 January 1913 at Birmingham Town Hall, it was '...a delightful [Festival] Overture by Arnold Bax (that) pleased me most. I am extremely fond of his work: it is so poetic, and reflects the spirit and temperament of the Celt⁴ most beautifully'.⁵

Perhaps it should be added here that Warlock did not maintain an untarnished record in his esteem and respect for

Bax's music. We find him on 25 March 1924 writing to Fritz Hart (who was in Australia) updating him on the British music scene, and after lauding Vaughan Williams (*A Pastoral Symphony*) and EJ Moeran (*String Quartet in A minor*), Warlock laments: 'Otherwise we've little of any interest over here. Bax continues to maintain his reputation as the champion musical diarrhoeaist, having a large new work produced about every three weeks.' Perhaps this less charitable comment, so out of character with his more typical positive stance apropos Bax, is a reflection of Warlock's miniaturist mindset as a composer. Near the end of his life we get another glimpse of Warlock's intolerance of Bax's longer works



The first page of Warlock's letter to Arnold Bax

Musical score for Soprano, Alto 1, Alto 2, Tenor, and Bass. The lyrics are: bower Like dew in A pril That fal - leth on the grass. (mo)- ther's bower Like dew in A - pril That fal - leth on the grass. bower Like dew in A - pril That fal - leth on the grass. bower Like dew in A - pril That fal - leth on the grass. mo - ther's bower Like dew That fal - leth on the grass.

Above: Part of Bax's *I sing of a maiden* from the 1943 edition.

Note how the incorrect 'Like' and 'grass' still remain!

Below: Part of Warlock's *As Dew in Aprylle*

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: As dew in A - pryl - le That fall - yt on the flour.

when, writing to Moeran on 6 October 1930 about a Prom concert he attended on 27 September, he records that 'Bax, as usual, drove me out of the hall after ten minutes.' (the work in question being the Bax *Symphony No.3*). Again, maybe this remark says more about Warlock than it does about Bax!

Pondering the context of the 'new' letter, it seems reasonable to assume Bax must have sent Warlock complimentary copies of *I sing of a maiden* and *In the Faery Hills* near the end of 1926, the year when both were published by Murdoch. The first thing that might strike a Warlockian about the opening paragraph of the letter is the praise that Warlock lavishes on *I sing of a maiden*, bearing in mind here that he had made his own exemplary setting – a real gem – of the same text in *As Dew in Aprylle* five years earlier⁶. When he accords Bax's

work the accolade of 'the best setting by a very long way', one cannot help but admire his genuine modesty. In view of this it thus becomes pertinent to make comparisons between the Bax and Warlock treatments of the poem to judge for ourselves whether Warlock was being somewhat unfair on himself with his generous opinion of the Bax piece at the expense of his own.

What immediately becomes apparent on perusing the scores of both is a difference in emphasis and scale: the Bax is described as an 'unaccompanied part-song for five voices', whilst Warlock's is a 'carol for unaccompanied chorus' (four parts in the main). The former is very much more elaborate and considerably longer – in fact, exactly twice as long (82 bars as against 41 bars). Whereas Bax has composed a complex polyphonic structure with a fairly intricate layering of the voices

and much in the way of canonic touches, Warlock adopts more of a block chord texture, where the parts move on together isorhythmically. In fact the last two thirds of his setting is largely of this chordal type, but Warlock avoids a four-square stodginess by frequent changes of time signature and accent (the Bax, bar a bar(!), is in 4/4 throughout). Apart from a single snatch of imitation at bar 7, Warlock sets the lyric without any repetition, whilst by comparison Bax repeats several lines of the text, and then goes on to finish fortissimo with a reprise of the opening couplet (Warlock's setting closes quietly). On one level, then, Bax has produced a much more substantial and ambitious piece with a 'big' choral sound, and maybe this is the aspect which impressed Warlock, along with the way (as he commented) that Bax had not let his musical thinking be dominated by the 'verbal metre' of the text. The strength of Warlock's setting lies in its more intimate nature and melodic memorability. In the view of the present writer Warlock's treatment of *I sing of a maiden*, although very different, is at least the equal of the Bax.

In the letter Warlock goes on to point out that Bax, whether by intention or through having worked from a corrupt version of the text, has used two 'wrong' words, and suggests they might be amended if ever there were to be another edition of the work. Unfortunately Warlock's recommendation was not taken up, for when *I sing of a maiden* was assigned to, and reissued by Chappell & Co. in 1943, the offending words were not amended. Whether this was because Bax chose to deliberately ignore/simply forgot to heed Warlock's advice, or alternatively he had informed the publisher, who then couldn't be bothered to do anything about it, is a moot point.

As to Warlock's request 'Do let me know when it may be heard', I have not yet been able to ascertain how Bax responded to this, or to identify an occasion when *I sing of a maiden* was performed during the remaining four years of Warlock's life. It could not be heard via a gramophone recording during Warlock's lifetime, as far as I am aware.

Chance discoveries such as this 'new' letter often provide new information or perspectives, but they can also throw up further questions that are not always readily answerable. In this case some light is possibly

shed on the question of how long Warlock and Bax may have known each other. Although there are fourteen letters⁷ from Bax to Warlock still extant, the only time we know for certain that the men had met was when Bax stayed with Warlock and Moeran at the Eynsford cottage in April/May 1926. The fact that Warlock had made a transcript of the first half of Bax's *In the Faery Hills* in 1916/17 (assuming his 'ten years ago' was reasonably accurate) from the composer's manuscript (the work was unpublished then) strongly suggests they would have been acquainted with each other at the time – Bax would hardly have let someone not well known to him borrow what might have been then the only score of a significant orchestral work of his! There is an undated letter⁸ from Bax to Warlock in the British Library that can be reliably assigned to Easter 1915 which hints that the two men may have been in correspondence (albeit somewhat sporadic) at that point.

Perhaps most intriguing in this context is Warlock's lack of response to part of a letter that Colin Taylor wrote to him on 27 July 1913. Taylor wrote as follows:

By the way I was introduced to Bax at the Russian Ballet the other night – **do you know him?** [my emphasis] I have always pictured him as a slow speaking dreamy man – dreamy he may be, but in his speech he is short, dry and quite unpoetical.

Warlock's next letter (or so it would seem) to Taylor was penned four days later from Cefn Bryntalch on 31 July, in which there is no mention of Bax, which is odd. In view of Taylor's enquiry about a composer Warlock so much admired at the time, it is very surprising he (PW) made no comment one way or the other. If he already knew Bax by then he may well have responded with his own thoughts about him, and how they compared with Taylor's first impressions. On the other hand, if he had not met him, he may have expressed his envy of Taylor's good fortune!

However, whenever it was that the two men became friends, Warlock must have known Bax sufficiently well circa 1916/17 to have borrowed the manuscript full score of *In the Faery Hills* from him. When the work was eventually published in 1926, in his copy Warlock made a brief commentary that amplified what he had said in his letter to Bax:

This is where the trombones came in with the excellent tune which Bax cut out in the revision because he thought it was “vulgar”! The passage, which was a gay and brilliant climax to the first movement of the piece, is now merely thick and commonplace.

On the blank back fly leaf of Warlock’s copy⁹ is attached the cut section, written out in his own hand, and clearly he could only have been able to do this by referring to the half complete transcript of the work he had made ten years earlier. Interestingly, Lewis Foreman in his Bax biography¹⁰ felt there was much to support Warlock’s opinion, adding that Bax’s first thoughts were often his best. For those who are curious, the expunged trombone tune ran as follows:



Another as yet unanswered question is what became of the copy Warlock had made of the first half of *In the Faery Hills*? It is not listed in the updated *Peter Warlock Handbook, Volume 2*, where there are lists of works by other composers that Warlock had either transcribed or copied out for one reason or another. Presumably the existence of this Warlock manuscript was unknown until mention was made of it in this ‘new’ letter. Perhaps it will surface unexpectedly one day!

Another unpublished score that Warlock must have borrowed from the composer was Bax’s *Four Orchestral Sketches*, because at some point he made a transcription of the third movement, *From the Mountains of Home*, for solo piano¹¹. The work was written in 1912/13 and the premiere of it in entirety was given at Queen’s Hall on 20 March 1914. Warlock was in London around this time, and so quite likely attended the performance. Clearly

the work must have impressed him to the extent of his requesting a loan of the score from Bax, thus allowing him an opportunity to make a piano transcription of part of it. That Bax felt sufficiently confident to entrust another of his manuscripts to Warlock, knowing that it would be safely returned, suggests a certain rapport, and more than a casual friendship between the two men.

Turning to the closing part of Warlock’s letter, it has not been established whether Bax ever took up Warlock’s invitation to ‘Come and see us again soon’. Bax’s stay at Eynsford had been quite a productive one for him, despite (mainly at weekends) the distractions of carousing and conviviality, which he seemed largely to enjoy. Whilst there he composed a *Romantic Overture* for small orchestra, and did some work on preparing *In the*

Faery Hills for publication. Another fruitful thing that happened at Eynsford was Warlock’s introducing Bax to the poem *Walsingham*; soon afterwards Bax set the text (believed to be by Sir Walter Raleigh) for tenor solo, obligato soprano, chorus and orchestra, and eventually dedicated the work to Warlock. *Walsingham* had its premiere at the Queens Hall on 6 June 1929, but there is no evidence that Warlock attended the concert (he may have had his mind on other things: at that point he was heavily involved in organising the Delius Festival that was to take place later that year).

As much as Bax benefited from his sojourn with Warlock in April/May 1926, it is apparent from letters he wrote soon after to Harriet Cohen that the Eynsford Lifestyle had eventually begun to pall for him. With the General Strike looming, he related to her how he left Eynsford partly ‘...because the perpetual boozing

The image displays a page of handwritten musical notation for the piece 'In the Faery Hills'. The score is organized into two systems of staves. The top system includes staves for Woodwinds, Horns and Trumpets, Trombones, Violins (with a 'Cantabile' marking), Violas, and Bass. The bottom system includes staves for Saxophones and Flutes, Trumpets and Trombones, Violins (with a 'Largo' marking), Violas and lower Woodwinds, and Bass. A circled 'N' at the top left of the first staff indicates the 'Original version'. The notation features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as 'ff' and 'cresc.'. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

Warlock's copy of that page from the original version of *In the Faery Hills* that he pasted into his copy of the published score.

(Reproduced by kind permission of Lewis Foreman)

of Heseltine and Gray was a gloomy and irritating spectacle...'. A later letter confirmed it was unlikely he would be eager to go there again too soon: 'I must say a little of Heseltine and his friends goes a considerable distance...'

Perhaps the biggest question posed by the fortunate discovery of this 'new' letter is what might have been the full size and scope of the Bax/Warlock correspondence. As mentioned above, there would seem to be at least fourteen extant letters/postcards from Bax to Warlock, eight of which I have managed to track down.¹² This letter from Warlock to Bax, therefore, must surely be only one of the many that had been written? It is curious

that just a single letter (as opposed to a batch of them) should have ended up in the Library of the University of Princeton; all I have been able to ascertain is that it was donated in November 1983 as a gift from a William H. Morris, Class of 1932. But what of the others? Have they been lost/destroyed, or simply languishing somewhere awaiting a diligent researcher to happen upon them? There is an outside hope – and I was offered this possibility recently by a Bax aficionado – that any other letters Warlock wrote to Bax may reside in a very large cache of Bax papers lodged in the British Library, some of which are seemingly still to be sorted and catalogued. Watch this space...but it could be a long wait! ■

Acknowledgments:

The following are gratefully acknowledged in connection with this article:

The Library of Princeton University for the reproduction of part of Warlock's letter to Arnold Bax.

Lewis Foreman for the page of Bax's *In the Faery Hills* that Warlock had transcribed.

The Arnold Bax Trust for the music examples from Bax's works that appear above.

I am also very grateful to Claire Beach and Peter Thompson who assisted me in various ways.

Footnotes

- 1 I subsequently discovered that Weinberg was a student there in the Princeton Class of 1929
- 2 In a letter to Delius dated 27 September 1912.
- 3 Ibid.
- 4 Earlier Warlock correspondence suggests he had assumed (incorrectly) that Bax was Irish.
- 5 Letter to Delius dated 8 January 1913.

6 Warlock's setting dates from 1918 (published 1924), and although published in 1926, Bax had composed his three years earlier in 1923. Accordingly it is very likely Bax would not have known of Warlock's composition when he wrote his.

7 according to Ian Copley in his book, *The Music of Peter Warlock* (Denis Dobson, London, 1979), page 31, note 47.

8 quoted in Lewis Foreman's *Bax - a composer and his times* (Boydell Press, Woodbridge, 2007), pages 138-9.

9 now in the possession of Lewis Foreman, to whom grateful thanks are due for permission to reproduce Warlock's copying out of part of *In the Faery Hills* and accompanying commentary

10 Op. Cit., page 69.

11 Listed in the *Peter Warlock Handbook, Volume 2*, where Warlock's manuscript is recorded as being in private hands.

12 Seven of these are in the British Library, and the text of another appears on page 265 of Cecil Gray's *Memoir of Peter Warlock*, where Bax records his admiration of Warlock's *The Shrouding of the Duchess of Malfi*. If anyone knows of the location of the remaining six, please get in touch with the present writer!

Articles (Continued)

Another Lesser Joy

Dr Andrew Plant examines a variant of Warlock's carol in a rare and fascinating Jesuit publication from 1940.

The name of Fr John Driscoll S.J. is now little-known. An outstanding preacher but also an eminent authority on voice production and choir training, particularly of boys' voices, his work was lauded by such luminaries as Stanford, Vaughan Williams, Gervase Elwes and Ernest Newman. Driscoll was appointed director of the choir at the Sacred Heart Church, Wimbledon in 1904, a position he retained until his death in 1940. From 1928 he combined this post with a similar appointment at the superb Jesuit Church of the Immaculate Conception, Farm Street, Mayfair, always displaying utter dedication and musicianship in his duties.

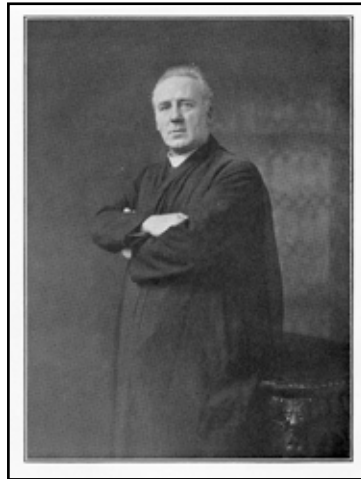
Through much of the early years of the twentieth century, Driscoll was at work on his *Cantionale*, a collection of sacred music tailored to the requirements of Stonyhurst College, Lancashire, Beaumont College, Windsor (and its junior department of St John's Beaumont, where the present writer is Director of Music), and other Catholic foundations. The content of the volume, suitable for almost any and every liturgical necessity, was compiled from numerous sources, while its status 'in usum nostrorum' permitted the official inclusion of many tunes that would otherwise be copyright. Driscoll's preface explained his rationale:

In choosing these tunes for college use an effort has been made to find a *via media* between the noisy fireworks and cloying chromaticisms of the Victorians on the one hand and on the other the glacial archaism and flaccid placidity affected by many today as the hall-mark of good taste. Youth is not concerned with fashions in music. All it wants is a tune that will grip and stir the devotional pulse ... Consequently, in this collection, sturdy, broad virile tunes, when available have been requisitioned ... No tune of whatever school or date or nationality, has been rejected if found worthy as music and suitable for the purpose of this work ...

In other words, this was by no means a standard anthology, even for the comparatively limited resources for which it was assembled. Everything was fair game,

including those works on which the ink was barely dry; and armed with such strength of purpose, Driscoll went a-plundering. The Beaumont edition eventually saw publication in 1940, a few months before the death of its compiler on 6 December that year: it is a fascinating read,

particularly for students of hymnology. However, while Driscoll's social objectives were no doubt admirable, it is clear that he was also not a whit concerned about fashions in music. Only the purpose and the outcome mattered. As a result, the publication is a curious example of zeal outpacing integrity, with many works having new texts in Latin or English imposed on them; and while the composers chosen are usually acknowledged with some deference, their original titles are rarely indicated. It is therefore most intriguing to discover *The Five*



Fr John Driscoll S.J.

Lesser Joys of Mary, published barely four years before, under a different guise.¹ It was a curious choice: this non-tune, as Brian Collins has aptly termed it, hardly fell into Driscoll's criteria, and it says something for the latter's magpie-like borrowings that he felt there was something to be salvaged from one of Warlock's most meandering and contrived offerings. Driscoll commented on the composer: 'Well known for his highly artistic songs. His promising career was cut short by premature death'. Warlock's harmonies were retained unaltered² but Kelleher's text was jettisoned – probably due more to theological misgivings than elegiac shortcomings³ – in favour of four verses of associated sentiments translated by Driscoll himself from the Greek of St John Damascene, beginning:

In Bethlehem town ere the break of the dawn
The Lord, as he willed, in a stable was born.
To Thee Whose bright throne spans the arches of Heav'n,
A manger to lie in mid oxen was giv'n.

Notwithstanding Warlock's confirmed adherence to textual and musical fidelity, one suspects that the composer, if he knew about the purloining of his tune – no evidence has emerged to indicate that he did – would have been grateful for any dissemination by then. It

would also be wrong to assume that Driscoll's choices were always misguided or ineffective and this is certainly one example where he may be thought to have improved the original. It is nonetheless pleasing to speculate that a conjectural meeting between the two musicians might have resulted in a more subversive Warlockian appropriation, such as an *Ave Maria* set to 'Good Ale'. This is by no means as far-fetched as it sounds, since Driscoll's frequent piracy of 'one song to the tune of another' had quickly become a reliable source of hilarity for the cognoscenti. The majority of these changeling compositions, many reproduced in the *Cantionale*, still appear decidedly questionable today, and it is worth noting a few of them in order to put the former *Lesser Joys* into context.

What, one wonders, was the musical or theological reasoning in seizing the immortal settings of *In the bleak midwinter* by Holst and Darke but trading Rossetti's lines for a Marian invocation by F W Faber? Brahms' lullaby reawoken as a carol, *Though the stable be cold*, and Mendelssohn's familiar tune to *Hark! the herald-angels sing* transposed to a different season as *By the first bright Easter day* are further examples of quirky liaisons. Even *Londonderry Air* – which, as Driscoll acknowledges, is considered by the Jesuit musicologist Dr Gratton Flood to be of religious origin – became a similar Christmas offering, *As long ago, men o'er their flocks were keeping*. William Harris's *Most glorious Lord of life* was recast as *Lord, at thy feet I lay my burden down*, although the same composer's *Vox ultima crucis* was retained as written. If Driscoll considered a text unsuitable for his purposes, he was quick to replace it with his own verses, regardless of whether they fitted especially well or not. A particularly ironic example is Vaughan Williams' fine *Withers' Rocking Hymn*, which became *My Son, teach me what words to use* (those of George Withers evidently being found wanting). Other extraordinary borrowings from Vaughan Williams are his cheerful hymn tune *Sine nomine* ('For all the Saints') converted to a solemn prayer for souls in purgatory; and an *Alma coelestium* set to *Down Ampney* – 'Come down,

O love divine' – which, being far too brief for the task, segues immediately at the refrain of the new text into Martin Shaw's *Little Cornard*, indissolubly wedded to 'Hills of the North, rejoice'. Bach's *O Welt, ich muss dich lassen* survives its resurrection as *Desidero, mi Jesu*, but many other familiar melodies sound disquietingly eccentric when paired with unrelated Latin hymns: the prime instance is perhaps Holst's great tune from 'Jupiter' pressed into service as a *Venite concinemus*.

It would do Fr Driscoll a disservice to be too hard on him or to make the *Cantionale*, compiled for a specific purpose, his memorial; rather, it is his towering achievements in the field of choral music that ought to be celebrated. In this art form, along with his contemporary Sir Richard Terry at Westminster Cathedral, he raised the Catholic liturgy to great heights and blazed the trail for such successors as George Malcolm. He hated ostentation in all forms, working as far as possible out of the public eye, yet his undoubted achievements could never quite stifle his nagging doubts that his life's calling had hindered the full development of his religious and spiritual studies. Driscoll's association with Warlock's carol was brief but the composer could scarcely have wished for a more self-effacing champion. ■

Acknowledgment

Grateful thanks are offered to Anna Edwards, assistant archivist at the Archivum Britannicum Societas Iesum, for her help during the research for this article.

Notes

- 1 No. 316 in the *Cantionale*.
- 2 No separate melody line is printed because the accompaniment doubles the tune, so the dotted rhythm of the penultimate bar of the vocal part is lost. The typographical omission of the tie on the alto F in bars 10–11 is the only other discrepancy.
- 3 Kelleher's weak text is fey in its suppositions and does not scan properly but it is likely that Driscoll would have had greater doubts about the inclusion of the fourth and fifth *Joys*. Neither is exactly Lesser: the finding of Jesus in the Temple, and the Crucifixion are, respectively, the fifth Joyful and fifth Sorrowful Mysteries of the Rosary.

Reviews

Mark Stone and Simon Lepper

Saturday 4 May 2013, St Mary's Church, Painswick, Gloucestershire.

Richard Packer



St Mary's Church, Painswick

As I have previously mentioned in the pages of another society's journal, it's always a pleasure for me to visit St Mary's Church in Painswick, Gloucestershire, perhaps because my surname appears on so many of the tombs in the churchyard, conjectural family history research some years ago suggesting that my forebears originated in the adjoining parish of Cranham, so I may have ancestors buried there, too. It was therefore with a sense of eager anticipation that a group of fellow enthusiasts, including not only our Hon. Sec., but also distinguished representatives of the Delius and John Ireland Trusts and I, made our way across the road from the Falcon Hotel, which stands opposite, following an excellent lunch, in bright spring sunshine, for a concert offering a mouth watering programme of twentieth century art song.

The concert was jointly promoted by Painswick Music Society and The Finzi Friends, who had kindly reserved the best seats in the house for us, which was just as well as the church was otherwise full by the time we arrived. In his introductory remarks, the Society's Chairman, Christopher Swain, gave us a warm welcome and acknowledged the support, which had made the event possible, though the attendance clearly reflected the popularity of the works to be presented.

The afternoon got off to an unfortunate start when Simon Lepper (perhaps 'Leaper' might have been more appropriate) almost emulated Jennifer Lawrence's spectacular trip at the Oscars in an overenthusiastic springing onto the rostrum, to be immediately rescued and helped to his seat at the piano by Mark Stone, who made light of the incident, much to the audience's relief. The seemingly ubiquitous Mark studied at King's College, Cambridge and at the Guildhall School and has appeared all over the UK, being much in demand as a recitalist abroad and at home. Simon read music, also at King's, and later studied at the

Royal Academy of Music. Winner of the Gerald Moore Award, he is now professor of piano accompaniment at the Royal College of Music.

The first and second halves of the programme were 'framed' by works of Roger Quilter, and our composer, respectively. An excellent choice as curtain-opener was Quilter's setting of Ben Jonson's *Drink to Me Only with Thine Eyes* with its familiar melody and the characteristically lush harmonies of a scintillating accompaniment. We were at once reminded of Mark's rich baritone *timbre* and pellucid diction, as well as Simon's sympathetic playing.

There followed the first of two complete cycles on the programme, Gerald Finzi's *Earth and Air and Rain*, a setting of ten poems by Thomas Hardy, which, as the programme note explained, 'can be seen as a metaphysical exploration of our very existence', reflecting Hardy's sometimes gloomy view of life. Here Mark showed his effective dynamic range, and his ability to translate the contrasting moods of gladness (as in the opening 'Summer Schemes') with the darker sentiments of 'The Phantom' and the roistering 'Rollicum-Rorum'.

Then we heard three songs by the late Organist and Master of the Choristers at Gloucester Cathedral, John Sanders, which had particular poignancy for this

reviewer, having sung under John's baton as a member of both the Worcester and later Gloucester Choral Societies. John is very much missed – it was a special pleasure to have a few words with his widow, Janet, after the concert – and these were a suitable tribute to his memory, all having local associations – *On Painswick Beacon* by F W Harvey, a close friend of the Gloucester composer-poet Ivor Gurney, *Birdlip Hill* by Leonard Clark, who was born and brought up in the Forest of Dean, and *The Roads* by Frank Mansell, another Gloucestershire poet, best known for his *Cotswold Ballads*. Mark brought out both the poets' and composer's evident love for their home county in a warm interpretation of this set.

To end the first half of the concert we had the other Quilter work on the programme, his arrangement of the folksong *Barbara Allen*, one of a collection dedicated to his nephew Arnold Guy Vivian who died in the Second World War. Reminiscent of some of the folksong settings by Quilter's friend and fellow Frankfurt student, Percy Grainger, this was performed effectively and movingly by Mark and Simon.

After the interval we got down to the main business with the first of the Warlockian 'bookends', his exquisite setting of Fletcher's *Sleep*. Years ago I heard the late Trevor Hold give a lecture at St Mary de Lode Church in Gloucester (during a Three Choirs Festival, if memory serves) in which he compared two well-known settings of this poem, namely this one and the other by Ivor Gurney. It seemed to me he was making a case for the latter, with which I find it difficult to agree, this being one of my favourite Warlock pieces, the phrase 'some little joy' having recently achieved special significance, and summing up so much of our composer's life.

We heard next three of Delius's Norwegian songs, based on words by Bjornsterne Bjornson, all tinged with the nostalgic melancholy with which the composer is so often, sadly, associated. (Cf. the opening bars of, for instance, *A Mass of Life*!). Mark evoked the atmosphere of wistful reflection here admirably.

The second cycle we heard, which followed, was *Seven Songs from 'A Shropshire Lad'* by the Painswick composer C W Orr, who, I had discovered only during

the interval in a perambulation round the churchyard, lived in the house adjoining the church, according to a blue plaque on its fine Cotswold stone façade. The words are by A E Housman from his eponymous collection of topographical poems, like the Sanders settings we heard earlier being about the country round and about the Severn, but further upstream. Mark surprised us (well, this reviewer at least) by telling us in his introduction to the songs that Housman had not actually been to Shropshire when he wrote the poems, as evidenced by the title of the sixth song, 'Hughley Steeple', which belies the fact that there isn't one on the village church! Most striking in this set of songs were perhaps 'The Lent Lily' with a similar rhyming scheme (ABABB) to Housman's much-set and better known 'Bredon Hill', and 'Farewell to Barn and Stack and Tree', in which the accompaniment features not only Delian harmonies but also a distinctively Delian 'Scotch snap', illustrating the earlier composer's acknowledged influence. It would not be appropriate here, of course, to dwell on the poetic relationship between C W Orr and Peter Warlock!

The concert was (almost) brought to a rousing conclusion by the clever choice of Warlock's *Captain Stratton's Fancy*, in significant contrast to the more contemplative mood of some of the music we heard earlier. This reviewer was particularly gratified by its inclusion, being the only Warlock piece known to have been performed by him in public (and before a paying audience, albeit for charity!). Mark brought off Warlock at his most ebullient perfectly, though with a slight fluff in the admittedly tricky accompaniment, and a perfectionist might have sought a slightly greater rallentando towards the end of the final stanza.

By way of encores, and in complete contrast to the respectful tone of much of the foregoing, we were treated to two delightfully irreverent pieces by Tom Lehrer, *I Hold Your Hand in Mine* and *Spring is Here*, the wicked humour of which would no doubt have appealed to our composer, especially the observation in the latter that 'life is skittles and life is beer'. Altogether a fitting conclusion to a feast of items from a rich musical menu. ■

A Pictorial record of the 2013 Annual General Meeting:

Saturday 25 May, *Cefn Bryntalch*, Abermule, Montgomeryshire.

Photos by **John Mitchell, Michael Graves** and **Richard Packer**



Clockwise from the top: *Cefn Bryntalch* (JM); Bryn Philpott, Malcolm Rudland and John Mitchell take a stroll (MG); The path leading to the Amphitheatre (MG); Garden sculpture (JM); View from the house (JM).



Clockwise from above:

Barry Smith accepts the Committee's invitation to become President of the Peter Warlock Society (*JM*);

Michael Graves is elected Chair of the society (*RP*);

Barry Smith and Malcolm Rudland at the piano (*JM*);

Ruddles County Ale fuels the 'sing-along-a-Warlock' (*MG*);

Malcolm and Barry play 'Pieds en L'air', those 'dreamy closing chords' that first captivated Barry and marked the beginning of his lifelong involvement with the music and world of Peter Warlock (*MG*).





Clockwise from top left:

The main staircase leading to the first floor (JM); John Evans and Bryn Philpott on the landing (MG); Our hosts, Angela and Rick Smith (JM); Newly converted second floor accommodation (MG); The spiral staircase leading to the second floor (MG).





Clockwise from above:

Warlockians group round the tree that Brian Sewell climbed as a boy. He got stuck, felt the sensation of fear for the first time in his life and subsequently had to be rescued by the gardener (*JM*);

The Amphitheatre in the grounds of *Cefn Bryntalch*. This was the spot favoured by Warlock for quiet contemplation and composition (*MG*);

Old friends, Barry Smith and John Mitchell have a chance to 'catch up' (*MG*).



Reviews

The 2013 Annual General Meeting Weekend: Saturday 25 May, *Cefn Bryntalch*, Abermule, Montgomeryshire.

Bryn Philpott rounds up the events of the weekend.

I have to admit to being quite excited when the location of this year's AGM was first announced. The prospect of staying at *Cefn Bryntalch* for a week was a rare opportunity and followed plans to convert the main building into self catering holiday lets. It was therefore with a slight twinge of regret that the committee learnt that accommodation would not quite be ready in time. However in the event the owners, Angela and Rick Smith, kindly allowed us to hold the AGM there on the Saturday and we were determined to make a success of the weekend.

The weather prospects didn't look brilliant on the Friday evening when I arrived in Welshpool. I had agreed to pick up Barry Smith, Malcolm Rudland and Patrick Mills from their train at Welshpool Station and here the rain seemed to fall horizontally (as it only can in Wales!). After a little juggling of luggage we all squeezed into my car and set off for *The Dragon*, in Montgomery. The weekend was due to start informally later in the evening with a members dinner at *The Dragon* and while preparations were made we assembled in the bar and sampled the delights of the local Ale 'Monty's'.

As is customary on such occasions the evening meal was accompanied by communal singing with Malcolm on the hotel keyboard. It was a selection of Warlock's *Sociable Songs* that formed a sort of sorbet to cleanse the palate between each course. Several members bravely gave solo performances, these included Pat Mills' now legendary rendition of *The Countryman* along with a rousing *Captain Strattons Fancy* given by Richard Packer.

During the evening, Barry Smith was persuaded to join Malcolm at the keyboard for an impromptu performance of the piano duet version of *Capriol*. The perils of duet playing came to the fore in the 'Tordion' when a stray finger nail of Malcolm's drew a little of Barry's blood. After a short interlude for repairs to the finger along with a quick trim of the offending nail the performance continued without incident, and thankfully no limbs were lost in 'Mattachins'. The evening concluded with coffee and good conversation with the regaling of many Warlockian tales.

I awoke next morning at my hotel in Welshpool to bright sunshine and after a hearty breakfast made my

way to *Cefn Bryntalch* to help Michael Graves with some final preparations for the AGM. This was my first visit to *Cefn Bryntalch* and I felt a keen sense of anticipation on arrival as I approached the house along the drive way. The landscape is a wonderful combination of hills and rich wooded vales a far cry from the rugged Wales I had known since my youth to the north-west of the country. The house is an imposing red brick structure, built in 1869 by G.F. Bodley, and has a combination of Georgian revival and vernacular styles. It is now a Grade II* listed building. It seems very clear how Warlock must have derived much inspiration when he stayed here.

We were welcomed by our hosts for the day, Rick and Angela, the current owners of the house. *Cefn Bryntalch* has been their family home now for several years and they are well underway with their major refurbishment plans. As our members assembled for pre AGM coffee, a number commented on how the house seemed much more light and airy compared to when they last visited. Their recollection was of a somewhat dark and gloomy place.

As the 11am start for the AGM approached, we still did not have a quorum for the meeting, but Malcolm had an ingenious way to ensure a lost Warlockian found her way to *Cefn Bryntalch*. As he stood by the front entrance to the house, he received a phone-call on his mobile from Dr Tresca Winteringham, saying she had been to the house before, but this time she was lost in Abermule. At that very moment the Post Office van came up the drive to deliver the morning's post. Malcolm thrust his mobile phone into the postman's ear, and asked him to direct the lost Warlockian to where we were. She arrived within ten minutes and made the quorum needed.

The AGM was held in the dining room and we sat around an enormous family table, apparently hand made by Rick from an old Snooker table (Rick being a very resourceful man) and this met our needs admirably. Of particular importance this year was the appointment of Dr Barry Smith as the Peter Warlock Society President. It is thought that this was the first time in our history that a president of the Society had attended the AGM. Barry's appointment was highly appropriate due to his important scholarly works on Warlock and the committee was grateful for his acceptance of the role. Other highlights were the appointment of Michael Graves as Chairman of

the Society following the retirement of Patrick Mills. The committee were particularly pleased to present Patrick with travel vouchers in grateful recognition of his great service as Chairman and founder of the Society. His appointment as Chairman Emeritus will ensure that the committee can still from time to time formally draw on his considerable knowledge and experience. The main details of the AGM are set out below.

The important business of the AGM was concluded swiftly and we retired to the kitchen where a sumptuous cold buffet awaited us. This was kindly prepared by Michael Graves, and was a delight to us all. The washing down of the meal with a bottle or two of Ruddles County beer seemed the ideal cue for Malcolm to call us around the grand piano once more for communal singing from the *Sociable Songs Album* (sponsored by Ruddles Brewery). I wonder what the Smith family thought listening to fifteen of us belting out *The Cricketers of Hambledon* with such vigour.

Following the 'sing-along-a-Warlock' Rick gave us a tour of the house, where we were shown his considerable efforts in converting the upper parts of the house. The new bedrooms were luxuriously appointed and looked very comfortable, this only slightly added to the earlier

disappointment at not being able to stay here this weekend and we certainly look forward to having the opportunity to the house once all the work is completed.

Angela then showed us around the grounds and it is still possible to identify some of the original features of the beautiful gardens from old photographs taken when the house was occupied by Walter and Edith Buckley Jones. Of particular interest was the amphitheatre, a quietly secluded place on the edge of the gardens, with superb views along the vale. This was a spot favoured by Warlock for quiet contemplation and composition. The area certainly retains a curious atmosphere and some members admitted to feeling a kind of presence with us in this spot.

After a final group photo by the bough of the tree mentioned in Brian Sewell's autobiography, we retired to sit by the lawn and enjoy the remains of the sunshine. Deep in conversation we reflected on the experiences of our day at one of Peter Warlock's important residences, where he found a certain security and stability in his life and where some of his most important works were composed. As the day faded and the members started to leave we said our farewells along with a very big thank you to our hosts for a superb day. ■

The main details of the AGM:

(An agenda and full set of minutes are available upon request from the Hon. Secretary, Malcolm Rudland.)

The meeting was quorate and started at 12 noon.

- **Chairman's Report – Patrick Mills**

It is the Society's 50th anniversary this year. I recall that at the earlier AGMs it was only the Committee that ever turned up!

I should like to make three points: First I must thank Malcolm Rudland for his eternal resourcefulness.

Secondly I should like to thank the Newsletter editor Michael Graves. In my opinion we now have a journal going from strength to strength.

Finally, my own personal circumstances on the Health Front make it necessary for me to retire as Chairman.

- **Treasurer's Report – John Mitchell**

It is pleasing to record that after the deficit of £576 for 2011, the year for 2012 has turned out an 'on paper' surplus of £1,915. However, £1000 of that figure was a donation from the Gemini Foundation as the main contribution to financing a reissue of the *Merry-Go-Down* LP in CD format – project that still has to come to fruition, and accordingly the money earmarked for it has not been spent yet. The 'true' surplus is thus £915, which is still an encouraging result.

On the income front subscriptions were down about 10%, reflecting that several members had resigned/lapsed largely because of the more difficult economic climate. Royalties from Music Sales were

also down by 23%, perhaps for the same reason. Interest on the deposit accounts remain nugatory.

With expenditure, admin costs have been well controlled (down by about 15%). It has been necessary to spend a similar amount to that in 2011 on the Hire Library to get the materials in good order (a project that is still ongoing). The main reason for the surplus for 2012 is that there have not been any exceptional major items of expenditure. The Society has provided subventions to the Blossom Street choral concert (Nov 2012 – £300), the Carey Blyton 80th Birthday Concert (May 2012 – £100) and Celebrating English Song (June 2012 – £100).

- **Election of Officers and Committee**

Officers elected:

Chairman: Michael Graves
Vice-chairman: David Lane
Hon. Secretary: Malcolm Rudland
Hon. Treasurer: John Mitchell

Committee members elected:

Jennifer Bastable, Claire Beach, Giles Davies, Silvester Mazzerella, Bryn Philpott.

- **Vote of thanks**

Following the election, Michael Graves took the Chair and immediately thanked Patrick Mills, the outgoing Chairman, for founding the Society and for his sterling contribution to it, sustained over a period of 50 years. He then presented him with a travel voucher for £500 on behalf of the Committee and the Membership. Patrick's response on receiving it was 'Golly, my gosh – Thank you very much'.

Warlock in Wales

Danny Gillingwater offers another sketch to mark the occasion of the AGM at *Cefn Bryntalch*, but on this occasion it was delivered by the retiring Chairman and founder of the PWS, **Patrick Mills**.

A heavily laden cart jolted violently over the cattle crate and struggled up the shingle driveway. Obviously made for much lighter work, it creaked complainingly. At the back, there was too much luggage piled high and in front, shoulder to shoulder sat Walter Buckley Jones bedecked in pristine tweeds, the driver Davies dressed in a rough woollen smock and last but by no means least Walter's

- **The quorum required for the AGM**

The meeting agreed that changes should be made to the Constitution regarding the quorum requirement for future AGMs. There were two proposals. The first was to reduce the number required for an AGM quorum from 15 to 10. The second proposal was that members should, in future, be able to vote by proxy. The Committee will take this forward and a proposal to amend the Constitution will be included in the 2014 AGM agenda for discussion and ratification at that meeting.

- **The next AGM**

It was agreed that the next AGM should be held at Broadstairs. More information is on the back page of this Newsletter.

- **The new President**

Michael Graves recorded with sadness the recent death of our President, Sir Richard Rodney Bennett, and proposed that Barry Smith should be our new President. The proposal was heartily approved and Barry Smith responded that he was very pleased and honoured to accept the invitation.

- **Chairman Emeritus**

Michael then went on to reiterate his thanks to the retiring Chairman, Patrick Mills, for his services and, in recognition of this, the Society's desire to award him the position of Chairman Emeritus. Patrick said he was very proud to accept the honour accorded to him.

The meeting closed at 1.09pm.

wife Edith resplendent in snow white beekeepers garb. In her hand she held a whalers harpoon. Before them stood the substantial but not imposing red brick family home of the Buckley Jones's.

'Here we are old girl,' sighed Walter, 'home at last. A pleasant trip, I thought.'

'Lovely,' replied Edith, lifting her veil to glean a better

view. 'It's really just the ticket Walter, I couldn't be more satisfied.' She continued. 'The trip was most interesting. It's the first time I've travelled in a cart pulled by sheep. Is that the norm round here?'

'Not at all,' replied Walter. 'Davies here is a marvel where sheep are concerned. The only man I've heard of who steers the cart using a sheep dog.' Edith eyed the man suspiciously. 'Well I do feel for the poor fellow, not being able to speak properly.' She continued. 'An agricultural injury was it, affected his powers of speech? I heard him trying but it comes out all gobbledygook.'

Walter cut in. 'He's speaking Welsh Edith.'

'Well why would he be doing that?' barked Edith gripping the harpoon a little firmer. 'Where's Philip by the way?' I haven't heard a word from him since he locked himself in the toilet at Newport station.

'A young lad, probably off climbing a tree somewhere or collecting insects.' said Walter. 'That's what I'd have been doing at his age.'

'How many times need I tell you Walter,' sniffed Edith. 'Philip is an altogether different boy than you were. Still where is he?' Edith rose from her seated position and raising the harpoon above her head she let out a swooping yell like a demented swine herd. 'PHIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIP!!!'

At this Davies tugged his knitted hat hard over his ears and led the now distressed, bleating sheep away to a nearby paddock. Someone sneezed. Walter and Edith looked at each other... another sneeze. 'It's coming from that large trunk over there.' said Walter pointing to a massive crate. On it was a large sticker that read – Eastbourne is good for your piles.

'Stop larking about Philip and get out of that trunk, we've arrived.' 'Edith, I believe he's underneath it.' said Walter helpfully and he indicated for Davies to leave the sheep and lend a hand. After an amount of huffing and puffing from Davies, Philip immersed. His hair was unkempt and his face flushed but his blue and white sailor suit looked newly pressed. This was noted by Edith but she said nothing.

'Tell me Philip' asked Edith, 'what were you doing under that trunk?'

'I was exfixiating mother.'

'What a ridiculous thing to do on such a pleasant day.' She continued. 'How did you end up there in the first place?'

'There was a bump in the road back near the station and it fell. It damn near bloody killed me.' To accompany his expletive Philip presented the landscape with an expression of extreme sulkiness that only a near teenager can. 'Watch your language Philip, people will hear you.' barked Edith. 'Hear me! People hear me! What people – there aint no people!'

'There aren't any people! Aren't any people!' Edith was more concerned about Philip's grammar than his recent struggle with the luggage. She continued in a loud stage whisper. 'We are in Wales. We must not let our standards slip, must we?' 'Mother I did not want to come to this God forsaken country. There was so much in London to amuse one – concerts and the library and much, much more.' Hoping to ease the tension Walter chirped up. 'We have music in abundance round hereabouts. Wales is the land of song after all. We have a male voice choir that meets locally.'

'MALE VOICE CHOIR! Spare me the male voice choir, please.' Philip picked up a stone and threw it in the direction of the sheep, which scattered. 'Don't let Davies see you do that.' Walter said menacingly. 'He's very fond of his sheep. Very fond. He wouldn't take too kindly to you upsetting them.'

Davies appeared suddenly, they all stood still, no one spoke. 'Give a hand with the luggage Philip.' said Edith. 'There's a darling.' Walter and his wife exchanged a glance, she rolled her eyes. 'Tea all round?'

They walked up the two steps into the house and Philip was alone but for Davies who's arms were full of cases. Philip kicked at the stones and sighed disconsolately. He looked round and Davies was gone. Tentatively he sidled up to a nearby tree. Before climbing he tested the nearest branch, pulling hard on the rough bough. Satisfied it was of sufficient strength to hold his light frame he threw a leg over it. It snapped. He thudded to the ground followed by an amount of tree and leaf.

He lay there for quite some time enjoying his abject misery. Then there was noise. Not a noise Philip expected to hear in such a rural setting. He felt a surge of excitement building inside him. Someway off, in front of a row of farm buildings stood Davies and he was looking straight at Philip. He was holding the handlebars of a black (for danger) and chrome (to dazzle) motorbike. Philip smiled and whispered to himself. 'I've always loved the countryside.' ■

Reviews (Continued)

Dr Barry Smith's tour of the West Midlands: Saturday 11 May to Tuesday 14 May 2013

The Atrix, Bromsgrove, Worcester Cathedral and the Elgar Birthplace Museum

Michael Graves was at all four events.



Left to right: Dr Donald Hunt, Sir Edward Elgar, Dr Barry Smith and Michael Graves
(Photo courtesy of the Elgar Birthplace Museum)

Barry Smith undertook a mini tour when he visited the UK in May this year. It began with a pre-concert talk *Warlock, why me?*, as part of the Bromsgrove Festival, which preceded his conducting of some rarely performed Warlock. Three days later Barry gave an organ recital in Worcester Cathedral and then dashed over to the Elgar Birthplace Museum to deliver a talk, *Peter Warlock and Elgar*, just 30 minutes after the recital ended!

Saturday 11 May, The Atrix, Bromsgrove

6.15pm Pre-concert talk *Peter Warlock, why me?*

As this talk was originally billed to start at 6.30pm I very nearly missed the start of it! I had arrived in an ever increasingly deserted foyer when an usher asked if I was there for the talk! I quickly took my seat just in time to see Barry and Donald Hunt walk onto the stage. The talk took the form of a question and answer session. Barry began unravelling the fascinating story of how, as an eight year old playing in the annual Eisteddfod in Port Elizabeth (his home town), he first met a man called Colin Taylor, who was the visiting adjudicator and who by that time was 67, retired and living in Cape Town. Barry attempted to shake hands with his left hand, but Taylor kindly corrected him.

Barry recalled listening to the radio some years later as a student, and being captivated by a particular piece that was playing. Risking being late for his lecture he waited to discover what the piece of music was with 'those dreamy concluding chords'. It was 'Pieds en l'air'

from *Capriol* and he was instantly hooked. A fellow student knew quite a lot about Warlock and referred Barry to Gray's memoir. Some time later Barry was introduced to Colin Taylor by an acquaintance and the two men recalled the hand shaking incident. Taylor invited Barry over to his house in the country and on entering the older man's living room Barry saw a portrait of Peter Warlock hanging over the mantelpiece. He suddenly realised that this man must be THE Colin Taylor. Learning of Barry's enthusiasm for Warlock, Taylor very generously made letters and other material available to Barry

and so his lifelong involvement with the music and world of Warlock began in earnest. Many interesting and illuminating anecdotes followed and the audience clearly engaged with the speaker and his subject. After the talk, Barry came down to meet the audience, which included old friends and former students.

Saturday 11 May, The Atrix, Bromsgrove

8pm English Symphony Orchestra

Leader and Soloist Michael Bochmann

Conductors – Barry Smith and Donald Hunt

<i>Young Person's Guide to the Orchestra</i>	Britten
<i>Serenade for Strings</i>	Warlock
<i>Capriol</i> (full orchestral version)	Warlock
<i>Bredon Hill</i>	Harrison
<i>Enigma Variations</i>	Elgar

I was delighted to see that the full orchestral version of *Capriol* was on the programme as I had never heard it played live before, only on recordings. Before the concert I was chatting to the principal oboe player and asked him how often they performed the full orchestral *Capriol*. He said they didn't and that he hadn't even known a full orchestral version existed. Then, with a twinkle in his eye, said they would be sight reading most of the concert.

The first half was conducted by Barry Smith. Britten's *Young Person's Guide* came first and it felt as if the orchestra was familiar with the work. It was ably conducted and the result was a spirited and thoroughly enjoyable performance. However, I discovered after

the concert that the orchestra hadn't played the *Young Person's Guide* for some time. But Warlock's *Serenade*, which came next, was actually a first for the orchestra. Barry's love of the work obviously communicated itself to the players. They followed him throughout and gave a sumptuous rendering of this underrated work.

The full orchestral version of *Capriol* was also a first for the orchestra, although the string ESO do play their own version regularly. The performance was a delight, but it didn't quite have the authority of the *Serenade*. Ironically it was the strings that on occasion sounded slightly hesitant, or at least did not play with quite the bite they might have done. I wondered if the strings, so familiar with the work in their own version, were ill at ease with the different role required for this one. Approaching a new work with fresh eyes is one thing, but could it be more problematic having to 'jump ship' within a familiar work?

Apart from this minor criticism, the first half delivered excellent performances of difficult pieces, especially so since two were firsts for the orchestra. Not only that, I later discovered that Barry was himself conducting all three works for the very first time! He had conducted the string version of *Capriol* many times, but not this one.

After the interval it was Donald Hunt's turn to take the baton. Again, there was a neglected work to tackle, *Bredon Hill* by Julius Harrison, which was new to me. I thought it sounded rather like a 'second Lark Ascending', but it did have its own distinct identity. Michael Bochmann played the solo violin part with assurance and this was another fine performance, although my unfamiliarity with the piece meant I would only have been able to pick up significant shortcomings, and I detected none. The concluding item was Elgar's *Enigma Variations*. It was clear that the orchestra was totally familiar with this work and they played it flawlessly under Donald Hunt's direction.

The programme was a very satisfactory combination of well known and lesser known, rather difficult works, and was a brave one to put together. The audience, responded well to all the pieces in the concert. It was particularly pleasing to see their reaction to the Warlock. There were distinct murmurs of pleasure after *Serenade* and appreciative titters at the various witty points in *Capriol*. Altogether a very enjoyable and stimulating evening and a testament to the professionalism of all concerned.

Tuesday 14 May, Worcester Cathedral

1.10pm Lunchtime Concert, Barry Smith Organ *Messe pour les Couvents* Francois Couperin

Shortly before travelling to the UK, Barry received the disappointing news that the organ of Worcester Cathedral was under repair and would not be available for this recital. Instead he would have to use an electronic organ placed in the nave. Disappointment indeed, but this particular instrument was mighty. I noticed a huge stack of quality loudspeakers placed high on each triforium either side of the nave. It was a three manual Rodgers instrument and it appeared to have sufficient stops to satisfy most demands. Couperin requires some quite sharp and strident voices to emulate such sounds as trumpets and crumhorns. The Rodgers delivered and although it could never match a cathedral pipe organ, it was nevertheless impressive. Couperin's mass was intended for convents and abbey churches and consisted of 21 short movements according to the traditional Latin Mass.

Barry's playing was tight and controlled and being able to see him play, rather than being hidden at a console above the choir, was a definite bonus.

Tuesday 14 May, Elgar Birthplace Museum

2.30pm Talk *Peter Warlock and Elgar* – Barry Smith

This event was well attended by the Elgar fraternity and I suspect that, other than Barry, I was the only Warlockian present! So how would Barry tackle the rather dismissive attitude PW had towards Elgar in such company?! The talk consisted of two parts, each an hour long. The first part provided an overview of Warlock the composer and the man. In the second part, Barry referred extensively to those letters of PW's where Elgar is mentioned, making much of PW's praise for Elgar's symphonies. But, on admitting that PW didn't always care for Elgar's work, I heard a lady sitting behind me draw breath and say 'Oh dear!' Barry illustrated his talk with several recordings of Warlock's music including the orchestrated version of 'As I sat under a sycamore tree' with its stunning finale. In conversation after the talk some queried why Warlock hadn't written more for full orchestra, as the carol we had heard demonstrated really sophisticated orchestration. I replied that PW was essentially a miniaturist, simply preferring to work on a small scale. This explanation was accepted, but I don't think they could quite understand it. Congratulations, Barry, on four very successful events. ■

Reviews (Continued)

Professor Ian Parrott – A Celebration Concert

Saturday 18 May 2013, Y Tabernacl, Machynlleth.

Lesley-Jane Rogers (Soprano); Harvey Davies (Piano); John Turner (Recorders); Deian Rowlands (Harp).

John P Evans



From left to right, John Turner (recorders); Lesley-Jane Rogers (soprano); Mervyn Burtch (composer); Andrew Cusworth (composer); David Dubery (composer); Deian Rowland (harp) and Harvey Davies (piano).

Photo: Arvid Parry-Jones courtesy of Cambrian News, www.cambrian-news.co.uk

In the heady days of the Great Methodist Revival in Wales, just over 100 years ago, a Welsh Dissenting Chapel was built every week. These days one closes every week. What happens to these chapels? Some are left to gently rot away whilst others are converted to other uses – an unusual dwelling perhaps or a museum. Machynlleth was lucky that the Tabernacle, a substantial brick and slate building has new life as M.O.M.A. – a much loved arts and music centre. It was here that Prof. Parrott became a founding ‘friend of the Tabernacle’ and was the first recipient of the Glyndwr Award for an Outstanding Contribution to the Arts in Wales. Here he had performed his new compositions, most often recently, for combinations around the recorder. His friend John Turner, a recorder virtuoso, became the stimulus. And so it was fitting that John Turner would arrange the programme and fix the musicians for this Celebration.

It opened with *Songs of Renewal* (1995) for soprano, recorder and piano by Ian Parrott dedicated to his second wife Jeanne and was written for his 80th Birthday Concert at the Tabernacle. The texts were taken from John Masefield, William Cowper and Robert Herrick

and it was nicely played and sung, Miss Rogers having a beautifully controlled voice free of overdone vibrato. This was followed by two songs by Elgar, *Shakespeare’s Kingdom* and *The Poet’s Life* with Harvey Davies accompanying wittily in the first and suitably helping the big finish to the second. Next came *Improvisations* Op. 20 for harp by William Mathias which is now part of the standard repertoire. Mathias was a pupil of Prof. Parrott and the harpist (who could have passed for Dylan Thomas ‘in the dust with the light behind him’) went down well – the Welsh always having a soft spot for harps. Next we had *Mr Playford’s Musical Banquet* arranged for recorder and piano by David Cox, Prof’s great friend and Oxford contemporary. I thought there were some problems with balance between the grand piano and treble recorder especially in its lower register, but generally throughout the concert the musicianship of the pianist saw that he did not drown the other instruments. However, he did certainly ‘let himself go’ in the following piece – *Folksong Preludes* for piano by our own Peter Warlock. Of the five preludes, four are based on Scottish folksongs but one first recognised by Prof was the Welsh melody *Tros y Garreg* (*Over the Stones*).

The interval was bracketed by two 1st performances, Llyn Cau for soprano, recorder, harp and piano by Andrew Cusworth takes its name and inspiration from a lake in Cader Idris – the mountain just down the road. The piece consisted of glacial long high notes with wordless soprano which suddenly stopped (to most peoples' surprise). Not quite my 'cup of tea' but I'd like to hear it again... Most of the audience went to the bar at the interval, set in one corner of the gallery. As I sipped my glass of wine I wondered if the Rechabite deacons were spinning in their graves?

Our next 1st performance was *Wagtails on the Dyfi* for recorder and harp by David Dubery. The composer writes: 'This short piece for soprano recorder (doubling treble) and harp is a little tribute to Ian Parrott... The piece... concerns itself more with the constant tailwagging, skipping flight and darting after insects.' My thought was how much different the music would have been if the composer had been that day to the Dyfi Nature Reserve where Ospreys are now nesting and hunting on the river after very many years absence.

Next was a popular harp solo *Ceredigion, Three Pieces with Interludes* (1957) Ian Parrott. I was struck by how such a strong Welsh feeling pervaded the whole composition and how Prof had absorbed his adopted country and had become a founding member of the Guild for the Promotion of Welsh Music.

However, considering that there were just a (mighty) handful of PWS members in the audience that night, the greatest applause came at the finish of the three songs by Peter Warlock!

- a) *to the Memory of a Great Singer*
- b) *Rest, sweet nymphs* and
- c) *Robin Good-Fellow*

I have already mentioned Miss Rogers with her lovely sound and minimum vibrato. Both were combined with exquisite intonation and controlled dynamics. Yes, I am a fan!

Two 'picture-postcards' for piano followed, by Elgar and Parrott. Ian was, of course, vice-President of both P.W. and Elgar Societies. The first piano solo was Elgar's *In Smyrna* (1905) and the second, *Westerham* (1940), a honeymoon piece by Ian Parrott. My mind was wandering

– when Elgar was on his Mediterranean cruise aboard *HMS Surprise*, the very chapel in which we were sitting (like hundreds of others in Wales) would be packed with evangelical worshippers until the small hours... Ian Parrott's piece brought me round again, permeated by the rhythms of bird calls but the ominous background sounds of war lurked in the distance.

The next Parrott piece, dedicated to our recorder player, John Turner, was yet another first performance based on the tune *Farewell to Aberystwyth*. John confessed at the end that he was fairly 'choked' playing this piece as it was the last that Ian had written. However, he certainly played it on the treble with some panache and I'm sure Prof who was a regular churchman all his life would have been looking down very kindly from above.

Next was the soprano's turn for a song by Parrott called *In Phaecia*. Once again this showed her remarkable dynamic range and she and the pianist stayed onstage to be joined by John Turner in the last set by Mervyn Burtch. The first piece written to celebrate Ian's 90th birthday was later expanded into a song cycle:

- a) *A Smuggler's Song*
- b) *Seal Lullaby (for a baby seal);*
- c) *A Counting-out Song*

The three pieces were almost a recorder concerto, the 1st for descant recorder, the 2nd (lullaby) for tenor recorder and the last a Presto virtuoso piece for all with Turner on soprano recorder. A brilliant end for all three performers and the composer came forward and took his bow.

A little speech at the end by David Russell Hulme (another recipient of the Glyndwr award for an Outstanding Contribution to the Arts in Wales) thanked the Tabernacle organisers for staging it, John Turner who fixed the performers and music and the three composers we heard who were in the audience.

The programme notes thanked the RVW Trust, the Ida Carroll Trust, the Elgar Society, the PWS and the Aberystwyth University Music Centre for their support. And we must thank the audience (without us, it's no concert) who eschewed the Eurovision Song Contest and turned up to the Tabernacle, Machynlleth for a fascinating concert. ■

Reviews (Continued)

Professor Ian Parrott – A Celebration Concert (Continued)

David Russell Hulme

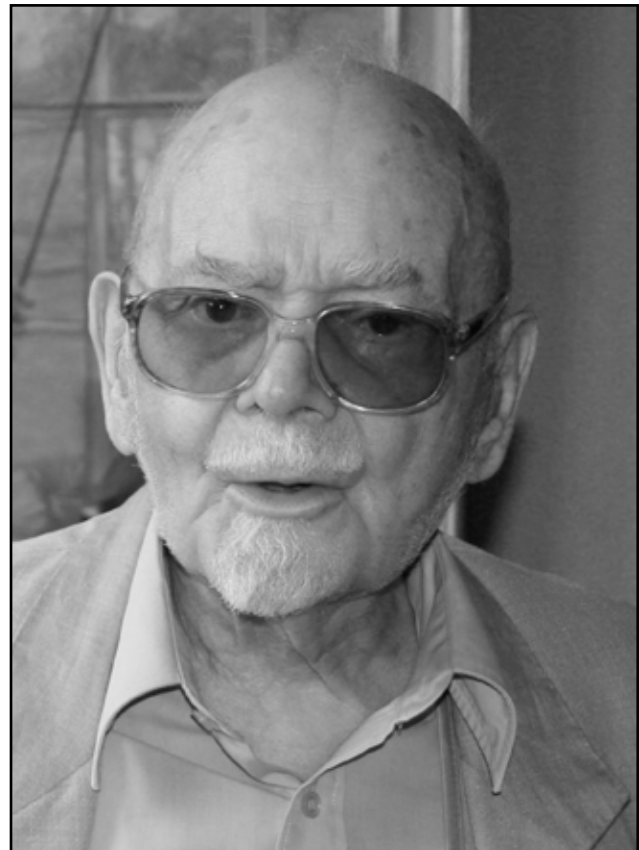
Ian Parrott was one of the last survivors of the generation of British composers to have lived through the Second World War as an adult. An intelligence officer in the North African campaign, his works written as the result of his war-time experiences, such as *Luxor* and *El Alamein*, are some of the most powerful music to come out of those troubled times and helped bring him to prominence in the post-war musical scene. Parrott's appointment to the chair of music at the University in Aberystwyth took him, in some respects, out of the mainstream but enriched him in others ways – personally and musically. Wales was to inspire so many of his compositions – from the quasi folk opera *The Black Ram* to orchestral works such as *Seithenin* and *Afordir Ceredigion* – and he became a leading mover and shaker (not to say, stirrer) in Welsh music. Retiring from academia in 1984, Ian Parrott was to enjoy almost another 30 years of bustling activity before his death, last September, at the age of 96.

Many things inspired Ian Parrott in those later years, not least his partnership with recorder virtuoso and British music champion John Turner. Numerous works were written for Turner and the two men developed both a sympathetic musical understanding and a warm friendship. The Celebration of Ian Parrott presented by John Turner at Machynlleth on 18 May was an affectionate and touching tribute to the composer. Fittingly, the evening was hosted by Y Tabernacl, the thriving arts venue with which Ian Parrott came to be closely associated. (He had been the first recipient of the Tabernacle Trust's Glyndwr Award for his outstanding contribution to the arts in Wales.)

Alongside John Turner, soprano Lesley-Jane Rogers, pianist Harvey Davies and harpist Deian Rowlands presented a beautifully-performed and imaginative programme of solo and ensemble music. The choice was eclectic and quirky – rather as Ian Parrott was himself, and many of us there felt he really would have approved. It included works by Ian Parrott ranging across his long career, from the early romantic piano rhapsody *Westerham* of 1940, via his touching *Songs of Renewal* (a tribute to his second wife Jeanne), to his official last work, appropriately – and touchingly – entitled *Farewell to Aberystwyth*. (The performance of the latter work, for recorder and piano, was, in fact, its premiere. While the

composer was alive, John Turner, for whom it had been composed, simply hadn't the heart to play it!) There was also music by composers with whom Parrott was closely associated – Elgar (songs and *In Smyrna*) and Warlock (the rarely-performed *Folk-Song Preludes* and a group of songs), music by his friends William Mathias (the well-known *Improvisations* for harp), Mervyn Burtch (the song-cycle *Three Kipling Songs*, for soprano, recorder and piano) and David Cox (the recorder and piano work *Mr. Playford's Musical Banquet*), and new works written specially as tributes from two younger composers, Andrew Cusworth (*Llyn Cau*, for wordless soprano, recorder, harp and piano – a portrait of a glacial lake in Snowdonia) and David Dubery (*Wagtails on the Dovey*, a nature picture for recorder and harp).

Most of those present at Y Tabernacl that night had known Ian Parrott. It was, then, a very special coming together in celebration of this fine, and still underrated, composer – an unforgettable personality whose passing has marked, for many, the end of an era. ■



Reviews (Continued)

Warlock at the Proms: PCM6, Monday 19 August, Cadogan Hall

Robin Tritschler (tenor); London Conchord Ensemble

Brian Collins reviews the Proms *première* of *The curlew*



These attractive Monday events and their Saturday-afternoon counterparts have become a distinct part of my summer concert-going. The comfortable surroundings of Cadogan Hall (the former Christian Science church off Sloane Square) and its excellent acoustic make for a pleasant and sympathetic venue. The variety in this year's programming has been stimulating and the quality of performance everything that we would expect of this prestigious festival. My gallery tickets on the day cost £5 which barely buys a pint of beer in central London.

Of course, because of its nature, Warlock's output is not a natural source for the evening concerts at the Royal Albert Hall which are, largely, orchestrally biased. *Capriol* has figured here in the past but a more intimate spot is required for his songs. So *The curlew* was given its Proms *première* (only 90 years late, chaps, don't worry about it) and a very fine performance it was too.

Its companion pieces were a curious mix. Francis Poulenc's lively *Sextet* was written in the decade following that of *The curlew* and also took some seven years to write. This leads us to the issue of misprints and other erroneous information. The duration of the Poulenc work was given as eight minutes; something like that length of time elapsed and the audience applauded when the music stopped but we were only at the end of a tripartite

first movement rather than the three that constitute the entire work (nearer 18 minutes than eight). In fact each movement had a flexible *affekt* with adjacent and varying moods and *tempi*, very mid-baroque, very neo-classical. Warlock's friend Constant Lambert would have approved, surely, of its eccentric rhythms and colours.

Then we heard Imogen Holst's "Phantasy" quartet, a confidently constructed piece with minor-mode devices that demonstrated an allegiance to a vocabulary epitomised by Ralph Vaughan Williams. She was 21 when she wrote it, much the same age that Warlock was when he started work on what would become *The curlew*. Imogen is now hailed more as a proselytiser of her father's work and for her association with Benjamin Britten rather than as a composer in her own right; this aspect deserves more attention and her partsong *Hello my fancy, whither wilt thou go*, a more mature work performed at the previous week's Chamber Prom, adds testimony to this.

The element of "phantasy"/fantasia/fancy that is so much a feature of British music from the late-renaissance onwards figures again in Warlock's piece where the instrumental statements, characterised by a meandering stream-of-consciousness, link the four songs. The printed programme gave the dates of the work's composition as 1920-22; this would go some way to substantiating

Petroc Trelawny's statement from the stage to the listening millions that it was Warlock's meeting with William Butler Yeats in Dublin that inspired the writing of *The curlew* – had either fact been true. Warlock and Yeats did indeed meet (in April 1918) but the former had already started the work in question, as early as 1915/16 in fact, and had been an admirer of the latter since his early teenage years. We do know that, at that meeting, the older man made a strong impression on the younger but that's not the same thing.

Referring to the programme page again I wondered why the third and fourth songs were separated by an "Interlude". There was no reference to a "Prelude" to begin the piece or to any of the other instrumental sections between the word-settings. These points aside, the playing by the London Conchord Ensemble projected exactly the right level of bleakness and nihilism. I don't think I've ever heard the *pianissimi* played so quietly and, in the otherwise cosy surroundings of Cadogan Hall, the audience was transfixed, enwrapped by an atmosphere generated by this playing. The attention to nuance was stronger than we are used to: individual details within the texture were allowed momentarily to come to the fore although the sense of ensemble was never at risk. Several people with whom I discussed the performance afterwards also commented on this, particularly the use of *portamento* that punctuated and enhanced the dramatic quality. We'd encountered this sort of approach earlier on, albeit in a different context for, in the Poulenc *Sextet* that opened proceedings, each instrumentalist had had a jolly good time while maintaining a sense of corporate integrity.

It was intriguing to hear an Irish tenor singing Yeats's words. Robin Tritschler – a BBC Radio 3 New Generation Artist – has a light voice but it was one that worked well with the instrumental component. It's too easy for this work to become "solo with accompaniment" when that is not the Warlockian method. I was particularly



Robin Tritschler

struck by his treatment of the word "breast" in the closing bars ("...Your breast will not lie by the breast of your beloved in sleep.'"). Instead of elongating the vowel as is the usual practice, the syllable was short on both occasions and the effect was striking. The lady sitting next to me, while acknowledging that Warlock's setting matched the verbal sentiments perfectly, claimed he had played havoc with Yeats's metrical intentions. Unfortunately she had to dash off and so I had no chance to pursue the topic.

As to the mercifully brief, final item, Thomas Adès's version of François Couperin's *Les barricades mystérieuses*, I can only ask, "Why?"

Why was it in the programme and why did he bother? Was there a tenuous Gallic link with Francis Poulenc? The strength of the piece, I have long thought (since my 6th-form days), lies in its homogeneity of timbre which enhances the *moto perpetuo* quality within a rondeau form. To turn it into an exercise in *klangfarbenmelodie* misses the point.

Before the concert went on air Petroc Trelawny had acknowledged the presence of the Peter Warlock Society (all of them?) and their intention to decamp to *The Antelope* afterwards. Thither we went to await the torrent of interest. The weather remained clement; there was no downpour. So a handful of us chatted awhile and, eventually, started to drift away. Returning from the bar with a round of drinks (only Claire, Bryn and myself remained by this stage) I got into conversation with a couple who had been to the recital and we talked at some length about *The curlew* and, then, Warlock and his world and how the work had encapsulated that. I spoke of Warlock's family background and how it might have affected his psychological state and his attitude towards women. We inevitably got on to the death and the circumstances surrounding it and I referred to the unfinished will and so on. The gentleman's name turned out to be Baker... ■

Reviews (Continued)

I see the constellations quietly burning: Saturday 7 September

The church of St Peter ad Vincula, Hampton Lucy.

The Carice Singers, directed by George Parris

Michael Graves reviews this stunning concert.



St Peter ad Vincula, Hampton Lucy
(Photo: Michael Graves)

The church of St Peter ad Vincula, Hampton Lucy is an astonishingly grand church, almost like a small cathedral, and is relatively new, having been built in 1822. It is caressed by foliage, nestling comfortably and securely between several stately trees. It was the perfect venue for this concert entitled *I see the constellations quietly burning*.

The Carice Singers consist of some of the UK's most talented singers between the ages of 18-25. Named after the daughter of Sir Edward Elgar, the choir 'strives to invigorate the music of the English Romantic composers, as well as promoting the performance of choral music in rural churches.' They are led by George Parris, who is studying music at Sidney Sussex College, Cambridge. He

formed the Carice Singers with the intention of directing a choir that would 'grow to become one known for their promotion and interpretation of British Music.'

This concert featured a significant amount of Warlock's choral music. Indeed, the Carice Singers went on to record an all Warlock CD for Naxos during the week following this concert and at the same venue. [For more information on this see *New Warlock CDs in News* on p.46.] Even Delius's *On Craig Ddu* appeared to have been included in the programme to provide an insight into Warlock's initial fascination for the work, which greatly influenced his development as a composer.

George Parris and the choir had organised a pre-concert drinks reception, which provided an excellent opportunity to talk to the performers. They all had that infectious enthusiasm of the young, but there was an extra 'buzz' in the air. There was a real feeling that the choir was 'going somewhere' – a positive and deeply rooted involvement and belief in what they are doing. We inevitably talked a lot about Warlock and his music. Practically every member of the choir I spoke to admitted to having become hooked on Warlock's music and one young woman declared she had become obsessed by it. Some members of the choir are based in York and mentioned that they were working with Robert

Programme:

<i>God is Gone Up</i>	Finzi
<i>Three Belloc Songs</i>	Warlock
1. <i>Ha'nacker Mill</i>	
2. <i>The Night</i>	
3. <i>My Own Country</i>	
<i>On Craig Ddu</i>	Delius
<i>Three Dirges of Webster</i>	Warlock
1. <i>All the flowers of the Spring</i>	
2. <i>Call for the Robin Redbreast</i>	
3. <i>The Shrouding of the Duchess of Malfi</i>	
<i>Hymn to St. Cecelia</i>	Britten
<i>Four Unaccompanied Part Songs</i>	Elgar
1. <i>There is Sweet Music</i>	
2. <i>Deep in My Soul</i>	
3. <i>O Wild West Wind!</i>	
4. <i>Owls</i>	
<i>Three Shakespeare Songs</i>	Vaughan Williams
1. <i>Full Fathom Five</i>	
2. <i>The Cloud Capp'd Towers</i>	
3. <i>Over Hill, Over Dale</i>	
<i>The Full Heart</i>	Warlock
<i>Hear My Words, Ye People</i>	Parry



Left: The Carice Singers give an impromptu pre-concert recital of *As dewe in Aprille* and *Corpus Christi* at the drinks reception.

Right: Natasha Cutler and Thomas Drew, the two soloists in *Corpus Christi*

(Photos: Michael Graves)

Hollingworth (director of I Fagiolini and also a PWS member). I later discovered that Robert is organising a weekend of talks, singing workshops and concerts in York to celebrate the 400th anniversary of Carlo Gesualdo at the end of November 2013, [see *Forthcoming Events* on p.45] so it is quite likely that some members of the Carice will be in York University's The 24 (I Fagiolini and The 24 are to perform over the Gesualdo weekend).

Shortly before the concert was due to start, George announced that the choir was going to sing two of Warlock's songs that were not in the evening's programme. They were *As dew in Aprylle* and *Corpus Christi*. *As dew in Aprylle* is a particularly difficult work, but the performance was flawless. Intonation was perfect, the blend of voices worked and the sound was full and clear. Very impressive. Next came *Corpus Christi*. Again the performance was flawless. The soloists' voices were just right. Alto Natasha Cutler's voice was warm and full, ever so slightly husky, but conversely was penetrating, clear and bright, and mercifully without vibrato. Thomas Drew's singing was equally impressive. Importantly, both voices blended organically with the choir's harmonies. I have heard performances and recordings of *Corpus Christi* sung by soloists who clearly imagine that the choir is a mere accompaniment to them, and sing with concert hall vibrato and excessive expression. How refreshing to hear the Carice Singers' full, clear, accurate, sensitive and perfectly poised rendering of these two magnificent

works. The choir then retired to prepare for the concert as the rest of the audience started to arrive.

The concert had been generously supported by Andrea Parry and the Finzi Trust, so it was appropriate that works by Parry and Finzi should be included in the programme. Parry's *Hear My Words, Ye People* would bring the concert to a rousing close, whilst Finzi's *God is Gone Up* opened it in equal measure. The choir were in perfect control from the 'full on' opening and ending to the lyrical central passages. The organ plays a significant part in this work and Rachel Howarth must be congratulated on playing it with confidence and sensitivity. A magnificent start to the concert.

Next came Warlock's *Three Belloc Songs*. I am in great danger of repeating myself throughout this review. The performances of all three songs were flawless and utterly spellbinding, particularly the first two, 'Ha'nacker Mill' and 'The Night', but 'My Own Country' was also deeply moving.

George Parris introduced Delius's *On Craig Ddu* by explaining the correct pronunciation of the title. He also took great pains to explain the significance of the song for Warlock's development as a composer and he elaborated on his subsequent friendship with Delius. Following George's explanation it was easy to see in performance why *On Craig Ddu* should have had such an effect on the young Warlock and must have been edifying for anybody in the audience not familiar with Warlock's music.

The *Three Dirges of Webster* followed. All three were very impressive, particularly *The Shrouding of the Duchess of Malfi*, which was utterly chilling. The tenors Thomas Drew and Sam Clarke rose effortlessly to the higher notes. At the other end of the scale, the two bass singers Jonathan Pacey and Christopher Webb were clear and absolutely precise, grounding the piece with complete assurance.

Britten's *Hymn to Cecilia*, which was written on board ship as Britten sailed to America on the outbreak of World War II, rounded off the first half of the concert.

The second half began with Elgar's *Four Unaccompanied Part Songs* and having named the choir after Elgar's daughter, it is hardly surprising that these songs were performed with

affection. Vaughan Williams' *Three Shakespeare Songs* followed and then came Warlock's *The Full Heart*. I had heard from two Warlockians, who had attended the Carice Singers rehearsals in London the previous week,

that there had been some slight problems with intonation in this work. They had obviously said nothing to George or the choir at the time. Interestingly, without any prompting, George told me at the pre-concert reception that there had been some intonation problems, but that he had 'moved things around a bit' and all was now perfect. He was right. To my ear everything was absolutely spot on. Of particular note was Elspeth Piggott who sang the soaring soprano part, which sent me floating into the air. This choir's Warlock CD is going to be spectacular. ■



Above: Elspeth Piggott solo voice in *The full heart*
Below: Director George Parris and the Carice Singers
(Photos: Michael Graves)



Obituary

John Amis

Malcolm Rudland



Above: Portrait of John Amis by June Mendoza
(Courtesy of June Mendoza)

John joined the Warlock Society in 1991, when he came with us on our fourth jaunt to Ruddles Brewery, and which he reviewed for our Spring Newsletter of 1992 (No 48, pp 7-8). An edited version of this article was subsequently published in 2006 as 'Warlock in Rutland' in John's *My Music in London: 1945-2000* (pp 167-8, and copies of this privately printed collection of reviews are still available at £15 through our society). The Ruddles jaunts had become an annual event after Tony Ruddle sponsored a Warlock Prize at the Brighton English Song Award in 1988, and the jaunts led Tony to sponsor two volumes of *Sociable Songs* in 1990, which became the first two of nine choral volumes. Ruddles were then taken over by Morlands in Abingdon, and John also joined us on our jaunt there in 1998 where he sang *Peter Warlock's Fancy* in Methuen Park to welcome Felix Aprahamian on to that jaunt.

Felix features heavily in John Amis's life. During the second world war, Felix had met John selling shellac discs off Shaftesbury Avenue when he was assistant secretary to Thomas Beecham's London Philharmonic Orchestra, and was able to get him a job running the

LPO Arts Club. Through Felix he met Michael Tippett, and through Tippett he met William Glock who engaged John to run the Bryanston Summer School, which moved to Dartington, and part-employed him from 1948 to 1981. These musical personalities were largely responsible for the way John's life turned out.

Even though John had visited Felix's Muswell Hill home during the war, Felix didn't start his visitors' book until 1959 (with Ernest Arnsermet) and John was one of the first to sign-in on 25 v 60. For it, Felix collected little verbal cameos for all his signatories, to which John was assigned to 'always having champagne and caviar for breakfast'. John and Felix had a constant banter when introducing each other to someone, as to who could get in first with 'This is my father', to which the reply was 'An ungrateful bastard'. When Faber & Faber published *Amiscellany* in 1985, there were 18 references to Felix in the index, so when John presented Felix with his personal copy, he waited, and saw Felix go to 'A' in the index, where John had already written 'Hello Felix'!

June Mendoza painted two portraits of Felix Aprahamian. She also did two for John, one showing a large man in, characteristically, a striped jacket and scarlet shirt.

John Amis, a cousin of the novelist Kingsley Amis, was born in 1922 in Dulwich, into a banking family with a love of amateur music-making. His father played duets with him, took him to operas when he was ten, and told him to walk two miles every day. At Dulwich College prep school he struck up a friendship with Donald Swann, with whom he played duets and ping-pong, and later recorded some of his songs, one of which was played at his funeral. At Dulwich, he also developed mastoiditis and lost the use of his left ear, but this did not destroy his ability to be involved in music.

On leaving school, John attempted six weeks in a bank, but then let Morley College take over his musical training.

In 1958, with Gerald Hoffnung at the Royal Festival Hall, he scripted and led a discussion and analysis for the introduction to *Punkt Contrapunkt* by Bruno Heinz Jaja (alias Humphrey Searle) for the Hoffnung Interplanetary Music Festival, from which the attached Hoffnung cartoon comes. In 1959, his ambitions to become a Helden-tenor, led to seven years of singing lessons in Germany and Switzerland, but he eventually found he was better suited to Radio and Television, and in 1974 became a household name as a panellist in Steve Race's 'My Music', with Frank Muir, Dennis Norden, and Ian Wallace. For two decades, he entertained and informed about his passion for music, and was sometimes given the opportunity to sing!

In 2008 at the end of a Warlock Day in Chelsea, of lectures, films and a concert (Ian Partridge's *Last Curlew*), we offered John dinner at the Sloane Club, in which he proved himself a wonderful mimic, regaling us with many of his inimitable hilarious musical anecdotes.

Last year, for his 90th birthday, the BBC extended a tribute to him with a two-and-a-half-hour *Evening with John Amis*, with clips from some of the more than 500 interviews he had done with many of the greatest musicians of our time.

Recently, John had been pleasantly engaged by cruise ships to lecture on music, but for his last six years, he was also blessed with knowing Isla Baring, whom he called his Indian Summer, and of whom he said he was very grateful she could pay the travel (often to Australia) whilst he just paid for the food.

At his full funeral at the Musicians' Church (St Sepulchre's Holborn EC1) on 20 August, the principal eulogy was given by the former head of BBC TV Music, Humphrey Burton, CBE, in which he remembered his 1959 Monitor programme, recruiting John for a 'charming little film about Hoffnung's cartoons' in which 'his commentary was as witty as the cartoons themselves'.

From knowing John for longer than most, Michael Rose gave a personal tribute, from them having written the book *Words and Music* together, and he started by quoting St Augustine's definition of friendship, that John had once sent him on a postcard: 'To talk and laugh with mutual concessions, to read pleasant books; to jest and be solemn, to dissent from each other without offence, to

teach one another somewhat, or somewhat to learn – to expect those absent with impatience and embrace their return with joy'.

For live music, Dame Felicity Lott sang the third of Strauss's *Four Last Songs* with Graham Johnson, and the service ended with the choir under Andrew Earis singing Michael Tippett's 'Steal Away' from his *A Child of our Time*. The following day John's body returned to the place where 60 years of festivals had played such an important part of his life, and he was buried in the churchyard in Aldeburgh, near Benjamin Britten and Peter Pears. ■



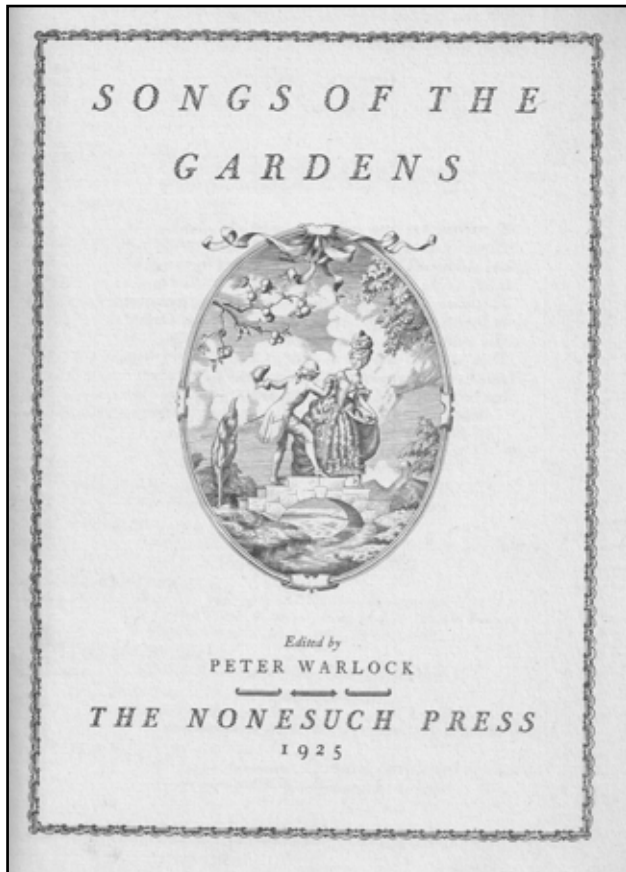
Above: John Amis (Photo: Isla Baring) and the Hoffnung cartoon



Auction

Songs of the Gardens

John Mitchell



Our Founder and recent past Chairman, Patrick Mills, has offered for auction (by way of a fund-raiser for the Society) a copy, which he describes as ‘in the best possible condition’, of *Songs of the Gardens*.

In contrast to his major transcribing and editorial work of Elizabethan and Jacobean music, the *Songs of the Gardens* was perhaps Warlock’s main scholastic venture in the realm of English eighteenth century music. Its essence might best be summed up by the opening sentence of Warlock’s eight page Preface: ‘The purpose of this book is to provide a representative selection of the songs that were sung at the London Pleasure Gardens during the latter half of the eighteenth century.’

There are 24 songs in all, each one being provided with the melody and full text. However, it should be noted that, as it stands, it is not a ready-to-play edition that would suit most 21st century accompanists. In the main the accompaniments consist of a bass line only, sometimes figured, sometimes not.

The 96 page book, edited by Warlock, was published by the Nonesuch Press in 1925 and only 875 copies were printed (of which the present one is number 452). It was printed on Van Gelder cream laid paper, with untrimmed edges. The big problem with this edition was the covering material (described variously as vegetable parchment or vellum) of the end boards caused the covers to bow outwards quite badly, inevitably causing some splitting of the spine ends. Patrick’s copy on auction here was rebound in the 1980s by an expert bookbinder from Her Majesty’s Stationery Office. The result is an attractive rebound book in vellum, without the cover distortion of the original. The pages, allowing for their having untrimmed edges, are in sound condition throughout, with only very occasional minor foxing. The book title is in gold lettering on the spine, and the volume comes with its own bespoke substantial and protective rigid bookcase.



Above left: The book’s frontispiece.

Above: The volume comes with its own bespoke substantial and protective rigid bookcase.

Right: The title is in gold lettering on the spine.



Forthcoming Events

Concerts and Lectures

Wednesday 6 November 2013

Peter Warlock's 119th Birthday Concert Warlock in Wales

1.15pm Dora Stoutzker Hall at the Royal Welsh College of Music and Drama, Cardiff CF10 3ER
Full details at www.rwcmd.ac.uk

Saturday 9 November 2013

The Roderick Swanston Lectures V: Sharing Life's Passions – Warlock, Moeran and their Circle

2pm Benslow Music, Benslow Lane, Hitchin, SG4 9RB
Tel: 01462 459446

'This talk examines the songs that Warlock, Moeran and some of their friends composed in this period, when their admiration for the music of Delius, English folk song and the Elizabethan madrigal went hand in hand with the downing of a sea of alcohol.'

Fee: £15.00 – Current course members £10

Saturday and Sunday 23-24 November 2013

Gesualdo 400th Anniversary Weekend

10.00am Saturday to 4.45pm Sunday, University of York

The Gesualdo 400th Anniversary Conference combines a weekend of singing workshops and an academic conference, along with concerts and impromptu performances. On Saturday the focus will be on Gesualdo's madrigals and I Fagiolini will give a concert of secular music by Gesualdo and his contemporaries. On Sunday, Gesualdo's sacred music will be explored. The 24 (a University of York Chamber Choir directed by Robert Hollingworth) will give a concert of sacred music.

Fee: £75 for the weekend including meals and concerts

www.gesualdo.co.uk and follow the link 'Registration for Gesualdo weekend now open'.

Wednesday 27 November 2013

Concert of string chamber music to include Warlock's *Serenade for Strings* The Swinsian Ensemble

7.30pm Regent Hall, Oxford Street

The Swinsian Ensemble is a new, professional string chamber orchestra based in London and this will be their inaugural London concert

Saturday 5 April 2014:

The Welsh Connections of Gustav Holst and Peter Warlock. Talks by Alan Gibbs and Brian Collins respectively.

2pm to 5pm, Hillfield Church, 37 Worple Road, Wimbledon SW19 4JZ

Alan Gibbs and Brian Collins will be speaking on the *Welsh Connections of Gustav Holst and Peter Warlock* respectively. This is part of a series of classes organised by Dr Robert Manning, but he is happy to welcome visiting students provided that they contact him in advance.

The venue is about 5-7 minutes' walk from the railway station. The cost will be £10 on the day and, on this occasion, all profits from the event will go to charity. Dr Manning can be contacted on 07956-578602.

Saturday 14 May 2014

Notice of the Peter Warlock Society's *Annual General Meeting 2014*

12 Noon, The Albion Hotel, Broadstairs.

Full details on the back cover.

Wednesday 13 to 29 June 2014

Gregynog Festival 2014: *War*

War explores the particular impact of the English Civil War and First World War on musicians in Wales and the Borders. Concerts will be held at relevant historic venues including Montgomery Church (the Battle of Montgomery in 1644 was the largest fought in Wales) as well as the Music Room at Gregynog Hall itself.

We aim to announce our headline artists during Llyr Williams' Gala Centenary Recital at National Museum Wales on 22 November 2013 from 7.30pm. The Gala celebrates the exact date of Benjamin Britten's 100th birthday and marks the close of our 2013 *Great Britten* season with performances of his *Holiday Diary* and *Night Piece (Notturmo)*. We also look forward to 2014 with the *Sonata* by Britten's teacher Frank Bridge, which is dedicated to the memory of Ernest Bristow Farrar.

Visit www.gregynogfestival.org for full programme details and to book tickets online or call 01686 207100. You can also sign up via the website to receive our monthly e-Newsletter with all the latest Festival announcements and special offers.

Miscellaneous

Erata

Review of the RAM 118th Birthday Concert:

There was one inaccurate credit. Tom Elwin sang Fred Tomlinson's *Curlew Companion* not *The Curlew*, which was sung by Richard Dowling.



A Snippet of Warlock Ultra-trivia

Those members who have studied Warlock's Collected Letters may, or may not, recall that on 10 May 1914 he wrote to his mother that he was about to '...find something suitable for a wedding present...' for his

cousin Muriel Heseltine, who was to be married later that month on the 28th. Writing to his mother again six months later on 4 November he refers to '...a bill which has just arrived from a silversmith, for a wedding present to Muriel, for which I think you agreed to pay...'. For those who have had many a sleepless night wondering what on earth this item of silverware might have been, we are pleased to announce all was revealed in the columns of the Essex County Chronicle on 29 May 1914: it is recorded here that Philip Heseltine's present to the bride was 'old silver spoons'!

The report of the wedding stated that it took place in Great Warley Church (the building of which in 1902 was largely financed by Warlock's Uncle Evelyn, in memory of Arnold Heseltine, Warlock's father, who had died in 1897), with the reception taking place nearby at *The Goldings*, home of the bride and her father, Evelyn. Muriel is described as 'tall and fair' and was 'much admired'. Following the reception, she and her husband (Colonel Cecil de Rougemont) departed for their honeymoon in Brussels.

John Mitchell

[a little glimpse on yet another of PH's attempts to plunder the maternal purse! – Ed.]

News

Two new 'all Warlock' choral CDs

We are delighted to announce that two new 'all Warlock' choral CDs are going to be released in 2014.

One has already been recorded for Naxos and the other is to be recorded in November.

The Naxos CD has been recorded by the Carice Singers, directed by George Parris. A review of their stunning concert given on 7 September at Hampton Lucy appears on p.38. The expected content of the CD is: *The Full Heart, As Dew in Aprylle, Benedicamus Domino, Cornish Christmas Carol, Kanow Kernow, Corpus Christi, Three Belloc Songs, i) Ha'nacker Mill ii) The Night iii) My Own Country, The Birds, The Spring of the Year, All the Flowers of the Spring, Call for the Robin Redbreast, The Shrouding of the Duchess of Malfi, Bethlehem Down, I saw a fair maiden, The Rich Calvacade, What Cheer, Good Cheer!, Where riches is everlastingly, Balulalow, The Five Lesser Joys of Mary, Carillon Carilla, Adam Lay Ybounden.*

The expected release date will be in July and there will be an official launch concert for the CD in London in September 2014. More details in the Spring edition.

The second CD (and digital download) is to be by the Blossom Street Singers. This CD's expected content includes *As Dew in Aprylle, The Rich Cavalcade, All the Flowers of the Spring, The Full Heart, Call for the Robin Redbreast and the Wren, A Cornish Christmas Carol, Benedicamus Domino, Yarmouth Fair, Corpus Christi, I saw a fair maiden, The First Mercy, The Spring of the Year, Bethlehem Down, A Cornish Carol, Ha'nacker Mill, The Night, My Own Country.*

The director of the Blossom Street Singers, Hilary Campbell, was recently interviewed by Giles Davies for the Newsletter and the interview will appear in the Spring edition along with further details.

Betty Roe Society News

We are producing a new CD of Betty Roe's songs. Musicians lined up are; our President, Stephen Varcoe, with Sarah Leonard, Robin Tritschler and Anne-Marie Sheridan, accompanied by Nigel Foster, Madeleine Mitchell and Lowri Blake.

Some new, and some not so new pieces, but works hitherto unrecorded. As we are a not for profit society we are embarking on a fund raising programme.

You can start the ball rolling by making a donation to the project. Donations over £20 will receive a copy of the CD and donations over £85 will also receive an exclusive bound copy of the complete score of the songs. For those who really wish to push the boat out, a donation over

£200 you will also receive an invitation to meet the artists at the launch party/concert.

However much or little, your contribution will be gratefully received. Your cheques should be made payable to the Betty Roe Society and sent with your name and address to:-

Betty Roe Society, 6 Oak Lane, London, N11 2DP
Carol Caplan: Record Producer

Adverts

Booklet of Poems set by Peter Warlock

For sale exclusively to members of the Peter Warlock Society

This booklet of 95 pages contains the words of all those 123 of Warlock's solo songs for voice and piano. These are printed in the order of, and with cross-reference to, those in the Society's CD set of the Royal Academy of Music Club's 2005 Warlockathon.

£5 or US\$10 inc. P&P (by air mail if outside the UK).

Members are asked to place their orders, with a cheque for £5 per booklet (payable to the Peter Warlock Society) or US\$10 per booklet (payable to Stephen Trowell, NOT to the Society).

Please send these to David Lane,
6 Montagu Square, London W1H 2LB, UK.

DVDs:

Peter Warlock - Some Little Joy

A Film by Tony Britten

Signum Records Catalogue No.: SIGDVD002

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

is also available from other suppliers through Amazon.

Price: approx £12.50 inc. P&P depending on the supplier

Capriol Films also present:

Benjamin Britten - Peace and Conflict

A Film by Tony Britten

Tony Britten's moving and thought provoking feature length drama/documentary tells the story of the pacifism that was at the core of Britten's life and work. The extraordinary young actor Alex Lawther plays the

part of the teenage pupil at Gresham's School, Holt, already set on a career as a composer, whilst struggling to equate communism with pacifism. The drama is framed by commentary from friends and historians and performance by artists including James Gilchrist, Iain Burnside and the Benyounes String Quartet. Legendary actor John Hurt narrates and appears in this radically new film testament.



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 Society

Notice of the 2014 Annual General Meeting 12:00 on Saturday 17 May at *The Royal Albion Hotel*, 6-12 Albion Street, Broadstairs, Kent CT10 1AN.

Coffee will be available for members at the hotel from 11.30am.



Kingsgate Castle, Broadstairs



The Lodge at Stone House, Broadstairs

After the meeting there will be a short informal concert (we hope to engage a soloist).

Lunch will then follow at approximately 2pm, after which members will have the opportunity to visit the Dickens House Museum opposite (home of the inspiration for one of Dickens most famous creations, Betsy Trotwood) before moving on to the grounds of Stone House, the former private boarding school, where Warlock attended as a boy from 1904 till 1908.

If time allows, there will be a walk to see the North Foreland Lighthouse.

Members travelling from a distance and those wishing to make a weekend of it will have the opportunity to meet on the Friday evening 16 May for dinner and/or a drink.

More details in the Spring edition of the Newsletter.

Note

All nominations for the election of the Society's Officers and Committee Members must be sent to the Hon. Secretary Malcolm Rudland by 1 March 2014.

Nomination forms can be obtained from the Hon. Treasurer John Mitchell.

Contact details for both Malcolm and John are on the front cover of this Newsletter.

Proposed amendments to the Constitution

Two proposals will be put forward at the next AGM

- a) to reduce the quorum required for the AGM from 15 to 10
- b) to introduce proxy voting for those unable to attend the AGM in person.

We cannot introduce proxy voting until this proposal is ratified at the next AGM. In the meantime, if you would like to make your views known regarding these two proposals, please direct your comments to the Hon. Secretary Malcolm Rudland.