Peter Warlock Society

Newsletter 94

The Journal of the Peter Warlock Society – Spring 2014

Editor: Michael Graves

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Editorial

Welcome to Newsletter 94 and once again we thank Music Sales for their generous support in printing this Newsletter.

As you can see opposite, this year's AGM will be held at Broadstairs in May. We have a day full of music and interesting events following the meeting, as well as a complimentary lunch for members. See the next three pages for more information.

This year is the 120th anniversary of Warlock's birth. To celebrate this we are holding a one-day symposium at the British Library in October. This promises to be a very interesting and enjoyable day. There will be a variety of talks and events, including a mystery screening of a Warlock related film. See the back cover of this Newsletter for more details.

As for the Newsletter, there are again many articles and reviews. John Mitchell has researched the connection between Warlock and Frank Baker. He has also researched the connections between Warlock, Broadstairs, Port Regis and *The Birds*. Pursuing further the connection with Broadstairs and *The Birds*, Silvester Mazzerella investigates the sources of Belloc's poem and also looks at a new setting of the words.

There have been no less than eleven commercial recordings of *The Curlew* released since the first one in 1931. Bryn Philpott has surveyed all eleven and considers their contemporary reception. Following John Mitchell's article about Hal Collins' song *Forget Not Yet* (PWSN 93 p4), Richard Packer tracks down Collins' home in New Zealand.

Two new all-Warlock CDs are to be released later this year. One is by the Carice Singers on Naxos, the other by the Blossom Street Singers on Resonus. The director of Blossom Street, Hilary Campbell, is interviewed by Giles Davies for this Newsletter. Following John Mitchell's earlier article on Warlock and Sorabji (PWSN 92 p3) I have included a very perceptive article on Sorabji, written for the Cambridge review in 1930, by the 19 year old Henry Boys. (Boys was my tutor at Bath Academy in the 1960s, see PWSN 85 p16.)

There are three reviews, PW's 119th Birthday Concert in Cardiff, the Gesualdo 400th Anniversary Conference in York and one on amateur church choirs tackling Warlock's choral music.

Barry Smith provides a tribute to Mark Kincaed-Weekes, the acknowledged authority on DH Lawrence who died in March 2011. There is also the usual miscellany of forthcoming events, letters and news.

Remember, I am happy to receive material for the Newsletter at any time. However, to guarantee inclusion in the Autumn edition, **16 August 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

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.)

Viking Bay, Broadstairs *(Photo: John Mitchell)*

Invitation to Pre and Post AGM Social Events

Following the success of the weekend get-together in Montgomery for the 2013 AGM at *Cefn Bryntalch* (PW's family home), we have decided this year to hold the AGM in the lovely town of Broadstairs in north east Kent. The town is, of course, the location of *Stone House* the former school (now residential accommodation), that Warlock attended as a boy from 1904 to 1908.

If, like me, you live a distance away (or even if you don't!), you might like to consider making a weekend of it. If you can only attend the Saturday, then you will still have a full and enjoyable day out. The AGM is usually a brief meeting, so most of the day will be available for 'Warlocky' and other interesting activites.

The first event following the meeting will be a concert of Warlock songs and other music having a Warlockian significance, some of it being performed for the first time. The recital will be given by Laura Hobbs (soprano) accompanied by John Mitchell. A complimentary buffet lunch will then be provided for PWS members who booked one prior to the day.

The former home of the woman who became the inspiration for Dickens' colourful character, Betsy Trotwood, is just opposite *The Royal Albion Hotel* and is now the *Dickens House Museum*. The curator has kindly offered our group a special guided tour.

Silvester Mazzarella has kindly agreed to give a short talk about Warlock's connections with Broadstairs in the grounds of *Stone House*. (For more information see articles *Peter Warlock, Broadstairs, Port Regis and 'The Birds'* p.13 and *Hilaire Belloc's Poem 'The Birds'* p.16 in this *Newsletter*.) The talk will be followed by afternoon tea on the lawn (weather permitting).

To round off the afternoon, there will be an opportunity to take a short walk to see the cliff steps that inspired John Buchan's famous *39 Steps* and, if time permits, the North Foreland Lighthouse. Those staying over may wish to meet for drinks and/or dinner in the evening and/or arrange to meet up informally for a mutually agreed activity on the Sunday. I look forward to seeing you at this year's AGM.

Michael Graves – Chairman

Annual General Meeting 2014

Important Notice

Proposed amendments to the Constitution

Two proposals will be put forward at the AGM

- to reduce the quorum required for the AGM from 15 to 10
- to introduce proxy voting for those members who are 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, whose contact details can be found on the front cover.

Itinerary for the weekend

Friday 16 May 2014

7.00pm For those arriving on Friday, meet for drinks and/or dinner at a hostelry or restaurant (to be determined) in Broadstairs.

Saturday 17 May 2014

11.30am Meet for coffee at *The Royal Albion Hotel* in Broadstairs.

12.00pm The Annual General Meeting.

12.45pm Performance of music by Warlock and other music having a Warlockian significance. Laura Hobbs (soprano) will be accompanied by John Mitchell.

1.45pm A complimentary* buffet lunch will be served at *The Royal Albion Hotel*.
As we have to pre-book the number of lunches, members wishing to take the buffet **must book this with Malcolm Rudland [contact details on front cover] no later than Saturday 10 May.*

2.45pm A guided tour of the *Dickens House Museum* (opposite the hotel) has been arranged specially for our party.

3.45pm A talk and guided tour of the grounds of *Stone House* given by Silvester Mazzarella, followed by afternoon tea on the lawn.

5.15pm A short walk to see the cliff steps that inspired Buchan's *39 Steps* and also to see the North Foreland Lighthouse.

7.30pm Those staying meet for drinks and/or dinner.

Sunday 18 May 2014

10.00am Informal activity to be decided, if desired, by those members remaining. Possibilities include: *The Turner Contemporary* in Margate, the South East's major art gallery presenting contemporary and historical art in a stunning seaside setting (free entry); *The Spitfire and Hurricane Memorial Museum*, Manston, Ramsgate (free entry); *The Ramsgate Maritime Museum* (entry £2.50); *The Turner and Dickens Walk*, a 4-mile, history-packed stroll between Turner's Margate and Dickens' Broadstairs. Other suggestions welcome.

Laura Hobbs (soprano) will be accompanied by John Mitchell
(Photo: Helen Hobbs)

RSVP to Malcolm Rudland by 10 May latest

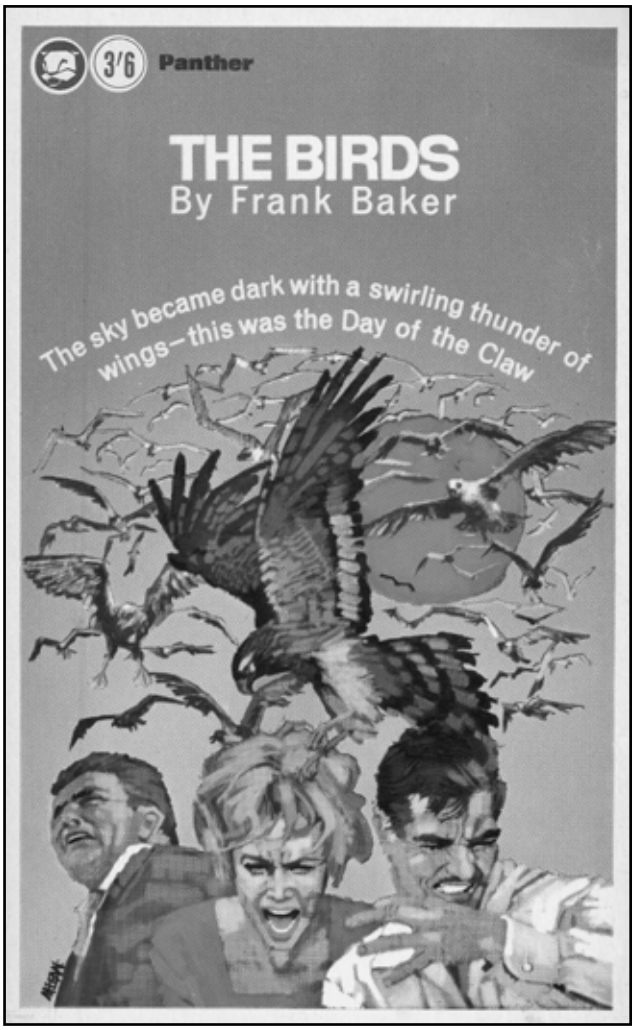
Images of Broadstairs

Clockwise from the top: The North Foreland Lighthouse; *Stone House*; *Stone House Chapel*; *The Turner Contemporary*; *The Royal Albion Hotel* and view of Viking Bay from the terrace.

Articles

Peter Warlock, Frank Baker and The Birds

John Mitchell investigates another literary incarnation of Peter Warlock, this time in a novel by Frank Baker. As a postscript, Frank Baker then expresses his own evaluation of 'our' composer via a 1936 article reproduced here.



Front cover *The Birds* [Panther Books, 1964]

Some time ago, when reading Jonathan Carne's welcoming, yet even-handed review of Paul Newman's *The Tregerthen Horror* in the Autumn 2011 Newsletter, my attention was drawn particularly to the mention of Frank Baker. I had previously come across this author's name in Ian Copley's 1964 *Musical Times* article *Warlock in novels* where the following paragraph appears:

> The first of Warlock's literary resurrections[1] was in the fantasy-novel, *The Birds*, by Frank Baker (London: Peter Davies 1936). Here he made a fleeting though significant appearance (Chapters 17 & 18) as Paul Weaver, a poet who '…had been a great scholar of medieval poetry…', and who had '…suddenly changed his style completely, with it his name, and, so it seemed, his very identity….' Like Coleman[2], Weaver makes a dramatic entry into a café-bar '…a conspicuous figure; you had to look at him…' and, as with Warlock, his life ended tragically, apparently by his own hand.

For a great many people *The Birds* will, of course, always be associated with the famous 1963 film from Alfred Hitchcock, and many will know this was based on a 1952 short story of the same name by Daphne du Maurier. What is not often remembered now is that Frank Baker's narrative (of sixteen years earlier) tells a very similar story, but in this case fleshed out into a full length novel. One can well imagine his monumental chagrin when Hitchcock used the du Maurier take on the story, rather than his own[3]!

Born in London in 1908, Frank Baker inherited a love of music from his grandfather. After a five year career in the City in marine insurance, he rebelled against the (to him) unappealing future as an underwriter, and took a job in 1929 at the newly formed School of English Church Music (at Chislehurst in Kent), where he performed the duties of organist and assistant secretary. A year later he left, somewhat under a cloud, and started a new life in Cornwall, a county that came to have an enormous attraction for him, and in which he lived, off and on, for the rest of life. His first job there was that of village organist, for which he was paid the princely sum of £1 per week! His writing career began a while afterwards with his first published novel, *The Twisted Tree*, appearing in 1935. A further fourteen novels came from his pen over the ensuing three decades (the last, *Teresa: A Journey Out of Time*, being issued in 1961), along with many short stories and innumerable journal articles. He also published two volumes of autobiography[4]. Apart from writing, and being a church organist, Baker also worked at various times as actor, music hall pianist, script editor for the BBC, and college lecturer in creative writing. He died in 1983.

It is regrettable that with the exception of *Miss Hargreaves* (1940), his most successful novel, all of his other books are currently out of print. A recent biography[5] of Frank Baker by Paul Newman might, hopefully, give rise to a slow resurgence of interest in his work.

As Ian Copley commented, Warlock's appearance as 'Paul Weaver' in *The Birds* is indeed fleeting. The novel takes the form of a first person narrative, where the narrator, in old age, is recounting to his daughter his early life in the City of London (clearly drawing on Baker's own experience of places connected with the insurance world), which gradually leads via a series of increasingly unsettling incidents to the final 'terrible vengeance of the birds'. In Chapter 17, where 'Warlock' makes his appearance, the narrator, with a friend, had been out for the evening in the West End and, ending up in the Piccadilly area, had gone '…into a café[6] which had a reputation for attracting all kinds of curious people. Artists, musicians, poets, rogues of all sorts, actors, business men, prostitutes – all types assembled here every night…' [when, all of a sudden] '…the door burst open noisily and a large heavy-muscled man entered. He stood there, swaying a little and glaring insolently round the room. He laughed loudly and a good many people looked up…'

Baker then goes on to amplify his description of this seeming inebriate: '…He was an exceptional figure, very tall, with a keen, angular, and somewhat blotchy face, and a thick golden beard. His hair was the same colour, thrown back from his head in a careless sweep. … He was a conspicuous figure; you had to look at him…' But what really took the café audience aback was the small grey bird[7] perched on his shoulder, and as the man stood swaying and hiccupping, this bird was gently rubbing its beak into his neck. There was something quite bizarre here – almost as if the bird was in some way actually attached to the man's shoulder, and that 'Warlock' just couldn't seem to get rid of it, try as he may. He exclaims: 'Does anybody want to buy a most unique bird?' … to which nobody responded.

It becomes apparent that he had entered the establishment to find someone, for he then sees her sitting alone at a table in the corner. Going to confront her, what follows is clearly some sort of lover's tiff, which ends with the woman (whose name is Olga) getting up and walking out. All this upsets the bird which begins to scream wildly; 'Warlock', attempting to silence it, topples a few glasses, an event which summons over several waiters. There follows a bit of a kerfuffle which sees 'Warlock' being forcibly ejected, still with the bird firmly planted on his shoulder.

The next day the narrator spots something in a newspaper: a report of the sudden death of Paul Weaver, who the former immediately recognises, from a photo in the paper, as the drunkard-with-bird from the previous evening. Clearly he was something of a minor celebrity, being '…a poet whose early sensitive lyrics had lately been superseded by a number of violent erotic verses which some critics deplored, some admired. He had thrown himself before a fast-moving bus shortly after his eviction from the café and had been instantly killed…' Oddly enough, there was no trace of the bird that had plagued and taunted him. The narrator then contemplates the photo of Weaver he sees before him in the newspaper, contrasting it with the memory of the man he recalled from the day before: '… His portrait revealed a fine and sensitive face which seemed the antithesis of the coarse lined face which I had seen last night. Yet it was the same man…'

[As an aside from the narrative here, it struck me those two sentences kind of allude to, at least in part, the Cecil Gray 'dichotomy theory' about Warlock – Gray's Memoir of his friend had appeared a couple of years earlier, and (as we shall see later) Baker was impressed by the book, even if he did not approve of it entirely.]

The newspaper report continues by recording that Weaver was '…a great scholar of medieval poetry; his early work had shown a sensitivity to musical cadences and aphoristic crystallisation which bore a strong resemblance to the lyrics of the Elizabethans…' [He was] '...an interesting example of a man born out of his period…' [In his younger days his unique talent was barely recognised, but then] '…suddenly he changed his style completely, with it his name and, so it seemed his very identity. He wrote furiously passionate verses, archaic drinking songs, and vagabond love poems. Then he was honoured by the critics and became popular… …His later life had been eccentric and savage in the extreme. Little reference was made to that in the paper.'

Although the narrator tells us variously that Weaver 'killed himself'/'(committed) suicide'/'was dead by his own

hand', the reader is left with slight niggling doubts at that point – almost a suggestion that Baker is implying a link to Warlock's death, where the circumstances were not quite so clear-cut as at first appeared. Of course, there is the obvious notion that Weaver was so paralytically drunk that he just didn't know what he was doing when he stepped off the kerb into the path of a bus. However, what becomes a more disturbing thought, as the story unfolds, is that the strange bird on his shoulder tormented him to such an extent that he was driven out of his mind, maybe throwing himself to a certain death as a final desperate attempt to escape a situation that had become unbearable.

'Warlock'/Weaver's appearance in the book is as brief as it is sudden. It would be easy just to view him here as simply having a 'walk-on' cameo role, ie, that Baker wanted to include a Warlock-based character merely on a personal whim. However, as Ian Copley noted, Weaver's appearance is significant in that it provides a key link in the plot: with his accosting Olga (who, we later discover, is a former lover of his), it allows the narrator to catch sight of her for the first time in a more dramatic way. We find he (the narrator) is immediately deeply attracted to her. They eventually meet again, with her going on to become the narrator's lover, and mother of his child (to whom the narrative is subsequently directed). Much later in the book Olga reflects on her relationship with Weaver: '…He was my lover, and then something went wrong in him; he thought he could be another person. He was gentle and sensitive; he thought he could be a large-voiced man, loving many women and filling himself with drink. I could not love him any more then. He killed himself because he could not face himself as he really was.' Reading between the lines here, it is hard to resist the notion of Frank Baker viewing the Warlock persona through Gray-tinted spectacles.

For a while I had been puzzled by how Ian Copley had managed to discover that 'Warlock' appeared in *The Birds* when he was in the preparatory stages of his *Warlock in novels* article in 1963. *The Birds* had been long out of print[8], and the only letter from Frank Baker in the Copley Archive (from Goldsithney, Penzance, dated 4th July 1962) refers initially to an article by Baker on Warlock that appeared in *The Chesterian*. This was published in November 1936 (coincidentally the same year as *The Birds*). The same letter then goes on to mention a Warlock song manuscript (seemingly, but not actually, *The Fox*) being in the possession of one of Baker's oldest and closest friends, the composer, John Raynor[9], suggesting that Ian Copley should contact him accordingly. This Copley did almost immediately, receiving a prompt reply from Raynor (from Horsham, Sussex, dated 9th July 1962), in which he pointed out the Warlock manuscript he had was not *The Fox*, but *The Frostbound Wood*. After they had met up for Copley to view the manuscript, a kind of friendship developed between the two men, with Raynor taking a genuine interest in Copley's own compositions. The following year Raynor wrote again to Copley on 2nd May 1963, and the letter contains a revealing paragraph in relation to *The Birds*:

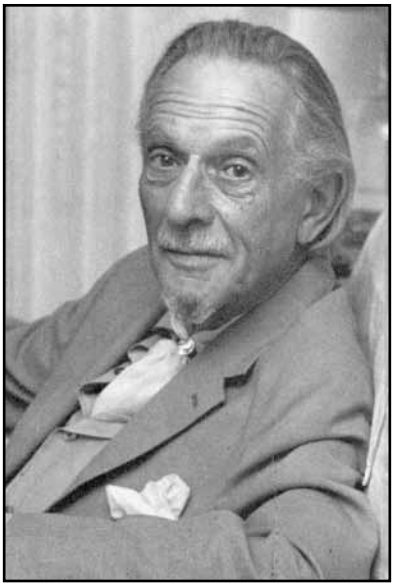
> 'Warlock occurs under the pseudonym of Paul Weaver in F.B.'s second novel *The Birds*, published by Peter Davies in 1936, p.149 et seq. It mayn't be easy to get hold of as it sold very badly and wasn't reprinted, but I can lend you a copy if you want it any time. It is a purely apocryphal portrait as F.B. never met Warlock. Part of the plot of the book is that its narrator (it's written in the first person) married Paul Weaver's mistress!'

Having thus established the Warlock/Weaver connection fairly reliably, the two autobiographical volumes that Baker published seemed as though they might be a good confirmatory source. In actual fact, and somewhat surprisingly, Warlock's name crops up only in just a few instances. The earlier book (see Note 4) takes the unusual form of a series of individual chapters about significant persons in Baker's life, through which he tells his own story. There are just two mentions of PW here, one of which is of little note (where he relates the music displayed on his piano was by Vaughan Williams, Byrd, and Philip Heseltine, along with some of his own compositions), but the other is more illuminating. Turning up for an interview with his first publisher (the Davies brothers), Baker describes how he was attempting to cultivate a Warlockian image for himself:

> '… what they chiefly noticed was the ash walking stick I then carried, which had been painted a vivid apple green, the kind of flamboyancy I then went in for and could

> get away with. This, with my dark-brown beard, made them feel that they had… …an 'interesting fish', more confident than modest. I was still building up an 'image', more or less based on the outrageous Coleman from the pages of Aldous Huxley's rippling and rip-roaring *Antic Hay*, who had in turn been based on Peter Warlock, the composer, though I was of course much more like Warlock's *alter ego* and real self, Philip Heseltine.'

The second autobiographical volume, *The Call of Cornwall*, is, as the title suggests, more in the way of a topographical book, written around Baker's knowledge of people and places in Cornwall that he had known and loved. Warlock is mentioned three times:- twice almost in passing (referring to his Cornwall sojourns of 1916/17), but the third mention is rather more interesting because the author makes a summary comparison of the songs of his friend, John Raynor, with those of Warlock: '…John Raynor. Musician, poet, writer of 'classical' prose, botanist and lepidopterist, he left 680 songs, some of them better than the best of Heseltine's…'(!!). Whether we should deem this a somewhat partisan view is a moot point; unfortunately the great majority of Raynor's vast vocal oeuvre remains unpublished. Eleven songs were published by Galliard in 1971[10] (a year after Raynor's tragic death in a road traffic accident) and whether these might be assumed to represent Raynor at his best can only be surmised.



Top: Frank Baker in his late sixties, looking a tad Warlockian, perhaps, with the beard and swept back hair?

Above: John Raynor
(Portrait by Egon Schrøder)

Raynor, incidentally, was also an admirer of Warlock and I am grateful to Paul Newman[11] (Frank Baker's biographer) for pointing out that both Baker and Raynor regarded PW as a kind of musical Rupert Brooke figure – someone with the romantic dual image of both creative artist and soldier-hero who had been cut down in his prime. In his biography, Paul Newman also draws attention to the possibility that Warlock may have been partially reincarnated in two of Baker's other novels. The first of these, *Allanayr* (1941), is '…the story of a composer, based loosely on Delius, who had died in obscurity in a mean street of Newport[12].' An important subsidiary character is Matthew Farren, a young composer of somewhat facile ability, who offers to assist the older composer in transcribing/ completing some song fragments and unfinished symphonies. He (Farren) has been identified (seemingly by Baker himself) as Philip Heseltine, although the resemblances seem sparse, apparently. More definite here is the minor character Cyril Daye, a music critic, who is fairly obviously Cecil Gray!

In *Embers* (1946) the central character is again an ageing musician who is befriended by a young songwriter, Martin Ward. Again, Baker would have us believe the latter is based on Warlock. Paul Newman[13] suggests that Baker may have implied that Warlock was the model for both Matthew Farren and Martin Ward as a kind of diversionary tactic, by way of covering up how personal and autobiographical his novels actually were. The two portrayals more closely resemble the young Frank Baker. Another explanation here is that Baker had intended to portray Warlock, but subconsciously ended up by mirroring himself instead.

From most of the above we can be fairly certain there was at least some element of hero worship in how Frank Baker related to Warlock, but putting that aside for one moment, what was really his considered opinion of

'our' composer? The answer must surely rest in what he penned in that 1936 article for *The Chesterian*, and this is appended here as a postscript. His conclusion is somewhat surprising in the circumstances – where he reflects (albeit tentatively) that Warlock's songs are in the main contrived, rather than felt. One can't escape the slight impression of an autobiographical tinge creeping in here, with the gloomier, introspective side of Warlock reflecting a depressive streak that was also part of Baker's own character. But maybe he was on the right track when he perceived Warlock was an unhappy man deep-down?

I would like to end by relating a rather odd and thought provoking coincidence that occurred whilst I was researching this article. Fairly early on I felt certain there was a copy of both Copley's *Warlock in novels* article, and Frank Baker's *Chesterian* article in the Copley Archive. A rummage through the files did indeed produce the two items, but what struck me as curious was the discovery of a newspaper cutting that was immediately under Baker's *Chesterian* article in the files. The former was an article in the 8th October 1948 issue of *Everybody's Weekly* entitled *The Tragedy of Peter Warlock*. The content of this is not of any special interest to us now, being more or less undiluted Gray from start to finish, but what intrigued me was the author's name: it was none other than Paul Weaver!! Was it purely by chance the article was located where it was? Or had Ian Copley placed it adjacent to Baker's *Chesterian* article because he entertained a strong suspicion that Baker had written the one in *Everybody's Weekly* as well, but under the pseudonym of the character through which he had resurrected Warlock in *The Birds*? We'll probably never know for sure – unless the real Paul Weaver ever comes forward! ■

Acknowledgments:

I am very grateful to Paul Newman for additional information about Frank Baker and his work. Acknowledgment is given particularly to the Estate of Frank Baker for the reproduction of quotations from his various writings. The Estates of Ian Copley and John Raynor are also similarly acknowledged. Music Sales Ltd. (as the current owner of the J & W Chester business) is thanked for the reproduction of Frank Baker's article that appeared in *The Chesterian* in 1936.

1 ie, those after Warlock's death. During his lifetime he had already been portrayed in DH Lawrence's *Women in Love*, and a central plot element in Aldous Huxley's Antic Hay had related to Warlock growing a beard.

2 a character that appears in Aldous Huxley's *Antic Hay*.

3 There was seemingly no deliberate plagiarism here on du Maurier's part – the evidence is that she was not aware of the Baker novel, and had arrived at the same story line independently.

4 *I follow but myself* (London: Peter Davies 1968), and *The Call of Cornwall* (London: Robert Hale 1976).

5 *The Man who unleashed The Birds – Frank Baker & his Circle* by Paul Newman (Abraxas Editions & DGR Books 2010).

6 One wonders whether Baker had in mind here the Café Royal, located just round the corner in Regent Street. Warlock was, of course, a fairly regular patron there.

7 I am grateful to Frank Bayford for pointing out that Baker's choice of 'Paul Weaver' for this character's name is quite apposite:- weaver birds are found in parts of Africa and Asia, and are related to sparrows. Most are small and many have grey in the plumage.

8 although it was reissued as a Panther paperback in 1964 following the success of the Hitchcock film the year before.

9 John Raynor (1909-1970) – he and Frank Baker had first met at the School of English Church Music mentioned earlier. Their friendship endured for forty years right up to Raynor's sudden death in 1970.

10 now out of print. Whilst displaying a high level of song writing accomplishment, in the present writer's view none of them stand up to a serious comparison with the best of Warlock.

11 in an e-mail message to the present writer on 12th December 2011

12 Frank Baker: *I follow but myself* (London: Peter Davies, 1968), page 235

13 in an e-mail message to the present writer on 12th December 2011

The following article first appeared in *The Chesterian* in November 1936 – Volume 18, No. 130.

THE ARTIST'S PRIVATE LIFE

NOTES UPON PHILIP HESELTINE

By FRANK BAKER.

What place will Philip Heseltine occupy in a thoughtful survey of contemporary composers a hundred or fifty years hence?

Having asked that question, I immediately find myself parrying it by another. Is it of any importance? And, in principle, any ranking of artists 'according to merit' would appear to be an idle pastime. We know, of the old people, that Bach is here; Mozart there; Handel where you would expect him and Beethoven surrounded by a sort of smoke-screen of metaphysics. Some of us have our own private opinions about Berlioz; others, more private opinions about Wagner. Somehow all these people have been catalogued and listed for our permanent approval. But in the long run, what difference does it make to our own individual tastes and opinions? Probably little, though there are those – often not musicians at all – who, awed by the smoke-screen of Beethoven (for example) are ready to believe that the Mount of Olives is the Mount Parnassus.

Wherefore then, ask what 'place' any contemporary composer will occupy a hundred years hence? Possibly, because one hopes, that by then the facts of their life will be lost in obscurity and their works judged upon their own merit.

If this is so, to ask the question on Heseltine's behalf is particularly pertinent. For there has seldom been an artist whose life has aroused such interest and such tittle-tattle gossip; seldom an artist whose life prompted so cunningly bad a book as Cecil Gray's – brilliantly as it was done.

I do not know whether I am unusual, but I have to admit that I find revelations about the private life of any man who has made his work public, increasingly distasteful. I do not want to read letters which were never intended for publication, though once I commence to do so, my common disability to mind my own business keeps my eyes glued to the book. I do not want to know facts which, if revealed in any one of us who read, would make us shiver with embarrassment. Yet I am well aware that in confessing to this somewhat puritan petulance I am avoiding the important question, 'can a man who comes before the public claim to have a private life?' 'If you confess,' says the objector, 'to an interest in how the particular artist works, you are bound to examine, sooner or later, the facts of his life, since his life has so strong a relationship with his work.'

This is true. But this at least I hold: that no examination of any artist's life should be indulged unless one has first been stimulated by the power of his work. Work first; the worker second. That is the order of analysis. And, if humanly possible, the worker never at all. We should then not have people declaring that 'Beethoven wrote so-and-so when he was deaf you must remember.' As though the fact of his deafness could, in any way, modify a clarified judgment of the work.

My own approach to Heseltine began the wrong way round; with an interest in his life. Though I remember that my first introduction to him was in the singing of two songs (*Tyrley-Tyrlow* and *Balulalow*) at a school concert. It pleased me, I imagine, that the songs were above the heads of the Cathedral Close audience; at fourteen one likes to bewilder one's elders. From that day, however, to the day of his death I made no study of his music nor, so far as I can remember, heard any. Yet when the news of his death was announced I was filled with gloom.

The incident is worth recalling. It was, as will be remembered, a few days before Christmas. I was leaving for the country, talking amiably to a friend by the side of the train at Charing Cross. We were in high spirits. My friend bought an evening paper and passed it to me. I opened it casually. "Oh," I said, "Peter Warlock has killed himself."

During the journey in the train, I was overpowered by a sense of the futility of life. I found myself thinking, "this was a man I should have known; now I never shall."

A little later, my friend and I went to the Memorial Concert, which, sponsored by many eminent people, did belated justice to much of his best music. This began for me an interest in the man that was second to no other contemporary composer and is only just beginning to

quieten. And in all my examinations into his music and his life, there has been this extraordinary, personal feeling. Even now it is something of a shock to see upon the piano a pile of published songs where one expected manuscripts; as though the unpublished compositions of some close friend had suddenly leapt into print. I can never quite believe that these things have been made public; that anybody can perform them if they choose, though few ever do. When a friend of mine who knew Heseltine shewed me the manuscript of *The Frostbound Wood* that had passed into his possession, I thought as I studied the beautiful exactitude of each note and chord, 'this is the form in which I have really seen all his music.'

This strangely personal quality of the man makes it exceedingly hard to write of his music; the tragic circumstance of his death too often clouds judgement of his work. I have played and sung various songs of his to friends of mine. They nearly always evoke the comment, 'what an extraordinary man he must have been' – or some such remark. The truth is, there was rarely an artist whose life so completely controlled his work. Therefore, the further we get away front his time the more easy it will be to access the actual value of his work.

Some of his music appears to me to be deliberately and doggedly gauche. I cannot myself swallow the anachronisms of such a song as *The Lover's Maze* which in every bar seems to cry to Blow or to Purcell for vengeance. Neither can I tolerate him when he serves up a Victorian ballad with so many garnishings that the succulent meat is almost lost, as in *Rantum Tantum*. It is not easy to forgive the incredible dullness of *Lovely kind and kindly loving* which on paper looks so pleasant. Neither is it easy to overlook the bizarre harmonic sophistries of *Robin Goodfellow*, which, after the tenth hearing, begins to nauseate one as would a Victorian potpourri after a shower of rain in summer.

Yet there remain such things as *Spring, the sweet spring* which – after having once dismissed as ingrown nonsense – I can now rarely encounter without feelings of naive excitement. Or the peculiar thin richness of the Cradle Song *Be still my sweet sweeting*, with its subtle blending of savagery and sweetness. The casual spontaneity of *Johnnie wi' the Tye* which on examination proves to be so beautifully wrought. The almost painful inevitability of the sudden high note in the simple tune of *The Distracted Maid*. The courageous disaffectation of *Consider*, courageous because the composer must have known that such a song would receive hideous performances from almost any professional singer.

All these songs and many other are lovely and leave us in no doubt that the composer at least possessed superb harmonic and melodic powers. Yet, strangely enough, they all leave me, at some time or another with a feeling of uncertainty, of dissatisfaction. Are they, I whisper, more contrived than felt? And immediately with this insidious feeling, the clipped breathlessness of *Spring* which so excited me seems to be a slot machine with a penny to work each bar. And in any of the songs that have appeared so flawless, similar doubts arise.

It is when I am most irritated that I find myself recalling *The Curlew*, music which, as Cecil Gray says, is almost too dreadful to listen to. Yet this sense of utter desolation appears to be the only finally convincing quality in Heseltine's work. The rumbustious balloon of Peter Warlock is very soon pricked: the coy stealer of the senses charms only as a bottled scent, not as a flower; the balladmonger soon breaks through the heavy disguise.

What is left? That sad man, whom one loves for reasons it is hard to give. Of whom one feels that there existed a Philip Heseltine never made clear in his work: a personality of which these songs give but the brilliant broken particles.

It is when these various patches of the dazzling garment have been stripped away, that I turn to his *Sleep* – music of an almost deadly beauty. *0 let my joys have some abiding*. The words seem to give us the essence of Philip Heseltine. Was it on December the 17th, 1930, that he saw clearly for the first time that in none of those joys which he had so feverishly pursued, was there any abiding power? ■

Articles (Continued)

Peter Warlock, Broadstairs, Port Regis and The Birds

John Mitchell introduces Broadstairs, the venue for our 2014 AGM, and reflects on Warlock's two connections with the town, examining some aspects of his song, *The Birds*.

Broadstairs is a small town situated on the most north easterly corner of Kent, and it has two connections with Peter Warlock. The first of these is it being the location of Stone House, which had formerly been the prep school that Warlock attended between 1904 and 1908. As a consequence of this, and following a chronological theme of holding our AGMs in places that have Warlock associations, for 2014 we are convening the meeting at Broadstairs for the first time (see pp3-5 for full details). This will provide a good opportunity for members to discover the delights of this attractive seaside town that has links with Charles Dickens, Frank Richards (of Billy Bunter fame), and *The Thirty Nine Steps* of John Buchan. The second Warlock connection is far less clear cut in that we know very little about the background to it. All that we have at present is a song dedication, the song in question being *The Birds*, which was composed in 1926 when Warlock was living at Eynsford on the other side of the county of Kent. The song exists in several versions, one of these being a unison song with piano, which was published by Joseph Williams Limited in 1927. Warlock inscribed it as follows: 'For A. Howard Evans and the boys of Port Regis, Broadstairs'.

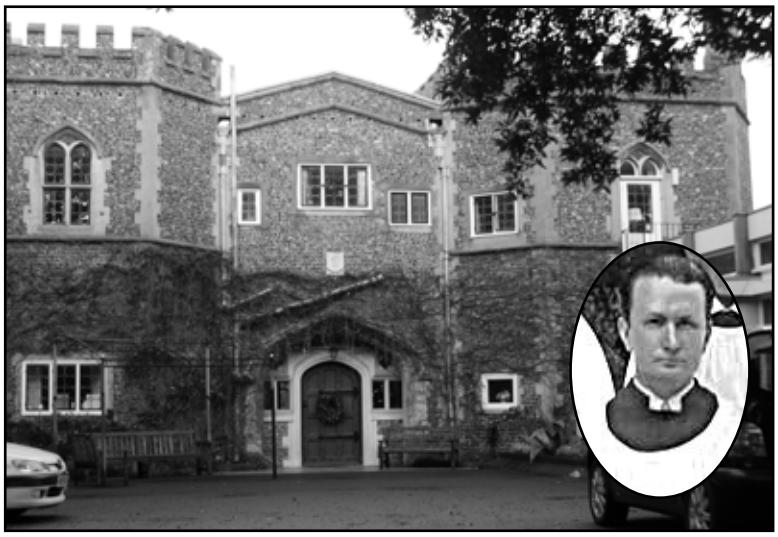
An engraving of the King's Gate archway, from a sketch drawn by F.W.L. Stockdale c. 1816, shortly before the structure collapsed.

But first some background history on both the place and the school, and as the name Port Regis implies, there is a royal connection here. When in 1683 a sea voyage of King Charles II was scuppered by a storm, he was forced to land at this point on the Broadstairs coastline, and passing up through a gap (or 'gate') in the chalk cliffs he directed that it would henceforth be known as the King's Gate. In the following century Lord Holland, who was renowned for building follies in the area, constructed an elaborate archway over the gap and that part of Broadstairs is now known as Kingsgate. It was also Lord Holland who, in 1750, erected on nearby land a building which was originally intended to be occupied by a community of Anglican nuns, but they never arrived. In the nineteenth century another storm resulted in the collapse of the King's Gate arch, and this was then reconstructed in the grounds of the convent that had not materialised. Taking its cue from the name of the arch, the property then became known as Port Regis, and it was originally used to reside the retainers/lodge the excess guests of Lord Holland, who lived in a nearby house (the building with portico which can just about be glimpsed in the background of the King's Gate illustration).

The Port Regis School began life under another name when a Dr Alfred Praetorius founded a day/boarding school at Weymouth Street in London in 1881. Then known as Praetoria House, it soon moved down to Folkestone on the Kent coast two or three years later. When the then owner eventually retired in 1921 the Praetoria House pupils were incorporated into a new school that had been founded by the eminent ENT specialist Sir Milsom Rees. He had recently taken over the Port Regis building which, since Lord Holland's day, had been considerably extended and revamped in Victorian times, and thenceforth the school was known as Port Regis. Five years later in 1926 the writer Frank Richards moved into a house in the Kingsgate area. It was here that he wrote many of the Billy Bunter stories, and some believe that the Greyfriars School (that Billy Bunter, the 'Fat Owl of the Remove', attended) was modelled on Port Regis[1]!

Although he was not involved in the active running of the school, when a German landmine was dropped very near Port Regis in May 1940, Sir Milsom decided that hostilities were getting just a bit too close for comfort, and accordingly the school was evacuated to the safety of a wing of Bryanston School at Blandford Forum in Dorset. Immediately after the war the Port Regis School removed to St. Albans for a couple of years,

from where it was finally relocated in 1947 to Motcombe Park (near Shaftesbury in Wiltshire), and where it has been ever since. Meanwhile, with Sir Milsom's school not returning to Kingsgate, the buildings were sold to The Daughters of the Cross who then ran a convent[2] school for disadvantaged children at Port Regis for many years. More recently Port Regis has been run as a nursing home (its current usage).



Port Regis, Broadstairs *(Photo: John Mitchell, December 2013)*
Inset: A. Howard Evans

A. Howard Evans, the dedicatee of *The Birds*, is something of a mystery man within the Warlockian Orbit in that so little is known about him; he is not mentioned in any of Warlock's letters and various other writings, for example. How his and Warlock's paths crossed is a matter for conjecture, and the only fact known for certain is that he was appointed Headmaster at Port Regis School in 1927, a position he held until 1933[3]. With Warlock having penned *The Birds* in the previous year (1926), it seems quite likely that Howard Evans was a teacher at the school already, perhaps the music master? Perhaps the simplest explanation of the song coming into existence is that Howard Evans, whilst having no personal knowledge of Warlock, already knew and admired some of his earlier songs and contacted the composer (via one of his publishers) with a request or commission for a new unison song for the school choir. An extraordinary aspect here is that Port Regis happens to be located 'just round the corner' from Stone House, and one wonders whether it is a total coincidence that Warlock's two links with Broadstairs are in such fairly close proximity to each other. The notion that Warlock may have had any earlier contact or dealings with Port Regis School whilst he was a pupil at Stone House is a definite red herring, for the school, as noted above, did not relocate to Kingsgate until 1921! However, there remains the possibility that, whilst he was living at Eynsford, Warlock may have made a visit to Broadstairs, perhaps by way of a trip down Memory Lane to his former prep school. In such a scenario a chance encounter with Howard Evans may have come about.

Intriguing too are aspects relating to the initial two versions of Warlock's setting of *The Birds*. To begin with there is the perennial question of which one was Warlock's original take on the song. It is very likely a process occurred here which mirrored what had happened with some of Warlock's earlier songs – such as *Sleep* and *Rest, sweet nymphs*, which were originally issued as unison songs before appearing later on as solo songs. In the case of *The Birds* Joseph Williams Ltd. published both the unison and solo song versions in 1927, but a clue as to which came first is in the numbering of the editions: the former is catalogued as J.W. 16312, and the latter as J.W. 16312a, which is very suggestive of the unison song being the original inception. This is in the key of G flat major. The solo song version, which is dedicated to A. Howard Evans (without any reference to the boys of Port Regis), is in the key of E flat, and one wonders whether the dedicatee, perhaps a baritone himself, may have had any involvement in getting Warlock to produce a version to suit his lower voice type? This could be a relevant factor, especially if *The Birds* had been written to order on a commission basis (and the wording of the unison song dedication is perhaps suggestive of this being the case).

A third version of the song is only available on hire from the publisher[4], and the accompaniment here has been arranged for string orchestra. The score on offer is a copy of a manuscript that is very clearly not in Warlock's hand. This suggests the arrangement is probably not

Warlock's own, and it could be the publisher may have decided at a later date to have this version produced by one of its staff arrangers[5]. It exists as an accompaniment only, the notes of the vocal line being assumed, and with the text of the poem underlaying the first violin part. Not in the score, but in the parts, is a somewhat functional and not overly imaginative four bar introduction that is not in Warlock's original (where the voice comes straight in). In the chapter of his book[6] which deals with Warlock's compositions that have been lost or destroyed, Ian Copley has recorded that (along with certain other songs) '…it seems likely that [a] string quartet version… existed of…*The Birds*'. Whether there is any connection here with the version for string orchestra is a moot point. Finally, for the sake of completeness, mention should be made of the excellent arrangement of the song by Fred Tomlinson for voice, flute and string quartet, which has been recorded back in 1972 by James Griffett and the Haffner String Quartet, with Mary Ryan [flute]. ■

Notes

1 the rationale being that the Greyfriars School is described as being in Kent, fairly close to the sea, and that Frank Richards lived nearby. However, the descriptions of the fictional Greyfriars and the real life Port Regis do not tally to any great extent, and Richards had begun writing the stories in 1908 at a time well before he moved to Kingsgate (and prior to the foundation of Port Regis School in 1921, of course!).

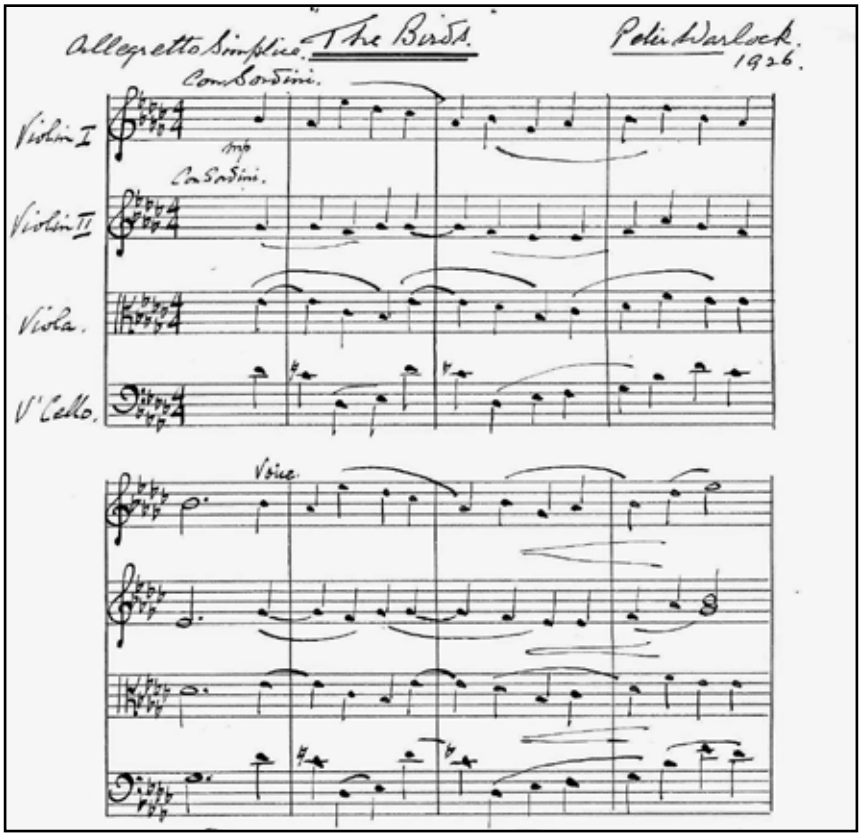
2 a curiously appropriate outcome for the premises, noting Lord Holland's original intention of a nunnery on the site!

3 Post-1933 Howard Evans became Headmaster at Betteshanger School (also in East Kent), and was also involved in setting up the short lived Ottershaw Park Prep School in Surrey.

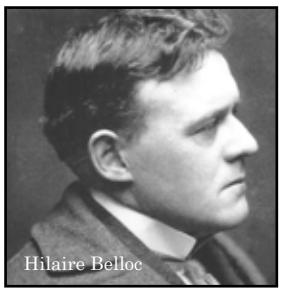
4 Stainer & Bell Ltd. (that took over the Joseph Williams business).

5 The arranger's name is not credited on the score.

6 Ian Copley: *The Music of Peter Warlock* (Dennis Dobson, London, 1979), page 289.



The opening of the string orchestra arrangement of *The Birds*, as copied out by Arnold Dowbiggin. Note how there is an indication for the voice to come in after a four bar introduction.


Hilaire Belloc

Articles (Continued)

Hilaire Belloc's poem The Birds

Silvester Mazzarella examines the sources of Hilaire Belloc's poem *The Birds* and then introduces another setting of the same words written at about the same time as Warlock's but so far unpublished.

Belloc's poem *The Birds* was included in his very first book, *Verses and Sonnets* (1896), and has since been reprinted many times:

> When Jesus Christ was four years old,
> The angels brought Him toys of gold,
> Which no man ever had bought or sold.
>
> And yet with these He would not play,
> He made Him small fowl out of clay,
> And blessed them till they flew away:
> *Tu creasti Domine.*
>
> Jesus Christ, Thou child so wise,
> Bless mine hands and fill mine eyes,
> And bring my soul to Paradise.

The direct source of this story, so neatly and succinctly versified by the young Belloc, seems likely to have been *The Apocryphal New Testament*, a volume first published in about 1823 by the writer, publisher, bookseller and social reformer William Hone (1780-1842), with a second edition after about 1860 which was several times reprinted by William Reeves, a publisher 'of a radical bent' with (incidentally) special musical interests, who worked from London premises in Charing Cross Road until after 1900. *The Apocryphal New Testament* contains two versions of the story that attracted Belloc. One comes at the beginning of a brief fragment known as *Thomas's Gospel of the Infancy of Jesus Christ*, originally written in Greek and possibly translated by William Hone himself since no other translator is mentioned. I have quoted the story from Reeves' edition preserving the original spelling and punctuation but omitting the Biblical-style numbering of chapters and verses:

> When the child Jesus was five years of age, and there had been a shower of rain, which was now over, Jesus was playing with other Hebrew boys by a running stream, and the water running over the banks, stood in little lakes;
> But the water instantly became clear and useful again; he having smote them only by his word, they readily obeyed him.
> Then he took from the bank of the stream some soft clay, and formed out of it twelve sparrows; and there were other boys playing with him.
> But a certain Jew seeing the things which he was doing, namely, his forming clay into the figures of sparrows on the sabbath day, went presently away, and told his father Joseph, and said,
> Behold, thy boy is playing by the river side, and has taken clay, and formed it into twelve sparrows, and profaneth the sabbath.
> Then Joseph came to the place where he was, and when he saw him, called to him, and said, Why doest thou that which it is not lawful to do on the sabbath day?
> Then Jesus clapping together the palms of his hands, called to the sparrows, and said to them: Go, fly away; and while ye live remember me.
> So the sparrows fled away, making a noise.
> The Jews seeing this, were astonished, and went away, and told their chief persons what a strange miracle they had seen wrought by Jesus.

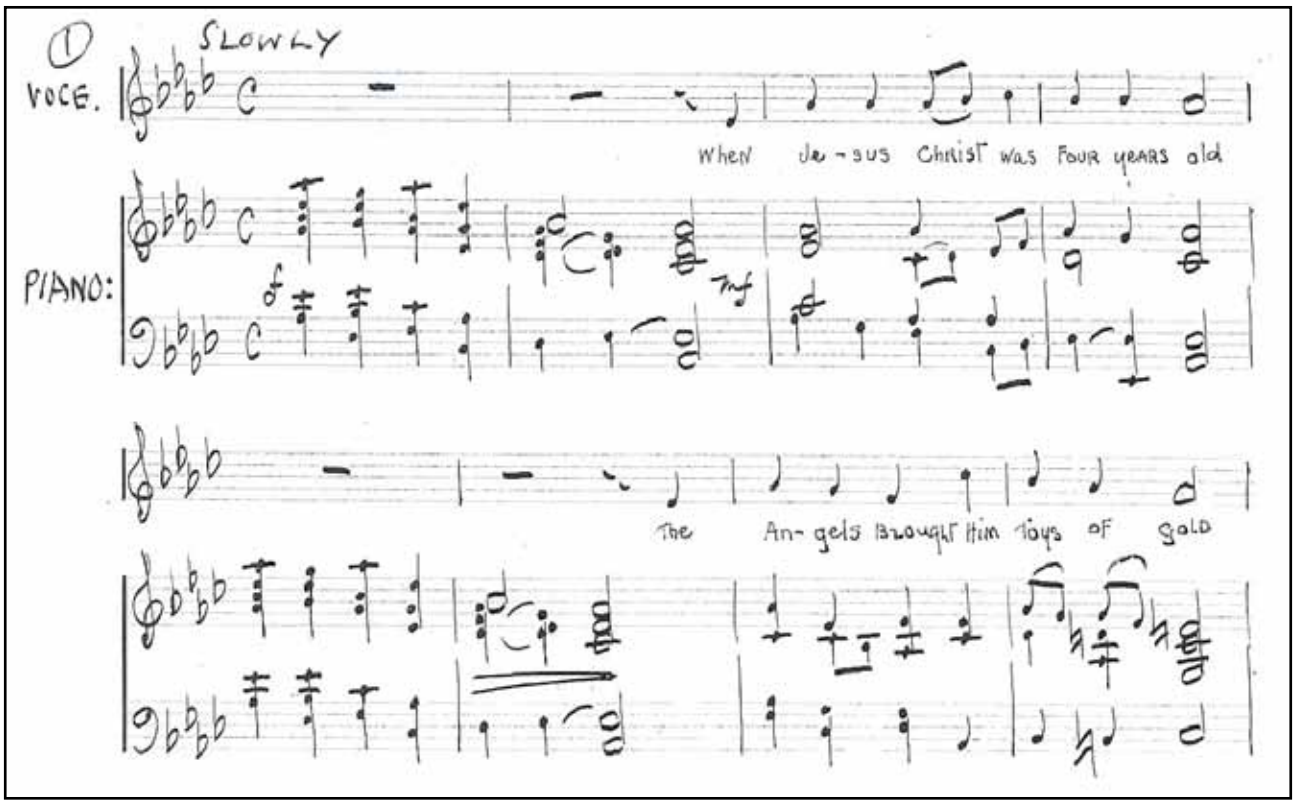
The other, slightly shorter version reprinted in the same book, comes in chapter 15 of the *Gospel of the Infancy of Jesus Christ*, first translated into English and published in 1697 by Henry Sike, Professor of Oriental Languages at Cambridge, and this is presumably the translation reproduced by Hone and Reeves (again, I preserve their punctuation, but omit their numbering of verses):

> And when the Lord Jesus was seven years of age, he was on a certain day with other boys his companions about the same age.
> Who when they were at play, made clay into several shapes, namely, asses, oxen, birds and other figures,
> Each boasting of his work, and endeavouring to exceed the rest.
> Then the Lord Jesus said to the boys, I will command these figures which I have made to walk.
> And immediately they moved, and when he commanded them to return, they returned.
> He had also made the figures of birds and sparrows, which, when he commanded to fly, did fly, and when he commanded to stand still, did stand still; and if he gave

them meat and drink, they did eat and drink.

When at length the boys went away, and related these things to their parents, their fathers said to them, Take heed, children, for the future, of his company, for he is a sorcerer; shun and avoid him, and from henceforth never play with him.

The Lied, Art Song, and Choral Texts Archive (freely available on the Internet) lists some 25 settings of all or part of Belloc's *The Birds* by a wide variety of composers including Benjamin Britten and Ivor Gurney as well as Warlock, though it is interesting that none of these is earlier than 1922, which suggests that the poem only began to attract attention when Belloc's collected poems began to be reprinted at about that time. Not listed at all because unpublished and virtually unknown is an undated setting for voice and piano probably from the late 1920s by Alexander Bell Filson Young (always known simply as Filson Young) 1876-1938, who was my mother's uncle, well-known in his day as a novelist, essayist, music critic, editor, song-writer and much else. He published some thirty books and was closely associated with the BBC in the twenties and thirties, particularly in the west of Cornwall, from where he presented and introduced pioneering long-distance outside radio broadcasts, notably the *St Hilary Plays*, folk dramas with music using local performers from the church of St Hilary, Marazion. Of these the first was *Bethlehem* at Christmas 1926 – so successful that it was performed and broadcast again every year for the rest of Young's life, and has been revived more than once on BBC Radio 4 in our own time. I now own Filson Young's unpublished music manuscripts, and have written an as yet unpublished biography of him. In setting *The Birds* Young dropped Belloc's title, calling his own setting for voice and piano *Child's Song*, which suggests it was probably written for his own son William ('Billy') Filson Young, 1919-1945, who was to be killed in the last weeks of the second world war. The power and simplicity of Filson Young's *Child's Song* has strongly impressed the few who have, so far, had a chance to hear it performed. ■



Filson Young's manuscript of *The Birds*

Articles (Continued)

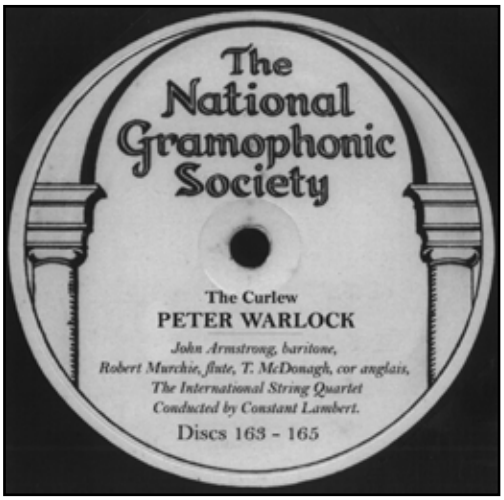
I long for your merry and tender and pitiful words – Recordings of The Curlew

Bryn Philpott surveys all of the eleven commercially produced recordings of *The Curlew* from 1931 to the present day and considers their contemporary reception.

Recordings of *The Curlew*

1931	**John Armstrong (baritone)**	**International String Quartet** Robert Murchie (flute), Terence McDonagh (English horn), Constant Lambert (conductor) *National Gramophonic Society,* rec. 24 March 1931 (20'43")
1950/52	**Rene Soames (baritone)**	**Aeolian String Quartet** Geoffrey Gilbert (flute), Leon Goosens (cor anglais) *HMV,* rec. 27 Mar & 12 Apr1950 (re-take 27 Aug 1952) (21'53")
1954	**Alexander Young (tenor)**	**The Sebastian String Quartet** Lionel Solomon (flute), Peter Graeme (English horn) *Westminster / Argo,* rec. January 1954 (23'12")
1972	**James Griffett (tenor)**	**Haffner String Quartet** Mary Ryan (flute), Mary Murdoch (cor anglais) *Pearl,* rec. 12-13 May 1972 (24'02")
1973	**Ian Partridge (tenor)**	**The Music Group of London** David Butt (flute), Janet Craxton (cor anglais) *EMI*, recorded 11-12 June 1973 (22'16")
1996	**Martyn Hill (tenor)**	Robert Gibbs (vln), Amanda Smith (vla), Peter Stevens (vla) Ferenc Szucs (c), Edward Beckett (flute), Alison Alty (English horn) *Arte Nova*, rec. 25-26 January 1996 (22'01")
1997	**Adrian Thompson (tenor)**	**The Duke Quartet** Philippa Davies (flute), Christine Pendrill (cor anglais) Collins Classics, rec. 3, 4 and 11 February 1997 (22'12")
1997	**John Mark Ainsley (tenor)**	**The Nash Ensemble** Philippa Davies (flute), Gareth Hulse (cor anglais) *Hyperion*, rec. 21, 22 and 24 April 1997 (22'32")
2006	**Andrew Kennedy (tenor)**	**Pavão Quartet** Daniel Pailthorpe (flute), Owen Dennis (cor anglais) *Lander Records*, rec. 7-10 May 2006 (23'16")
2006	**James Gilchrist (tenor)**	**The Fitzwilliam String Quartet** Michael Cox (flute), Gareth Hulse (cor anglais) *Linn Records*, rec. 21 and 23 Nov 2006 (22'08")
2012	**Mark Padmore (tenor)**	**Members of the Britten Sinfonia** Emer McDonough (flute), Nicholas Daniel (English horn) *Harmonia Mundi*, rec. May 2012 (23'20")

The days when a performance of *The Curlew* was a rare event are now largely a thing of the past and in recent years there appears to have been a growing recognition of its importance amongst both performers and audiences alike. The work can now to be heard more frequently in the concert setting to full halls. This trend is mirrored in the available recordings and like Schubert's *Wintereisse*, Warlock's *The Curlew* appears to be coming something of a benchmark work for English tenors to make an impression with. The recent release of a new version by Mark Padmore means that there have now been no fewer than eleven commercially recorded versions of this unique piece, that must surely be one of the most remarkable works in the English vocal music repertoire: very much an integrated ensemble piece rather than simply for an accompanied voice.



It is not intended here to attempt to provide any fresh review, or recommend any particular recording, but simply to provide a brief survey of the recording history of this work. I think it fair to say that the standard of the performances is in all cases very high and listeners will no doubt have their own personal preferences. Where appropriate some comments from contemporary reviewers have been included. Remarkably all of the discs appear to be currently obtainable, one way or another, on either CD or download. A list of artists and recording dates are provided in the inset, along with the name of the original record label. A number of these recordings have been re-issued, over the years, and only the latest catalogue number has been provided in the article.

It is clear that Warlock's reputation as a composer was growing steadily towards the end of his life. Works such as the *Serenade for Strings*, *Corpus Christi* and several of his songs had started to appear on gramophone record, from around the mid 1920s, as this new technology in home entertainment became more widely available. It was not however until shortly after his untimely death that the first recording of *The Curlew* appeared.

The tragic circumstances of Warlock's death were always likely to increase the interest in his music in the months that followed, in particular there were several notable concerts given that marked his passing. On the 23rd February 1931 a memorial concert was held at the Wigmore Hall and this included a performance of *The Curlew* sung by John Armstrong with André Mangeot's International String Quartet and conducted by Warlock's friend, the talented composer Constant Lambert. Within a couple of weeks a wider audience was given an opportunity to hear the work when it was performed again by the same ensemble on 6 March 1931. This was part of the fifth season of BBC concerts of contemporary music[1], given before an invited audience at the BBC's No.10 studio. The performance was broadcast live over the London wavelength and *The Curlew* was preceded by the first performance of Bernard van Dieren's String Quartet No.5 and followed by Hindemith's *Konzertmusic for piano, brass and two harps*, Op 49. The conductor on this occasion was none other than Frank Bridge.

It was later that month that *The Curlew* was recorded for the first time, by the National Gramophonic Society, who clearly recognised the performance at the memorial concert as an event of significance. In an article for the Gramophone[2], Gordon Bottomley commented '...on the skilful and imaginative rendering of which Mr John Armstrong is to be congratulated: but his conception of the nature of his part is admirable throughout, and contributes greatly to the success of the recording, as it did to the success of the performance.' He went on to say 'There are no words that can tell what this exquisite, elusive music amounts to, or what a rare delight it holds for sensitive and experienced listeners. It is the heir of many generations of music making...'. The recording is still considered by some to be the finest interpretation and the credentials it holds, being conducted by Constant Lambert, perhaps makes this the closest we have to an

understanding of how Warlock might have intended us to hear the work. The recording is available from Pristine Audio www.pristineclassical.com who have re-mastered the original **NGS discs 163-165**.

It was not for a further twenty-one years that the next recording was made and as the reviewer in the *Gramophone*[3] commented 'Something is wrong with our cultural life if we can let such music fall out of the repertoire.' This recording, made under the auspices of the British Council, was sung by René Soames with the Aeolian String Quartet. The artistic direction was by Elizabeth Poston, a composer who claimed to have had a close relationship with Warlock[4].The reviewer felt that '*The Curlew* is given a finely-integrated performance, restrained and sensitive to nuance in both voice and instruments, and well recorded ... The artists have completely captured the spirit of this forlorn music.' This is included in the Peter Warlock Collected 78rpm recordings CD issued by Divine Art Historic Sounds label (**ddh 27811**).

It is interesting to note that although the work is scored for tenor voice; both these early recordings are sung by baritones. However in the preface to the study score, Fred Tomlinson felt that 'The work benefits from a (Verdi) baritone rather than a tenor. The low Cs in 'out of the depths of the lake', when the strings are very busy, can be inaudible'[5].

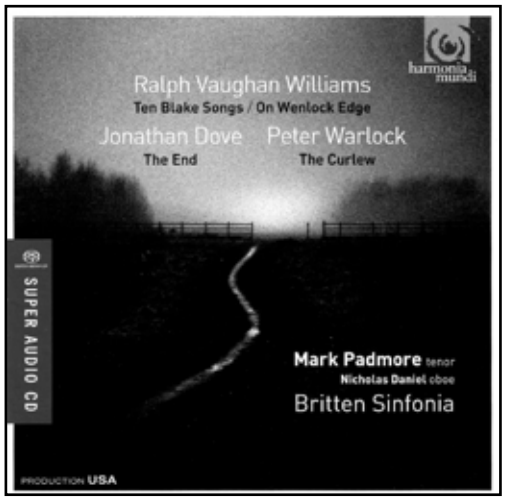
The first tenor to record the work was Alexander Young, with The Sebastian String Quartet, only a couple of years later. This was the first to be recorded on LP, giving the advantage over the 78 rpm recordings by allowing the music to run continuously, as the composer intended, without the need to keep changing discs. This is comparable to what later generations would experience when CDs were introduced avoiding that annoying break in the Adagio of Beethoven's 'Choral' Symphony on LP – it has been claimed that the recorded length of CDs was chosen by a record executive who said 'make it long enough to fit Beethoven's Ninth'. It was probably this Curlew recording that introduced the work to a generation of Warlockians. *Gramophone*[6] felt that Young's '...tone is more evocative, and more pleasing in quality than that of René Soames. The recording is very well balanced; the sound emerges, faithfully reproduced, from a surface free from hum and splutter, perfectly silent.' – a reflection on the advances in recording technique. Though this mono disc has been out of the catalogue for many years a re-mastered CD or download is available from Klassichaus Restorations www.klassichaus.us (**KHCD-2011-049**).

It was another eighteen years before the work was to be again recorded. It fell to James Griffett and the Haffner String Quartet to record the first stereo version in 1972. In a review[7], Rob Barnett states 'This version remains an extraordinarily intense and tenderly individual alternative.' and at over 24 minutes is the longest of the recordings. This was recently re-released within the CD issue – English Song cycles, and also includes an interesting selection of Warlock's songs with string quartet accompaniment as well as some that have been arranged by Fred Tomlinson (**Regis RRC1316**).

A year later the now well known version by Ian Partridge and The Music Group of London was released (which has been reissued a number of times since). Ian Partridge has a very distinctive voice, instantly recognisable among the available versions and it remains a firm favourite for many. It was re-issued in 1994 with the title *A Warlock Centenary Album*, to mark the 100th anniversary of Warlock's birth and includes a wider range of his output than the other discs provide, including a selection of his choral pieces. There is also a very effective film sequence (in two parts) on www.youtube.com that uses this version as an accompaniment with the combination of Janet Craxton's cor anglais and David Butt's flute beautifully evoking the feeling and emotion of the piece. This recording was most recently re-released on EMI Classics – British Composers series

double CD is coupled with works by Vaughan Williams (**EMI 9689393**).

After another lengthy gap we find that the work starts to appear more regularly in the catalogue. The first of these was by Martyn Hill for the Arte Nova label in 1996 and was the first digital recording of *The Curlew*. In his review[8] Brian Collins concluded that the performance was 'both sensitive and sympathetic' and felt the disc was a little gem due to its inclusion of Warlock's transcriptions of English Tunes and Italian Dance Tunes, pieces rarely, if ever previously recorded. This record is currently out of the catalogues but CDs can still be found on Amazon and the like (**Arte Nova 378680**).



Adrian Thompson is another tenor with a very distinctive voice that may perhaps not be to every ones taste in this work, though I have to admit to quite liking his somewhat lighter tone. His recording, along with the Duke Quartet, was originally released in 1997 for Collins Classics, but re-released later on the budget label Naxos and therefore hard to beat for value for money and remains a convincing performance. The disc also includes a number of fine songs rarely recorded elsewhere, such as the *Saudades* and *The Cloths of Heaven*, a constituent of the original version of *The Curlew* dating from 1916 but later removed by Warlock in the final published score. This piece was later re-composed as *The Sick Heart*, to words by Arthur Symons in 1925. The original setting was probably not published as a result of the very public falling out with Yeats over permission to publish the words of *The Curlew* (**Naxos - 8.557115**).

Around the same time those doyens of English music, The Nash Ensemble also released a version with John Mark-Ainsley. This impressive recording will be familiar for its poignant inclusion in the sound track of Tony Britten's film *Some Little Joy*[9], and is the one most frequently seen on the shelves of the record stores. In addition to *Capriol* and the *Serenade for Strings* it also offers a selection of songs with string quartet accompaniment (**Hyperion - CDA 66938**).

Seemingly like standing at the bus stop, you wait an age (in this case nine years) and then two come along at the same time. The first of these in 2006 is Andrew Kennedy's version, with The Pavão Quartet. *The Curlew* sits centrally on the disc and is coupled with solo songs with both Piano and String Quartet accompaniment and provides an excellent sample of Warlock's songs and a good disc for those wishing to explore this repertoire further. To quote Claire Salmon's review[10] 'his dark hued expressive voice' really does suite the Warlock repertoire generally and in particular in *The Curlew* (**Landor Records – LAN 279**).

The other recording of 2006 was by James Gilchrist and the Fitzwilliam String Quartet. This is the first to be recorded on the new SACD format with enhanced sound quality and is, like a number of the earlier versions, recorded continuously on a single track. Andrew Mellor's review for the BBC noted that the '... the shift in mood is palpable in the silences between each section. Gilchrist might struggle technically in his concluding unaccompanied climax, but with his trademark vocal warmth and sincerity, an acute sense of poetic phrase and committed playing from the instrumentalists, he breathes life into the music...' The inclusion of the *Elegiac Sonnet* by Bliss and Gurney's *Ludlow and Teme* alongside its inspiration, Vaughan Williams *On Wenlock Edge*, make this a rare compilation (**Linn Records – CKD 296**).

Now that another six years has elapsed we have a brand new recording, this time by Mark Padmore and Members of the Britten Sinfonia. Also in the SACD format, this disc was just released in December 2013. John Quinn in a recent review[11] was clearly impressed stating 'Mark Padmore and his colleagues give a dedicated and unsettling account of Warlock's elusive score ... This is an extremely fine disc. Mark Padmore's singing is technically beyond reproach and his eloquence is telling in all four works on the programme.' The other

works on the disc include Vaughan Williams *On Wenlock Edge* and an exceptional performance of his *Ten Blake Songs* as well as a new work by Jonathan Dove *The End* scored for a similar ensemble as *The Curlew* except that an oboe replaces the cor anglais. Nicholas Daniel's English horn and oboe playing is superb throughout. (**Harmonia Mundi USA – HMU 807566**).

Apart from some significant early pioneers it took a while for *The Curlew* to establish itself in the recording catalogues. It was probably the attention created by Warlock's birth centenary in 1994 and the growing recognition of the importance of this composer, largely through the efforts of the Peter Warlock Society it must be said, that one of his most significant works is now more often performed and recorded by some well known and talented singers and ensembles. We are also very fortunate that there are early recordings still available that were conducted (or directed) by those that knew Warlock well and these provide a kind of benchmark for later generations of artists.

Though it will largely be a matter of personal taste as to which recording you prefer, as new performers release recordings it's difficult not to be surprised and moved by the quality of these performances. As to my preferences, I find the John Armstrong version the most interesting and authoritative of the historic recordings, but admit to also enjoying Alexander Young's. As for the more recent versions I think Mark Padmore offers a stunning performance with the added benefit of exceptional sound quality. However as is often the case one tends to prefer the recording that you first became familiar with; for me it is the Andrew Kennedy version that remains my firm favourite. If pressed very hard, probably my least favourite would be the version with Martyn Hill as although he gives a very sensitive vocal reading, the work somehow doesn't quite flow (if that's the right word) as well for me as some of the other versions do. Though I would say all of the recordings have their merits and it is unlikely that one would be disappointed with any of them. As for the future, I am informed that a performance given at the Wigmore Hall in 2011 as part of the *Ancient and Modern* series[12], sung by Ian Bostridge is now planned for release, on the Wigmore Live label, sometime during next year.

This wonderfully desolate work deals convincingly with that most painful of human emotions, unrequited love 'I had a beautiful friend and dreamed that the old despair would end in love in the end' and loss with those haunting lines 'No boughs have withered because of the wintry wind, the boughs have withered because I have told them my dreams'. Although this work might be considered by some to be a little challenging to wake up to on a Saturday morning, with the number of recordings now available perhaps it might be time for this work to be included in Radio 3's *Building a Library* series? ■

Notes

1 *The BBC and Ultra-Modern Music, 1922-1936, Shaping the Nation's Tastes* by Jennifer Doctor, page 378

2 *The Curlew and Peter Warlock* by Gordon Bottomley, *Gramophone*, December 1931, page 9

3 *Gramophone*, December 1952, page 41

4 The music critic Ernest Bradbury questioned the full extent of Elizabeth Poston's relationship with Warlock. Following a BBC broadcast of Poston giving her talk *Dispelling the Jackals* (reproduced in the Thames *Centenary Celebration* book), Bradbury penned a somewhat forthright letter (dated 14th December 1964) to Ian Copley in which he complained: 'Did you ever hear anything worse than E.P. on Saturday night? Prim, prudish, arrogant, non-informative, secretive and near hysterical. .... I suppose we ought to sign ourselves Jack Hall. Are you a Jackal because you've done research on P.W.? What does Miss Poston want? A monopoly on him?'. Defending Cecil Gray he continued ' ... "If the full story is yet to be told", what has prevented Miss Poston from telling it? She's had 34 years to do so. Gray's book is anyway a literary masterpiece. If it had not been about Warlock, Warlock would have had to be invented. If Gray made the whole thing up then I salute his genius all the more..... One can understand, of course Miss P's annoyance that she was not mentioned....'

5 Thames Publishing 1994

6 *Gramophone*, April 1954 page 56

7 www.musicweb-international.com

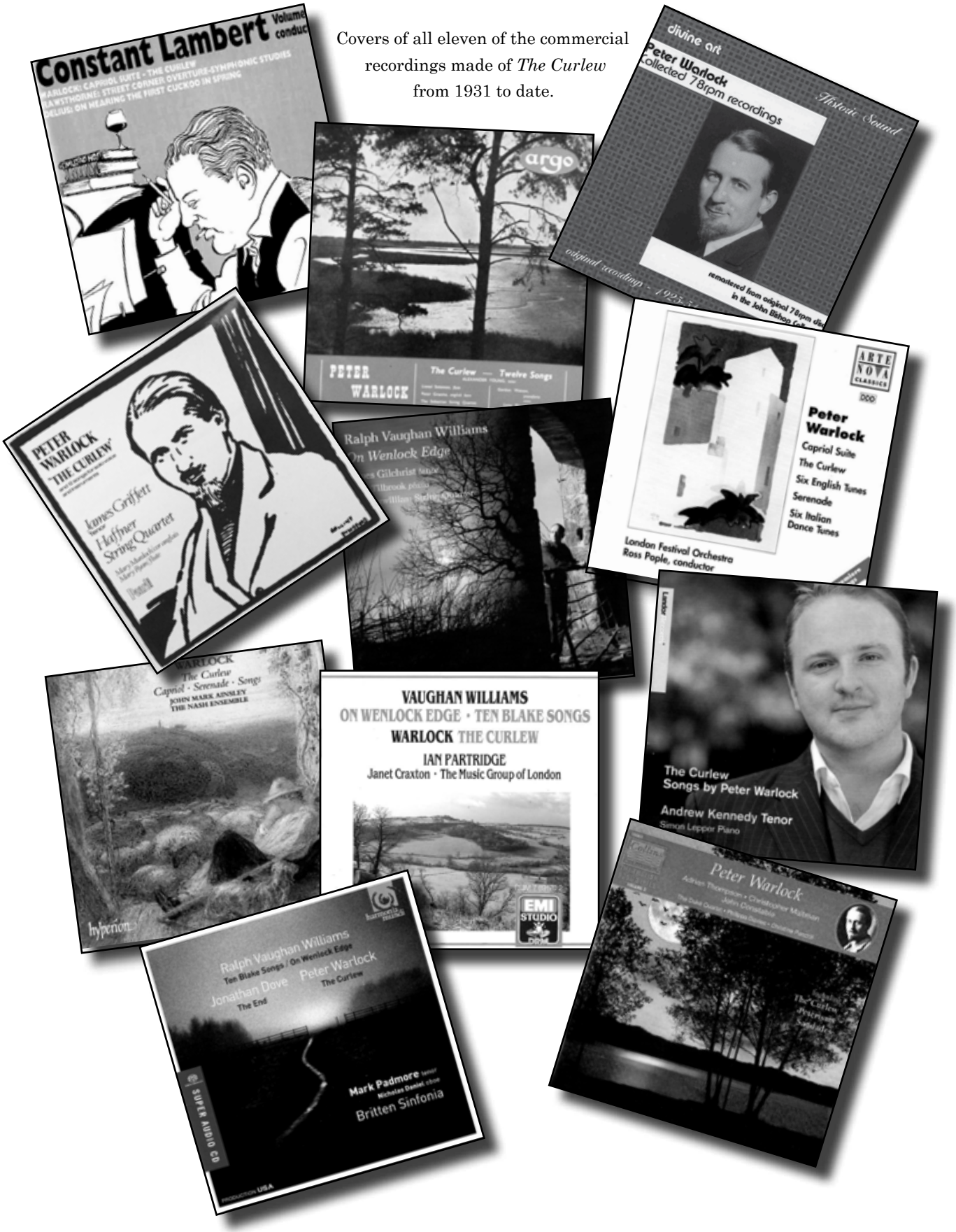
8 Peter Warlock Society *Newsletter* No 60, Spring 1997

9 Signum Vision 2008.

10 Peter Warlock Society *Newsletter* No 80, Spring 2007

11 www.musicweb-international.com

12 Review: Peter Warlock Society *Newsletter* No.90, Spring 2012, page 28



Covers of all eleven of the commercial recordings made of *The Curlew* from 1931 to date.

Articles (Continued)

Hal Collins - a Postscript

Inspired by John Mitchell's recent article on Hal Collins, **Richard Packer** undertook some field research whilst visiting New Zealand. Photographs by Richard Packer.

3 Ingestre Street, Wanganui, New Zealand

John Mitchell's illuminating article on Hal Collins (Newsletter 93 p.4) immediately set me thinking, as Kate and I were about to embark on our latest expedition to New Zealand, and as our proposed route took us through Wanganui, we resolved to make further enquiries whilst we were there.

Wanganui lies about midway along the south-western coast of New Zealand's North Island, roughly half the distance between New Plymouth, which nestles at the foot of majestic Mt. Taranaki (in Collins' time Mt. Egmont) and the capital, Wellington. It is a regional centre for one of the country's most productive agricultural areas, as witnessed by herd after herd of pedigree cattle, and the articulated tankers of the dairy company Fonterra which pass frequently, carrying the day's milking.

Preliminary research yielded some valuable clues, one of which, from a Google search, indicated that the Auckland Art Gallery contains among its collection 16 works by Collins, including an ink cartoon entitled *Mona and Friend*, depicting two female figures, one of them clutching the lead of a small dog, with the following subscription :

> 'Mona (an *Artiste* – whatever that may be). "I was told this morning dear, that I played 'Juliet' last night with much feeling". Friend (gently), "Oh yes dear. I hear it was so very touching that most of the audience had to leave before the end"'.

Quite apart from the insight this gives us into Hal Collins' sense of humour, the catalogue gives invaluable further information as to its provenance, by stating that on the reverse are the words 'Harold Collins, 3 Ingestre Street, Wanganui, New Zealand', so that was the address we were seeking.

Our first port of call was the Wanganui *I-site* (pronounced 'eyesight') – one of a network of extremely helpful and user-friendly tourist offices which make New Zealand such a joy to travel in (along with the empty roads and spectacular scenery). There, the Team Leader, Ann-Marie Harper, immediately identified the property for us, bringing up a Street View image, which she suggested showed a building dating from around the turn of the twentieth century, so it seemed we had found Collins' erstwhile home – and it was just around the corner!

Having photographed the house, our next mission was to find any trace of Wanganui Technical School, where John's article had placed Collins as an art teacher for a couple of years. A second clue from our Google search was a newspaper report in the Wanganui Chronicle of 3 November 1909 that 'The Wanganui Technical School, in its first serious attempt at representation at the Palmerston North Show, has done very creditably… In Monochrome (a head from life), Harold Collins secured second award, being beaten by a Palmerstonian'. Home advantage?

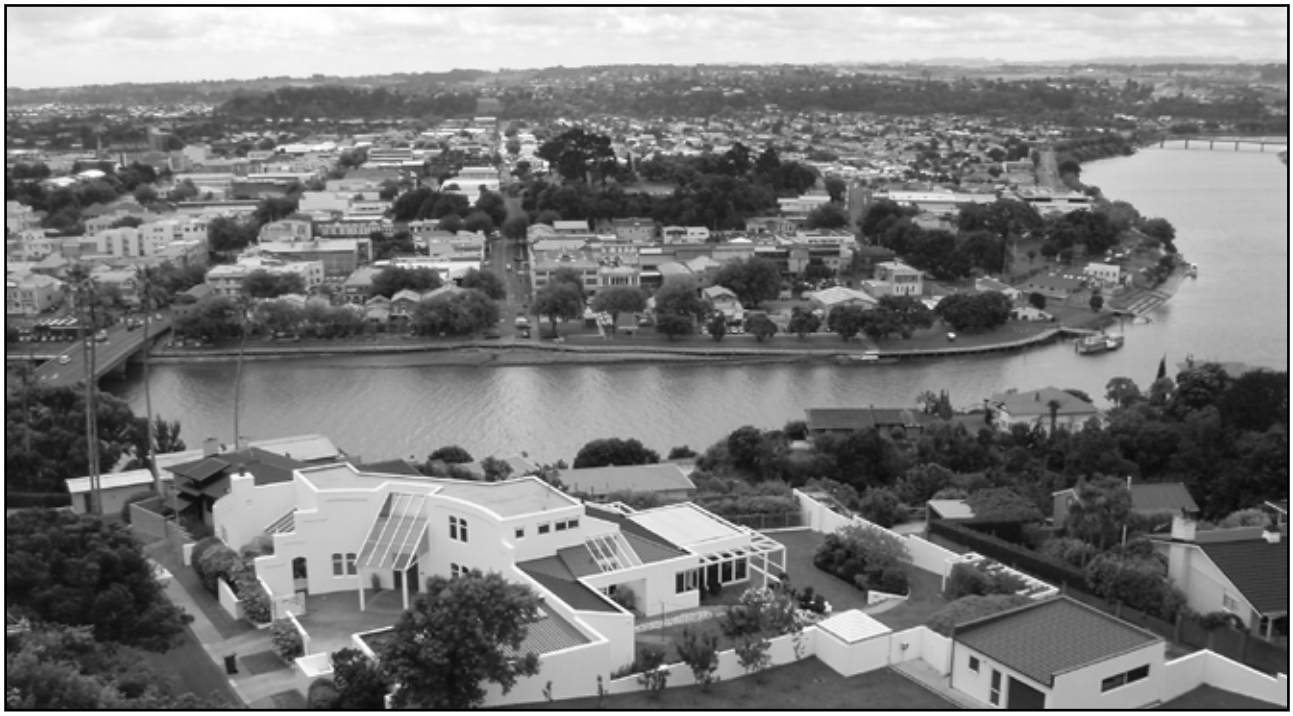
Ann-Marie had advised us to make further enquiries at Wanganui City College, which she thought was the successor to the Technical School, situated conveniently at the other end of Ingestre Street (though this later proved to be a coincidence). We arrived there mid-afternoon, without an appointment, and found the office staff at work, despite it being still the long summer holiday, and although busy with other duties, Rachel Denman, an administrator, was only too willing to help – typical Kiwi hospitality! She produced a book which was written to celebrate the centenary of the City College in 2011 which traced the origins of the current institution, which replaced the old Technical College in 1964, having opened in 1911 (by

which time Collins had presumably left), in turn replacing the Technical School, founded in 1892.

Our next task was to find the original site of the Technical School, which the book I'd been shown helpfully identified as being located 'at the corner of Victoria Avenue and Guyton Street' – not difficult to find, as Victoria Avenue is the main thoroughfare through what is now Wanganui's main business district. There we were a little disappointed to find that any trace of early twentieth century buildings had disappeared, so that it was unclear on which of the four corners the Technical School stood. Judging by the contemporary photographs we saw displayed on the walls of the *Rutland Arms* (Ruddles' ales, sadly, not being among the guest beers on offer!) during our lunch break, it seems likely the school, like its neighbours of that period, might have been a timber construction.

Above: The intersection of Victoria Avenue and Guyton Street – site of the Technical School

Below: Wanganui from Durie Hill – Ingestre Street runs roughly through the middle of the town from left to right – Number 3 is at the right-hand end (this side of the bridge).



Finally, we wanted to get an overview of Wanganui, which is most advantageously obtained from Durie Hill, lying to the east. The town is still relatively compact and retains its original shape, so that it's possible to envisage Collins' daily journey from the east end of Ingestre Street into the town centre. I couldn't help reflecting how his mind must have turned back to life in such an idyllic location, especially during those last sad consumptive days at St George's Hospital. ■

Articles (Continued)

Conversation with Hilary Campbell, Director of the Blossom Street Singers

Giles Davies

Hilary Campbell, Director of the Blossom Street Singers

GD: How did you first discover Warlock's choral music?

HC: I think my first introduction to Warlock's choral music was while I was still at school, when the chamber choir performed an arrangement of *The First Mercy*. I'd already begun to develop a love of British art song repertoire as a solo singer, but I was yet to discover choral repertoire in that vein; Warlock was one of my first introductions to the genre, and I fell for his harmonic language immediately.

GD: You founded the Blossom Street singers in 2003, and made your London QEH debut in 2007. Was it English music in particular which initially inspired you?

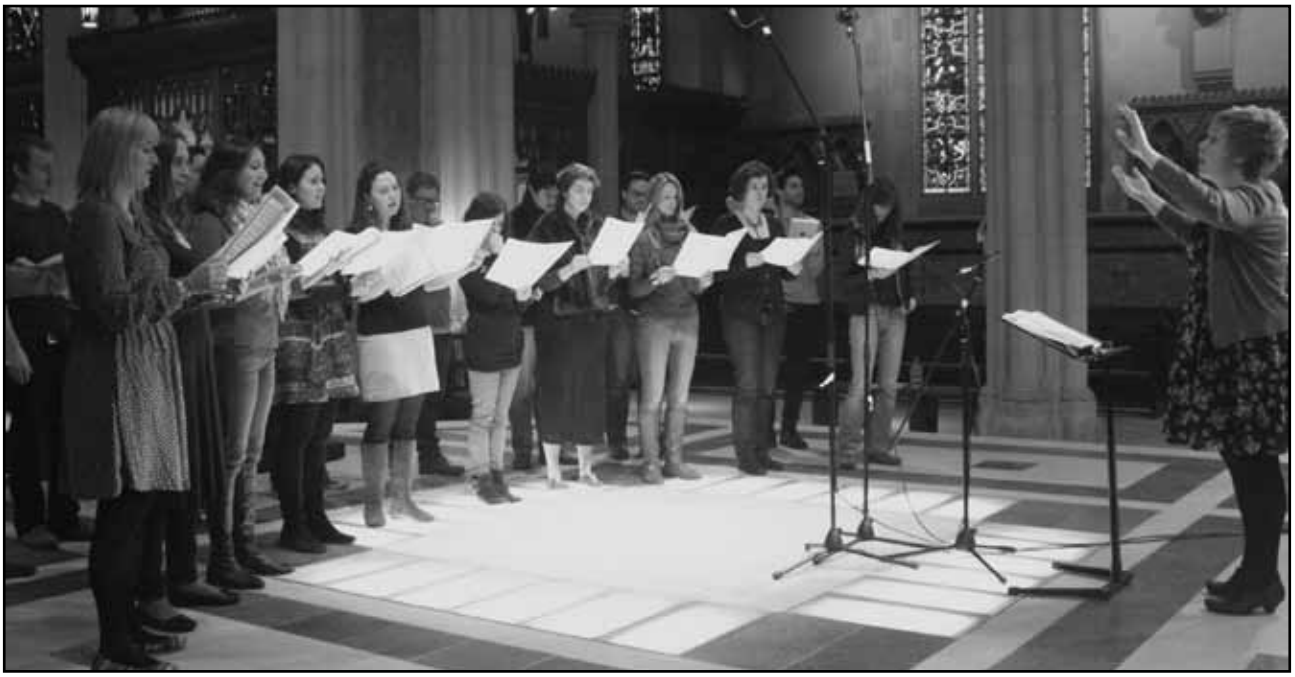
HC: Yes, for the most part. At the end of my second year at university, I was struggling to find a choir to join which would allow me to explore my then passion, English choral music of the twentieth century. York, where I was studying, had fantastic contemporary and early music departments and ensembles, but I was looking for something in between, to complement the music I was already performing, so one of my lecturers suggested I form my own group. A couple of months later, we held our first rehearsal, an unconducted octet focusing on twentieth century repertoire with a strongly British flavour. However, one of the then basses brought along some Swingle Singers arrangements, which irrevocably changed our programming for the next couple of years! But as I developed an interest in conducting, and we all moved down to London, the group gradually evolved into the chamber choir format it now takes, and our repertoire returned much more to my original plans for the group. Over the last couple of years, we've recorded discs of contemporary lullabies (*Sleep*, *Holy Babe*, Naxos 8.572868), choral folk repertoire, which includes an arrangement of Warlock's *Yarmouth Fair* (*Down by the Sea*, Naxos 8.573069), and contemporary composer Stuart Murray Turnbull (Guild, to be released in late 2013), and the majority of our concert programmes explore the likes of Elgar, Moeran, Finzi and others.

GD: In terms of Warlock's choral style and the music of his contemporaries, such as Grainger, Moeran and Finzi, for example, what do you feel are the musical and technical challenges for the singers?

HC: Each composer's soundworld presents its own set of challenges. Moeran, for example, often subtly shifts his harmonic centre back and forth, frequently by only a semitone or tone, so it's quite difficult for an a cappella group to really lock into each progression and keep the intonation just, even when the chords themselves, in isolation, may not be particularly adventurous. Warlock's choral writing poses other difficulties, because his harmonic language is often so much more complex, unpredictable and dense than that used by the majority of his contemporaries. It makes for an exciting exploration, but it's a time consuming process to really absorb his soundworld.

GD: In your London concert last year you performed some interesting arrangements, Armstrong Gibbs's *Yarmouth Fair* and Fred Tomlinson's *My own Country*. Do you feel these capture the Warlockian spirit and sound world well?

HC: They're certainly different, particularly in texture, from the originals, but Blossom Street loves performing them. Most of the singers in the group are also extremely accomplished soloists, and many of them have performed



The Blossom Street Singers during the recording of their 'all-Warlock' CD

solo Warlock songs. So we have all enjoyed this fresh take on some of Warlock's repertoire.

GD: With your new choral CD of Warlock, will there be any surprises for the listener?

HC: It depends which listener you're referring to; many choral enthusiasts will know little more than *Bethlehem Down*, so they'll certainly be in for a few revelations. But we've tried to cater to the more avid Warlock aficionado too, and are including some little known *Sociable Songs*.

GD: In planning the current programme of Warlock for CD, what would you say have been the most challenging problems or musical issues?

HC: My chief task was compiling a list of works that was varied but coherent, and an exciting combination of repertoire whilst being practical, knowing that rehearsal and recording time is, as ever, at a premium. Both of our first two Naxos discs contain a wide range of composers and styles, so I have hugely enjoyed the opportunity to focus solely on one composer for this project, albeit in a range of idioms, from sacred carols to raucous parlour songs.

GD: Will there be room on the new CD for some of the Warlock arrangements with piano and organ, alongside the 'a capella' repertoire? What will be the playing time of the recording?

HC: Most of the disc focuses on a cappella repertoire, but yes, there will be a few accompanied works on there too, with piano, and it'll be a mixture of sacred and secular themes. The playing time will be around an hour.

GD: During recording sessions, have there been any particular revelations for you and your singers concerning Warlock's writing?

Our recording takes places in November, so I'll have to let you know once the project is over!

GD: Concerning Warlock's own biographical story, how do you feel the choral works able our understanding of him better?

HC: I think what they most highlight is a conflicted and restless soul. Unlike many of his contemporaries, whose choral output is very much of one style and idiom, Warlock's choral works are hugely disparate in their approach, and in their complexity, subject matter, genre and harmonic language. Even within some works themselves, one hears an extensive mélange of ideas wrestling together. If one compares *I saw a fair maiden* with *The full heart*, for example, one could be forgiven

for assuming they were written by entirely different composers.

GD: Have you had time to explore the Chelsea territory where Warlock and friends spent time?

HC: No, sadly, I've not as yet. Like most freelancers, my schedule is pretty erratic and full, so I rarely find myself with a day off and in London! It's something I'd certainly like to do, however.

GD: Have you prepared some of your own editions for the group, and have you found printed sources on the whole accurate?

HC: Actually, with the help of the Warlock Society, I've not had to prepare my own editions. Of course, I've prepared the scores with my markings for the singers, but we've been lucky to find the scores we wanted without too many difficulties.

GD: Are you and your singers interested in exploring European choral works in the future, alongside your English programmes?

HC: Yes, definitely. Blossom Street is making a name for itself as a group which focuses on twentieth and twenty-first century repertoire, but I'm keen for this to extend much further than British music. We already offer a concert programme which explores double choir repertoire, featuring Mendelssohn, Martin and other European works (including some contemporary Spanish composers), and I intend to continue widening our repertoire base next year.

GD: Would you like to tour further afield with the group, taking the repertoire you are passionate about to other nations?

HC: Undoubtedly. I've been lucky so far to take the group to Sweden and Spain (twice), and we will be performing in Japan later this year. But I'd very much like to increase our tour schedule, sharing our British repertoire with a wider audience.

GD: Do you have any plans brewing for your next recording?

HC: Yes, we have a couple of projects which we're considering as our next recording, both of which are quite different from that which we've recorded so far. But I'm afraid my lips are sealed for now!

GD: Thank you very much for your time Hilary, best wishes to your singers and good luck with the new CD. ■

[Ed. The Blossom Street 'all Warlock' CD is due to be released later in 2014. Members will have the opportunity of buying the CD at a specially discounted rate. The CD will also be available as a download. More details will be provided as soon as we have them.]

Articles (Continued)

***Kaikhosru Sorabji*: An article from *The Cambridge Review* of 9 May 1930**

Following on from John Mitchell's fascinating article ***Peter Warlock and Kaikhosru Sorabji*** (Newsletter 93 p.3), this perceptive article, written by **Henry Boys** at the age of 19, is reproduced here as originally printed in *The Cambridge Review*.

The subject of this article – it will come as a surprise to most people – is a composer with a very considerable number of works to his credit. Although he lives in London, he is completely unknown to the public, bioth there and everywhere else, and except for his very forcible letters and occasional articles, is no more than a name to nine hundred and ninety nine out of out of ten thousand of those who are pleased to call themselves musicians. What is the reason for this neglect? Nothing but sheer ignorance. For it cannot be, surely, that the English who have lately woken up to the fact that they have a "glorious musical heritage," and rather more than their usual number of "promising young composers"; the English, who have claimed at least Handel, Delius and Goossens for themselves, should not also claim the (at any rate half) Parsee, Sorabji. It may be that a few have heard his name, have murmered something about the musical past of European music, and then in comparison, "Who's written a history of Parsee music? Was there ever a Parsee composer before?" If they there and then drop the question, thinking they know what Parsee msuic is like, I can assure them that Sorabji's works are no mere

drutappings to any old pentatonic melody ad nauseam. In fact, his techniqwue is so complicated that he himself is about the only man at present who can come near to an adequate performance of the piano works, which form the majority of his output. This extreme difficulty accounts, I believe, for his unwarrantable neglect by those few who know him.

Now, althoughinteresting experiments in Orientalism have been made by European musicians, the works produced have, of course, been simply the expressions of an occidental mind's reactions to the East, very valuable perhaps, but no more than evocations. These evocations have chiefly been effected through the incorporation of Eastern scales into European technique. But the interest of Sorabji, if, as I believe, he has something really interesting to say, lies in the fact that his is an Oriental mind expressing itself by means of a technique we Europeans can understand if only we take sufficient trouble. Sorabji, in fact, performs the dual function of a Khayyam and a Fitzgerald.

When we recover our courage and, incidentally, our eyesight, after our first glance at one of his works, we are struck at once by marks of expression which recall Scriabine's extravagances in that direction. The colossal scale on which the works are built, and the habitual use of three staves are also reminiscent of the later works of that composer. But there is a yawning gulf between them. Sorabji has a stronger sense of counterpoint, which makes for a more vigorous sense of rhythm than Scriabine ever possessed. In his orchestration he does not "fait orgue" in the manner of Scriabine; every instrument is treated as a separate entity, not consciously, I think, to ensure a true "counterpoint of timbres" like Stravinsky, but as a result of his aim to expand the possibilities of each individual instrument's technique. When Stravinsky's harmony, his discord, is not to be explained in virtue of this procedure, it is used to give point to the very elaborate asymmetrical rhythms which he employs. Sorabji's rhythm, so far as I can see, is of an entirely different order, and his harmony has been evolved chiefly from his being essentially an imopressionaist. It goes further in the direction of dissonance, perhaps, but is certainly not a conscious development of Scriabine's; and to say that because he is an impressionist, therefore he is plainly magniloquently-minded Debussy is no nearer the truth. Such an opinion would dub him the futile slave of a now exhausted technique, and that would be the signal for our cessation of any consideration of him. Admittedly he is not uninfluenced by Debussy; he frequently employs parallel triads, for instance, but bi- or trilanally in a complex system, and not, as was generally the case with Debussy, diaphonoically. A brilliance which reminds one of Liszt is conspicuous in the piano works, not worked in meretriciously, but employed to give momentum to the impressionist way of thinking, which is for the most part static.

There is also, among this welter of large scale "romanticism" a striking calassicism. The dedication of the second piano sonata, "To Signor Busoni, in profound veneration," gives us a clue to influence in this direction. Sorabji's facility in writing counterpoint and fugue does not in the least remind of the Hindemith of Op. 37 for instance. His writing is more obviously thought out in terms of the piano, and is far more spacious than Hindemith ever is. I should myself detect the influence of that seeker after atonality, yet firm traditionalist and enormour mind, Busoni. The kind of pure atonal counterpoint common in Hindemith's works is an interesting experiment, But I think we shall learn more from its ultimate failure than artistic accomplishment. Harmony is a sense; and when counterpoint, which has to be learned, is used as self-supporting unallied to any harmonic system, it demands so intense an artistic problem to keep it under control that it will ultimately prove almost impossible even to the greatest genius. Of course, anyone could turn it out, but to be music, it must be subjugated to one's purpose. This I tentatively maintain to be practically impossible, and its inevitable future complexities will be only another cul de sac. Sorabji has too great a harmonic sense, indeed "mass" is too necessary for him ever to allow himself to be carried by the winds of atonal counterpoint and nothing else. But his inherited classicism is most important in its tightening of his naturally complex texture – not only the written music, but the whole musical thought and all that it entails – and makes the control over his medium far greater than that of Scriabine. Indeed, I doubt whether Scriabine, except in his Chopin days, knew what musical as distinct from orgiastic or theosophical thought was. To account for Sorabji's neglect, therefore, by saying that he is a follower of Scriabine, and that Scriabine is at present

out of fashion, is to reason on false premises.

Someone will probably retort that if Sorabji really had this classical sense, he would crystallise his style as, for instance, Mr Ireland has crystellised the style of "Chelsea Reach" into that of his new Sonatina, or as Stravinsky has through devious ways, in "Apollon Musagetes" that of "Le Sacre du Printemps." I would answer first that, owing to lack of performances, we do not yet know nearly enough about Sorabji's mind as an artist to make such a statement; secondly, that his mind does not, at least yet, run on purely formal (significant or insignificant) paths; thirdly, that he has still plenty of time for changes of style, but that most emphatically there are no signes of anything but steady evolution; and fourthly, that he is too big a man, at least he has too keen a sense of humour, to bow to fashions and snobberies. Let us then try and judge him as he is with reference to his aims, not in the way of certain fashionable people today, who, if they deign to look at a man like Rubens, at once despise him for not allowing himslef to be relegated by their perverted little minds to the theories they hold of one such as Matisse.

I admit that, in spite of the truth of his statement that the limits of technique should not be set "by refined and lady-like persons, female or ma-le," Sorabji's music may quite conceivably go too far in the gargantuan and centipede direction. Most of his designs, it may be said here, resemble Scriabine's in that the music passes from *piano* through various anti-climaxes to a tremendous *fortissimo*; it is a kind of rondo-form, of which "Le Poème de l'Extase" is a familiar example. No doubt a centipede will arrive sometime who will play Sorabji's more difficult worksto us. He himself can play them, as I said. M. Cortot once thought of playing the second piano concerto, which is dedicated to him, but that, I believe, is as far as it got. However, a start has been made with the Piano Quintet and the vast Organ Symphony, which for sheer technical difficulty puts the organ works of Cassella, Reger, Dupré and, not least, Joseph Holbrooke's "Prelude and Fugue" in the shade. There is no reason why a good many pianists should not try the (on paper) magnificant "Prelude, Interlude and Fugue." The Sonatas are more difficult. All his music tended towards the elimination of bar-lines, and after that date he leaves them out save occasional dotted lines, with which, like Bernard van Dieren, he favours us as a loving concession to our imbecility. This habit, together with three staves, the huge texture, and the usual head-notes to the effect that accidentals apply only to the notes before which they stand, do seem almost calculated to frighten people away. Except for his numbering each beat in the Quintet, Sorabji is not kind to prospective performers, but then nor was Beethoven. (Except for his notes, is Mr Eliot very kind? but who would say the trouble of doing him justice was not worth it?) The Verlaine songs, though extremely expressive, are again very difficult, yet if Schõnberg can be tackled and conquered, why not Sorabji.

That is the trouble. He is solitary. He has never paraded his wares. He has never been favoured (perhaps he is lucky not to have been disfavoured) by the train of followers, no doubt very necessary, which dog the footsteps of every modern composer – even of van Dieren. Abuse of their idol pleases these followers, and they are right to be encouraged by interest shown in that way, but little has been written, abusive or otherwise, on Sorabji. Only some letters and articles from his own pen, which from their invariably sarcastic tone, have done done him some degree of harm. Heaven knows why; but remember, nay watch, the case of Mr Holbrooke. Kaikhouru Sorabji has a right to be bitter. Reviewers in most cases cannot even take the trouble to look at his music. If one does, by chance, an inanity is forthwith perpetrated. It would never enter my head to demand frequent performance of such a work as his Symphony for organ, piano, chorus and orchestra. That would be as manifestly impossible as frequent performance of Berlioz's Requiem. I ask only for study and interest on the part of more musicians, and this alone will eventually beget performances. If a critic came across him, he might find a man to boost. Critics, seek him then! Of course the inevitable "dropping" would not matter, for his name would be before the public.

If Sorabji were out to "leg-pull", he would hardly have chosen such a colossal scale on which to clown. In his letters, again, he shows far too acute a sense of humour not to know that a good joke must be short, and that, however good, it will not bear repetition. Of his seriousness I am convinced. Whether its products are worth the trouble of taking seriously can only be known when we hear and live with his works as we are now beginning to live with those of Stravinsky, Bartók and Scõnberg, who were, remember, at first a little strange to us. ■

Reviews

Warlock in Wales: *Peter Warlock's 119th Birthday Concert*

Wednesday 6 November, The Royal Welsh College of Music and Drama, Cardiff.
The RWCMD Vocal Department

Michael Graves

From left to right. Pianists: Saya Okada, Ping Swan Khoo, Joshua Abbott, Sandie Middleton, Emma Lancastle, Will Shaw. Vocalists: Alexei Winter, Adam Jondelius, Emyr Jones, Tom Smith, Andrew Henley.
(Photos: Michael Graves)

On a rather chilly and wet November day, I made my way from Wiltshire to Cardiff and, in the RWCMD's grand and spacious foyer, met up with several Warlockians who had travelled from London, Devon, Salisbury and mid Wales for this 119th Birthday Concert entitled *Warlock in Wales*. We received a very warm welcome from the Head of the Vocal Department, Angela Livingstone, who offered us coffee. Having warmed ourselves we took our seats in the theatre for the lunchtime concert.

Eleven students, a mixture of under-graduates and post-graduates, had been given the task of researching songs for solo voice and piano that had been composed by Warlock in Wales. Most songs on the programme had indeed been composed in Wales, but a couple of others slipped in, not that it mattered.

All performers filed onto the stage and remained there throughout the concert, being seated at the back, whilst their fellow students performed. Every vocalist had been required to provide an introduction to their songs. These had obviously been well researched as all were well constructed, accurate, informative and also entertaining.

Performances were assured and mature, especially considering the youth of the musicians. The programme contained songs across the spectrum of Warlock's output from *The night* and *Balulalow* to *Captain Stratton* and *Good ale*, with many songs 'in between' such as *Piggesnie*, *Chopcherry*, *My own country* and *Candlelight*.

The night, for example, was sensitively sung by Adam Jondelius, accompanied by Sandie Middleton, who perfectly controlled the rich and powerful spread chords in the piece before bringing everything back down for the exquisite ending. In direct contrast the rollicking concluding song, *Good ale*, was sung by all vocalists, this time accompanied by Will Shaw, who was quite a showman on the keys. He clearly enjoyed every second of his playing. All the singers had devised a series of tableaux for *Good ale* where, between verses, they moved to new positions, brushed flecks of each others jackets and 'socialised', as if in a tavern, before launching into the next verse. It was great entertainment and all the Warlockians present agreed that this and all the performances had been of a very high standard.

After the concert we had an opportunity to talk to the student performers. They all expressed enthusiasm for Warlock's music saying they were very pleased to have been introduced to it. The concert's MC, Emyr Jones, then gave us a tour of the college facilities. We all had a really enjoyable day out. Thank you RWCMD. ■

Reviews

Don Carlo Gesualdo – 400th Anniversary Conference and Concerts

Saturday and Sunday 23-24 November 2013, The University of York.

Heseltine and Gray co-wrote the first major book on Gesualdo's life and music – *Carlo Gesualdo: Musician and Murderer*. Does this work still have relevance for current scholars of 16th century Italian music? **Michael Graves** attended the conference in the hope of finding out.

Portrait of Don Carlo Gesualdo, Prince of Venosa 1560-1613

Most Warlockians will be aware that Heseltine and Gray co-wrote the book *Carlo Gesualdo, Prince of Venosa: Musician and Murderer* (published in 1926). Gray wrote the biographical section, Heseltine the musical analysis. For many years Heseltine's account was the only substantial one of Gesualdo's music. It wasn't until the 1960s that Stravinsky became an enthusiast. He subsequently provided a Preface for Glenn Watkins' book *Gesualdo: The Man and His Music*, published in 1973. Over thirty years later, Watkins wrote another book, *The Gesualdo Hex: Music, Myth and Memory*, which was published in 2010.

I have always liked Gesualdo's rather strange, but incredibly beautiful music. I must confess, however, that my prime motivation for travelling all the way to York for this weekend conference was the potential Warlock connection. I had heard that his homage to Gesualdo, *The full heart*, was to be performed during the weekend. It transpired that it would be the final work of the final concert – a significant place on any concert programme. I knew that Heseltine's ghost would be hovering over the 400th Anniversary celebrations, but I was particularly interested to discover whether Heseltine would be referred to specifically and, if so, how his original analytical contribution would be regarded by the assembled experts and musicologists. Would it be considered as being of value still, or simply out of date?

The conference was organised and co-ordinated by PhD student Joseph Knowles, with the assistance of Robert Hollingworth, who is currently Anniversary Reader in Music at the University of York. There were two pathways available to delegates, academic paper sessions and singing workshops. Papers on a wide range of related subjects were presented by established academics and research fellows and the singing workshops led by Bo Holten and Justin Doyle. Delegates were free to attend any sessions on a mix and match basis. I chose to engage with the academic papers throughout the whole weekend.

There were also two concerts. On Saturday evening *I Fagiolini*, (ensemble-in-residence at York) led by Robert Hollingworth, performed a concert of secular music by Gesualdo, Monteverdi and several other 16th and 17th century composers. Sunday's concert, performed by one of the University of York's chamber choirs, *The 24* (trained and led by Robert Hollingworth) was of sacred music by Gesualdo, Cipriano de Rore, Fernando and Warlock.

It is easy to see that there are similarities, at least superficially, between Warlock and Gesualdo. Both composers had a dark side and a significant amount of their music reflects this. (One major difference is that we have no evidence to suggest that Warlock murdered anybody!) Both men's music can also be described as exquisitely beautiful and also very difficult to perform. Both have had to endure, indeed continue to endure, inaccurate and sensational references to their lives, usually perpetrated by misinformed journalists or those seeking easy eye-grabbing copy. Interestingly when one of the speakers made reference to a comment in

Heseltine's book, one delegate, in the subsequent 'Q and A' session, queried the validity of the Heseltine reference because '... Heseltine, who as we know is Peter Warlock, was a pretty crazy kind of guy anyway ...'.

Did you ever?!

Gesualdo: The Music

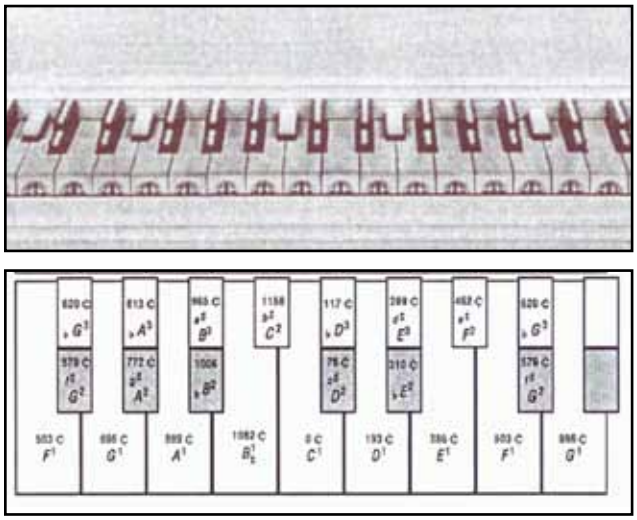
Whilst some aspects of the conference are outside the scope of this review, there was a great deal that I am sure will be of interest to Warlockians. I can confidently assert that had Warlock been at the conference he would have savoured every second.

For example, the question of why *a cappella* choirs often lose pitch cropped up, especially when there are chromatic harmonies and/or shifting keys – descriptions that fit the choral music of both Gesualdo and Warlock. David Howard, Head of Electronics, in his lecture *Choirs and Temperaments*, explained. A 'G#' that is a perfect third above 'E' is considerably lower than an 'A*b*' tuned a perfect third below 'C' (by approximately one fifth of a whole tone). Singers and some instrumentalists can of course adjust the pitch of each note to suit the key and some good vocal groups today sing Renaissance music with a high level of pure sounds. In 16th century Italy preference was given to perfect major thirds leading to narrow fifths.

Interestingly James Wood, in his keynote address, also touched on this question. He made reference to the historical context of the performance practice of Gesualdo's music. In so doing he drew our attention to two keyboard instruments, the *cembalo cromatico* and the *archicembalo*, which were developed to include extra keys. Two black notes were provided where a modern piano has only one and a single 'black note' was added between 'B' and 'C' and 'E' and 'F' *(see photo and illustration above right).*

Luzzasco Luzzaschi played an *archicembalo* regularly at the ducal court in Ferrara in the late 16th century. Apart from accompanying singers, which was particularly useful for the chromatic madrigals of Gesualdo, evidence exists to suggest it was also used as a solo instrument.

Inevitably there was further discussion amongst those attending the practical workshops about how choirs would have performed music in the 16th century, especially the chromaticism of Gesualdo. During the



The key arrangement of the *cembalo cromatico*

Saturday concert with *I Fagiolini*, Robert Hollingworth, with his usual penchant for humour, declared that one of the problems of painstakingly researching how 16th century choirs might have sounded, was finding a contemporary audience that would understand it!

Bo Holten, whose name will be familiar to many, is an authority on the performance of many kinds of music, especially Gesualdo's. (He has even written an opera about Gesualdo.) Bo's address was simply entitled *Performance Considerations*. Refreshingly, he declared that you ultimately have to follow your instincts. In order for music to be interesting to audiences, it must be of interest to performers. Research into how music would have sounded in the 16th century will never be definitive, but Holten believes that the performers would have had a very keen sense of 'pulse'. This is still important. Holten maintained that some contemporary conductors break the pulse when they vary tempo, which creates non-coherence, but keeping the pulse when tempi vary is very difficult.

To demonstrate these difficulties, Bo conducted an experiment. He asked a small choir (a few volunteer members of *The 24*) to sing a few lines of Gesualdo. First absolute pulse was maintained, but the result was rather dull. When following the instinctive variation of pulse, coherence was maintained and the music had more life. Holten believes that you have to go far into the emotional and erotic element of Gesualdo's music,

with the constant flow of emotion, to understand how tempi should be varied. An edition of music produced in Genoa in 1613 introduced bar lines. These are rarely of equal length and close examination of the music suggests that if the bar is long, the pulse is slow. If it is short, the pulse is faster. Oddly one of the latest modern editions of Gesualdo's music has regular 4/4 bars, but is very difficult to interpret. Gesualdo wrote in parts, so performers would not have had any visual cues as to what others were singing. Performers would, however, have probably learnt the music by heart and that would invite interpretation.

During the *I Fagiolini* concert, there was a perfect demonstration of this process of 'feeling the pulse'. Due to some of the pieces requiring only five voices (*I Fagiolini* consisted of six singers for this concert) one of the group would occasionally sit the piece out. The chair for this purpose was positioned behind the choir and out of the main glare of the stage lighting, but still visible to the audience. On the occasion of Clare Wilkinson's 'sitting it out', her body swayed, ever so slightly, along with the ebb and flow of the performance, not in response, to it, but along with it. It was very edifying to watch and it made perfect sense of all that Bo Holten had been saying. 'It is the breathing that is important. It comes from within, not the conductor.'

Now the musicologists had an opportunity to speak. John Milsom began his talk *Composing with Gesualdo: what forensic analysis can tell us* by asking the question: 'Was Gesualdo a genius, or was he just plain weird?' No autograph notations or first hand reports survive to shed light on how Gesualdo went about the task of creating new musical works. Could he mentally have conceived the sound of a composition before committing it to notation? Were instruments used as an aid? Might a new work expand outwards from sketches of polyphonic details? Close forensic analysis of the music could shed light on these matters.

Milsom first described two types of fuga (short musical phrases). These were fixed fuga (phrases that might be repeated exactly) or flexed fuga (where intervals and/or duration had been changed). Looking at Gesualdo's music, it could be seen that fixed fuga were repeated by different voices, either directly, or having been reversed or inverted. This, Milsom argued, demonstrated that Gesualdo had, at some stage been taught. If one is dealing with counterpoint (two voices) it is possible to conceive the music mentally. However, anything added to counterpoint becomes polyphony and it is impossible for most people to conceive the polyphonic layering of parts in the mind. Inevitably, therefore, the layering of parts may produce something not anticipated. Clearly working with initial sketches of ideas and working outwards could on occasion produce some quite startling results. Is this how Gesualdo's extraordinary chromatic music developed? Milsom subjected two five-voice motets to close scrutiny, the earliest known work *Ne reminiscaris Domine* of 1585 and *Peccantem me quotidie*, a mature work of 1603. Both contain signs that they had been composed outwards from small polyphonic cells. He concluded by asking the question: is it useful for performers and listeners to know how a composition was made, or is our intuitive response to the finished work all that matters?

This all leads very neatly to the keynote lecture given by James Wood. Gesualdo's second book of *Sacrae Cantiones a 6 e 7* (1603) contains twenty motets and represents about one third of the composer's sacred music. Tragically, two of its part-books (*Sextus* and *Bassus*) were lost, rendering these motets unperformable. Wood has painstakingly reconstructed these parts. During the lecture he highlighted the main aspects of this work, including techniques in text setting, counterpoint, melody, harmony, rhythm and the choice of clefs and voice types. He also discussed the historical context of Gesualdo's music and performance practice.

This led into the panel discussion. A little stilted at first, the discussion soon gained momentum and the clash between musicologists and performers started to emerge. Although politely stated, assertions made by each side were regarded with the darkest suspicion by the other. The musicologists complained that the purity of the score was frequently marred by amendments made by performers to make the music performable. The performers asked why it was important for music to remain pure and unperformable if nobody would ever be able to hear it. 'For the sake of music' came one reply. Nevertheless, both musicologists and performers are, to a certain extent, interdependent. Heseltine concludes

his 1926 analysis of Gesualdo's music thus: '... I for one look forward hopefully to the time when – since no sound uttered in the world is ever wholly lost – some scientific method will be devised for disentangling the innumerable sound-waves of the centuries and tracing them back to their several sources; or some faculty of clairaudience be discovered which will save the memory of neglected genius from its present unhappy dependence upon the activities of insufficiently enthusiastic archaeologists on the one hand, and insufficiently informed enthusiasts on the other.' The musicologists present at this 400th anniversary event were, on the whole, enthusiastic and the performers were impressively informed. Things have moved on.

Gesualdo: The Murder

Just as we wince when PW is inaccurately portrayed, so Gesualdo enthusiasts must wince at the myths that are still abroad with regard to Gesualdo's personal life and particularly the details of his wife's and her lover's murders. A fascinating analysis of the Gesualdo homicides was presented by Ruth McAllister, a consultant at the Bracton Centre in Kent, which is a medium-secure unit for people who have committed serious violent offences and who have mental disorders. Her work involves assessing people in prisons and high-security units and she provides psychiatric reports on serious offenders to the courts. Coincidentally, Ruth also used to sing with the *Capriol Singers*.

Ruth McAllister asserted that Gesualdo was probably mentally disordered, but that he was certainly an offender. Two first-hand accounts exist of Gesualdo's offence. Setting aside the myths about Gesualdo that still pervade, Ruth McAllister concentrated primarily on these two accounts to forensically examine the offence after first providing a thumbnail sketch of Gesualdo's background.

Gesualdo was born into a wealthy and influential family that probably dated back to the 11th century. There is no evidence that there was any family history of mental illness. The young Gesualdo displayed an early aptitude for music and played many instruments. When he was seven years old he was sent to Rome, following his mother's death, to be educated by Jesuits. Consequently he lost his nurse as well as his mother and found himself suddenly in a very male environment.

When Gesualdo was eighteen, his father became Prince of Venosa following his own father's death. Then Gesualdo's elder brother died, making him heir. As such he had to marry and the career he had hoped for in the church had to be abandoned. His choice of bride was Donna Maria d'Avalos, a widow and a mother, who was described at the time as being 'voraciously sexually experienced'. The marriage was a grand occasion and they subsequently had one son. The commonly reported account of the murder of Donna Maria and her lover in 1590, which occasionally persists today, is as follows. Donna Maria had an affair with Fabrizio Carafa, third Duke of Andria. One night, whilst Gesualdo was out hunting, she and the Duke fell asleep in Donna Maria's room. At midnight Gesualdo secretly returned home and burst into the room with a group of armed men and killed them both. The wounds were very extreme.

McAllister took a new look at the events as described by two first-hand eyewitnesses. The first is from Silvia Albana, Donna Maria's maidservant. She observed that Gesualdo and Donna Maria went to their respective bedrooms at the usual time. Donna Maria asked for clothes in order to see her lover, the Duke, on the balcony. She then asked Silvia to leave the room and not to enter unless she was called, so Silvia lay on her bed fully dressed in case she was called and eventually fell asleep. She woke to see three men burst into Donna Maria's room, one being armed with a halberd. She heard two shots and then saw Gesualdo run up the stairs from his own bedroom with a halberd and enter Donna Maria's room. Fearing for Gesualdo's son's safety, Silvia left the room to go to the child's room to protect him. She then heard Gesualdo ask 'where are they?'.

The second eye witness account was from Gesualdo's manservant, Bardotti. Gesualdo had not gone hunting, as had been suggested by some accounts. He dined in his room as usual. During the night he asked for water. Bardotti went down to the well in the courtyard and saw that the gate leading to the street was open. He returned to find that Gesualdo had dressed saying he was going hunting. Bardotti suggested the middle of the night was not the time for going to the chase. Gesualdo replied, 'You'll see what hunting I shall do ...'. He then asked Bardotti to carry a number of weapons for him, a sword,

a dagger, a poignard and an arquebus. As they mounted the stairs to Donna Maria's room, Gesualdo told Bardotti that he was going to kill his wife and the Duke. Bardotti then saw three men at the top of the stairs, each armed with a halberd and an arquebus. He heard Gesualdo say to them, 'slay that scoundrel together with that strumpet.' Bardotti heard the sound of firearms. Three men ran out of Donna Maria's room followed by Gesualdo, whose hands were covered in blood. Bardotti recognised the three men as intimates of Gesualdo's. Then Gesualdo ran back into the room saying, 'I do not believe they are dead", and stabbed Donna Maria several times more. The Duke's day clothes had not been touched.

Gray, in the biographical section of the 1926 book, asserts that Gesualdo had a second child by Donna Maria and that he ordered it to be killed. There is no evidence to support the existence of a second child.

Following Donna Maria's death, Gesualdo went to the Viceroy, admitted he had killed his wife and her lover and asked for advice. The Viceroy subsequently dismissed the case saying that the murders had been justified. However, the sentiment amongst the community was of almost unanimous sympathy and affection for the victims. In 1591 Gesualdo became the Prince of Venosa following the death of his father and he wrote the first two books of madrigals.

Gesualdo was not an appealing man. He was rather full of himself and declared himself to be an expert on hunting and music. He maintained that not all Luzzaschi's madrigals were as well written as his own and that he wished to tell him personally. He was insensitive, not interested in others and always needed to be admired. His exaggerated narcissism indicated emotional damage and his need for adulation inhibited the formation of relationships. Nevertheless, he would remarry. The lady was Donna Eleonora d'Este, sister of the Duke of Modena. At this time Gesualdo wanted to forge links with the vibrant musical centre of Ferrara, as many new ideas were occurring there. Three months after the wedding he left for Ferrara, but without Eleonora, and was away for seven months. Whilst away he immersed himself in music, played many instruments and trained professional performers. He returned and fathered a son.

In 1596 he left again for his estates, returning some ten months later. It seemed that Gesualdo loved the idea of having a wife. He longed for her when he was away, but couldn't stand her when she was present. There was talk of his ill-treatment of Eleonora. He beat her frequently and humiliated her by visiting other women. Her brothers threatened to take her away, but this didn't happen. Gesualdo's son died at the age of six and he expressed rare emotion.

In 1603 Gesualdo accused a former lover of witchcraft against him claiming that she had given him a potion of her menstrual blood mixed with semen, thought at the time to be poison. The alleged witch was convicted. Gesualdo increasingly felt he was under attack both personally and professionally, and was prone to feelings of being betrayed. At that time he published some former compositions of his because he claimed others were stealing his work.

The cause of Gesualdo's death on 8 September 1613, is not known, but it is known that he suffered badly from asthma and constipation. He found it soothing to be beaten with rags and was unable to stool without being beaten.

The salient features of the murder of Donna Maria and the Duke were a) entrapment, b) overwhelming force and c) that the murder was unresolved, i.e. Gesualdo went back into the room to 'have another go'. McAllister asserted that these features suggest an early trauma. It also suggests that, not only did he feel that Donna Maria was a monster, but also that he was desperate to protect himself from something monstrous. He planned the murder so it would be clear there was adultery involved, which would almost certainly allow him to avoid prosecution. Even in the 16th century he could have divorced. He could certainly have challenged the Duke to a duel, or sent Donna Maria to a convent. He was unbearably threatened by this beautiful, fertile, couple.

Speech and language are important in forensic psychiatric investigations. Gesualdo was attracted to poetry of loss and pain and his word painting is revealing. Words such as 'weeping', 'agony', 'death', 'pain', 'sighing'. There is no resignation or reflective distance, just the expression of doleful sentiment. Gesualdo was unquestionably a deeply unhappy man.

Clare Wilkinson (mezzo-soprano)
(Photo: Marco Borggreve)

Robert Hollingworth (alto) and Director of *I Fagiolini*
(Photo: Danny Higgins)

The concerts

After all the talking and discussion it was time to listen to the music! *Strange Harmony of Love* was the Saturday evening concert of secular music performed by *I Fagiolini*. The programme included works by Gesualdo, Monteverdi, Lassus, De Wert, Luzzaschi, Fontinelli, Marenzio, Tomkins and Weelkes. It would be difficult for me to critically review this concert as I am not familiar with any of the specific pieces sung. However, listening to the music I was struck by how much understanding I was able to bring to the concert as a result of the day's lectures and addresses. I mentioned earlier the intuitive 'feeling of the pulse', the 'breathing coming from within' that the members of *I Fagiolini* demonstrated whilst performing and which were so beautifully demonstrated by Clare Wilkinson, even when she was not performing!!

At one point during the concert Robert Hollingworth asked the choir to demonstrate one of the harmonies that occurred within one of the pieces. It became a rather amusing demonstration, but was very telling. He asked the choir to sing their own note of this chord and to hold on to it. A remarkably modern sounding chord emerged, a rich harmony built around a major seventh, if I heard it correctly. He then asked the choir to effect a progression on to another chord and then to another two chords beyond that. It was a chromatic progression that could well be a creditable introduction to a 1950s popular song. This was indeed the case, as Robert, unpredictably, started to croon the first line of *Moon River* with a full and suitably mellow husky voice! Quite a contrast to his usual falsetto alto voice. The delighted audience tittered and applauded approvingly, but it proved a point. Gesualdo's harmonies were utterly extraordinary for his era.

Although I was unfamiliar with the specific content of the concert, it was clear that the performance had been of an exceptionally high standard. The precision of the performance had been formidable and the interpretation appeared, as already stated, to be purely organic. An additional bonus to any *I Fagiolini* concert is, of course, Hollingworth's humour and wit.

The weekend concluded with a Sunday afternoon concert, *Gesualdo: Sacred Music*, performed by one of the University of York's chamber choirs, *The 24*, also led by Robert Hollingworth. This was a concert of sacred music by Gesualdo, Cipriano de Rore, Fernando and Warlock. The sound from this youthful choir was mature and full. The discipline instilled by Hollingworth resulted in crisp and accurate renditions of all the works. The icing on the cake was surely the choice of Warlock's *The full heart* as the final piece of the concert. Gesualdo was the dedicatee of this work, which was composed in 1916 by Philip Heseltine (who hadn't yet assumed the pseudonym 'Peter Warlock'), to text written by Robert Nichols. The solo soprano part was sung by Elspeth Piggott. You may recall that Elspeth also sang this part with the Carice Singers in Hampton Lucy last September *(See the review in Newsletter 93, p38). The 24*'s performance was similarly stunning.

Warlock would surely have been overwhelmed by the privileged placing of *The full heart*. His contribution to the regeneration of early music, and his scholarly research and analysis of Gesualdo's music in particular, are themselves fully deserving of this honour. But the sheer beauty of *The full heart* is so breathtaking that the decision to make it the final offering after so much other beautiful music would not have been a difficult one.

As the applause gradually faded away, I felt a real sadness that the weekend had come to an end.

And finally

As is so often the case with academic conferences, the number of delegates wasn't huge, but the range of subjects covered, the detail of the papers and the intensity of the experience was really conducive to finding the necessary concentration required to absorb everything adequately. I certainly learnt a great deal over the weekend. Reports from those attending the singing workshops also confirmed that a significant amount of learning had taken place. But the essential delight was simply engaging with such exquisite music, demanding as it is, with like-minded people who had travelled the length and breadth of the globe to be there.

All credit must go to Joseph Knowles, who meticulously planned the weekend and stage-managed the proceedings so expertly. Robert Hollingworth's significant contribution must also be acknowledged.

Joseph Knowles, PhD student at the University of York, who organised the weekend conference

There is no doubt that Heseltine would have enjoyed this weekend conference enormously and would probably have had a great deal to say if he had been there. He was certainly looking over my shoulder throughout and I knew he was wearing that impish little smile on his face, listening intently and wishing he could 'chip in'. He even chuckled a little when he was described as a 'pretty crazy kind of guy'!

Heseltine had the 'last word' in the concert, but he also had the last word in Joseph Knowles's programme notes for that concert. Joe concluded those notes by quoting from Heseltine's book: '[Gesualdo's music] speaks to us with a living voice in a language which, whatever changes of idiom may be imposed by passing time, is changeless and eternal and can never fail to evoke a response in the hearts of all who have ears and will hear.' ■

[Ed. A copy of this review was sent to Robert Hollingworth, who made the following observation regarding the 'pulse'. 'Late-Renaissance composers wrote a lot of effects into their music, many of which rely on *(Continued on p39)*

Reviews (continued)

Amateur church choirs and Warlock's choral music

In the light of the findings of the recent European Union's survey into cultural attendance and music making, **Michael Graves** takes his hat off to all those amateur choirs across Britain who are brave enough to have a go at performing difficult works, including Warlock's choral music.

Choir director Katherine Bennett (far left) with the Gauzebrook Group of Churches' Advent Choir in the Church of the Holy Cross, Sherston, Wiltshire. *(Photo: Michael Graves)*

St Mary Magdalene church in my village of Hullavington, Wiltshire, is one of nine in the Gauzebrook Group of Churches. Some months back an appeal was issued for singers across the nine churches to come forward in order to form an 'advent choir' specifically to sing at a joint advent service to be held in the Church of the Holy Cross in Sherston on the first Sunday in December 2013. The resulting choir had a few singers with experience, but most were not very experienced, indeed some choir members did not even read music. Nevertheless, the director of the choir, Katherine Bennett, made the courageous decision to include Warlock's *Adam Lay Y Bounden* in the service.

I had heard that some choir members were, understandably, finding the piece difficult, but I was pleasantly surprised when I heard their performance. Yes, it was slightly rough round the edges in places, but it was essentially there and it sounded joyful. The choir certainly succeeded in that most important aspect of any performance – it sounded musical!

We all know that there are many amateur choirs around the country that achieve remarkably high standards of performance. There are also small choirs, often church choirs, where the members sing for the sheer joy of singing. It is so encouraging to think that up and down the country there are choirs, like the Gauzebrook choir, that are pushing themselves and rising to the challenge of performing difficult, but ultimately manageable works.

I was interested to read Richard Morrison's column in the Christmas edition of *BBC Music Magazine*. He was going through the statistics following the publication of the European Union's 'vast pan-continental survey' into cultural attendance. Morrison observes that the percentage of those actually making music in Britain is very low compared to some other countries. Even though there has supposedly been an apparent resurgence of choral activity due to the popularity of Gareth Malone's TV programmes and various government schemes, only nine per cent of Britons actively sang last year compared to well over 30 per cent in Scandinavia (38 per cent in Denmark). Morrison concludes by asserting that the reason for this is due to the emphasis placed on music and culture generally in the Scandinavian countries' education systems. Young Swedes and Finns are nurtured to enjoy the arts from an early age and consequently don't see them as elitist or difficult.

I would certainly agree that the lack of importance placed on the arts in Britain within the education system, particularly at primary level, is lamentable. What the future holds for amateur music making within communities and society in general is unclear, but for now, we must be thankful that there are a number amateur musicians willing to have a go. Many are challenging themselves constantly to achieve higher standards and to attempt difficult works, including Warlock's. Long may it continue. I take my hat off to them. ■

(Continued) some sort of steady pulse to take effect. For example, Monteverdi writes a great deal of dissonance which is carefully metrically placed to make its effect. One should absolutely aim to exaggerate this for expression. But if you pull the music around too much, the rhythmic effect and placing of such moments is then lost. So the trick is to bend the pulse as much as you can without actually breaking it which is what Bo Holten nicely showed!]

Tribute

Mark Kincead-Weekes scholar of English literature, born 26 April 1931; died 7 March 2011

Barry Smith

Mark Kinkead-Weekes

When I was busy writing the new biography of Peter Warlock for the centenary celebration in 1994 I wrote to one of my former organ scholars, Dr Michael Herbert, then a lecturer in the English Department at St Andrew's University in Scotland for some help and advice. As he had published articles on and edited writings by D.H. Lawrence I wanted to know how best to find the full and exact details of the friendship and fall-out between Lawrence and Heseltine. He immediately wrote back telling me that the person to contact had to be Mark Kinkead-Weekes – a South African who he described as being 'very friendly'. Indeed, in my case that proved to be a complete understatement. I wrote to him and by return post I had a most enthusiastic reply promising 'to keep in touch' and most generously adding 'we can help each other a great deal'. This marked the beginning of a wonderful and warm friendship.

Born in Pretoria in 1931 he was passionately fond of the country of his birth which he left in a self-imposed exile having fallen foul of the South African Nationalist government during his time as a student at the University of Cape Town. A passionate opponent of apartheid and a recipient of a prestigious Rhodes scholarship, he moved to Britain to study English literature at Brasenose College, Oxford. In 1956 he received his first university post, in Edinburgh, where he met his charming wife, Joan whom he married in 1959. Writing of his skill as lecturer a colleague remembered how at Edinburgh, if students were bored, they would put their feet up on the bench in front of them and read a newspaper. If, however they were 'entertained or enlightened, they would applaud thunderously at the end of the lecture. Mark was always applauded longer and louder than any of his colleagues.' The novelist, William Golding paid an amusing, perhaps unintentional, tribute to Mark (and his colleague Ian Gregor who were visiting him to discuss one of his books they were writing about). Mark later remarked that when Golding met them for the first time at Salisbury station he had evidently been expecting 'Scotch moralists' but after one look at them had said, 'My God, I'd better get some more beer in.'

In 1965 he moved to the newly opened University of Kent at Canterbury where he established what was 'a highly innovative, inter-disciplinary degree structure for English studies, collaborating with teachers in history, philosophy and the foreign languages and ranging well beyond his own specialist fields.' Nine years later he was appointed professor of English and American literature and also began a three-year stint as pro-vice-chancellor'.

Administrative and teaching work consumed much of his time but he still found time for writing and publishing career which saw books on Samuel Richardson and DH Lawrence. As a result of his work on Lawrence Cambridge University Press invited him to edit Lawrence's novel, *The Rainbow* which was published in 1989 and described as 'a triumph of meticulous scholarship' which led to his eventual election to the British Academy in 1992.

In his obituaries younger colleagues spoke of his being 'unfailingly generous with his time and advice', never remembering him speaking 'a single harsh word, or a snide comment, to or about anyone'. I can indeed vouch for this. I have just opened my filing cabinet and taken out a sheaf of notes and letters to me, mostly in his own handwriting. It is wonderful to see how he guided and helped me every step of the way, generously sharing his immense store of Lawrentian knowledge and gently making sure I never strayed from the path of true scholarship.

When I eventually met him face to face at the British Library in 1990 we immediately repaired to a little pub in Museum Street. By that time Cambridge University Press had asked him to write a new biography of Lawrence. In

keeping with his modesty he felt this too big a task for one person, so he entrusted the opening and final stages of Lawrence's life to John Worthern and David Ellis, dealing with the difficult middle stage himself. Published in 1996, Mark's volume of the biography, *DH Lawrence: Triumph to Exile 1912-22*, established him as one of the world's leading Lawrentians.

It was typical that Mark chose to retire early from Kent having discovered that if he did not do so younger colleagues would lose their jobs. I remember so vividly his return to Cape Town in the 'new' South Africa. What a privilege it was to take him back to the Smuts Hall on the University Campus where years before he had strongly protested against the ever-increasing apartheid laws and to see his joy that what he and so many South Africans had fought for had at last come to fruition. ■

O thou that from thy mansion,
Through time and place to roam,
Dost send abroad thy children,
And then dost call them home,

That men and tribes and nations
And all thy hand hath made
May shelter them from sunshine
In thine eternal shade:

We now to peace and darkness
And earth and thee restore
Thy creature that thou madest
And wilt cast forth no more.

A.E.Housman

Letters

Dear Sir,

I was idly browsing an early (1911) inventory of the *Royal Commission on Ancient and Historic Monuments in Wales and Monmouthshire* (as one does) when item no.387 of the Montgomery County List 'struck a bell'. Viz. Llandyssil...Cefn Bryntalch...Mound and Bailey.

Now, something I've never really understood. Would that be the very same bailey that "berith the bell?"
c.f. *Hidden Histories* pub. by RCAHMW 2008 p.30. Monuments specified by the Commission in 1911 as especially worthy of preservation.

Yours sincerely
John P Evans

[Ed. Many thanks for your letter, John. The meaning or identity of 'the bayly' has intrigued many people over the years. The words of Warlock's song were written in medieval times, so it would be a strange coincidence if the Bailey at Cefn Bryntalch *was the same one. Two articles on this very subject appear in* Peter Warlock: A Centenary Celebration. *They are* Witches and Warlock *by Ernest Kaye and* The Maidens Came *by David Cox. Kaye points out that the descriptive words of Warlock's song perfectly describe a black mass. The Bayly (bailiff?) might, therefore, be the one who violates the virgin on the altar – 'berith the bell away'. He also offers a less sinister explanation. There is reference to St. Cuthbert's Day in another part of the poem from which Warlock's text is extracted. St Cuthbert is the patron saint of Durham and the main thoroughfare in Durham Cathedral's precincts is called 'The Bailey'. Kaye then refers to a letter Warlock wrote to a woman who had enquired as to the meaning of the poem. His reply clearly states that it has no meaning for him and that the poem merely contains beautiful imagery. Of course, he may not have wanted to admit to any potential occult references, but the beauty of the music would suggest that there is nothing sinister about this song for Warlock. David Cox pursues this further and suggests that the poem may be about a young girl for whom marriage has been arranged. 'Berith the bell away' could mean 'carries off the prize'. The Bayly or bailiff might be the groom, or the organiser of the wedding. 'How should I love, and I so young', further suggests that violation of the girl is unlikely.*
Peter Warlock: A Centenary Celebration *is out of print, but copies may be available on the second hand market. The Society Hire Library holds a copy. Members wishing to borrow the book to read these (and other) articles should contact Malcolm Rudland, whose details appear on the front cover of the Newsletter.]*

Forthcoming Events

Saturday 5 April 2.00pm Wimbledon

Hillfield Church, 37 Worple Road, Wimbledon SW19 4JZ

Y cyswllt Cymreig - The Welsh connection

Talks by Alan Gibbs and Brian Collins on the Welsh connections of Gustav Holst and Peter Warlock. respectively. The sessions should end approximately 5.00pm.

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 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.

Easter Monday 21 April 1.00pm Gloucester Cathedral

Music with Gloucestershire connections

Organ recital: Malcolm Rudland

J. S. Bach: Prelude and Fugue in D major

Frederick Delius: *Sleigh Ride*
with Charles Fullbrook (sleigh bells) and funded by the Delius Trust
Tony Hewitt-Jones: *Sanctus* and *Agnes Dei*
Herbert Howells: *Master Tallis's Testament*
Herbert Sumsion: *Berceuse and Procession*
John Sanders: *A Soliloquay for Cecil Adams*
Eric Wetherell: *Fugue on Peter Warlock's 'Fair and True'*
Henri Mulet: *Tu es Petra*
The recitalist and entourage will be socialising at *The Royal William GL6 6TT on the A46 just north of Painswick*.

Admission is free, though a retiring collection will be taken in support of the music of Gloucester Cathedral.

Saturday 17 May 12.00 Broadstairs

Royal Albion Hotel, Broadstairs, Kent CT10 1AN

Peter Warlock Society AGM 2014

Full details on pp3-5

Tuesday 27 May 2.30pm Chelsea

St. Wilfrid's Convent, 29 Tite Street, London. SW3 4JX

Warlock in Chelsea

An illustrated lecture by Malcolm Rudland with Danny Gillingwater (baritone) for the Christ Church Fellowship meeting at St. Wilfrid's. Free entry.
'I would recommend anyone in the Peter Warlock Society to attend a future repeat of this enjoyable and unique lecture.' – Rebecca Brooke, 2011.

Monday 9 June Crosse Keys Public House London

Crosse Keys Public House, 9 Gracechurch Street, EC3
(Just north of Monument or Cannon Street Tube, east of Bank Tube.)

R.O.M.E.O [Retired Old Musicophiles Eating Out]

from 11.30am for drinks followed by lunch. ROMEO gatherings, founded by the late Malcolm Smith, continue in his memory and honour. All ladies and gentlemen of a gregarious, clubbable and musical nature are very welcome!

Friday 13 to Sunday 29 June Gregynog Hall Wales

*Gregynog Hal*l, Nr Newtown, Powys. SY16 3PW

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.

It is possible, though not yet confirmed, that there may be some Warlock choral music on 29 June. This would be by the *Flemish Radio Choir*, widely regarded as one of the most outstanding chamber choirs in the world.
Check the Festival website for more details as they emerge: www.gregynogfestival.org, or
Email: post@gregynogfestival.org, or
Telephone 01686 207100.

Saturday 5 July 7.30pm Sussex Gardens London

St James's Church, Sussex Gardens, Paddington,

London, W2 3UD

A Short While for Dreaming

The Blossom Street Singers will be performing songs from their all-Warlock CD of choral music as part of the *Voices of London Festival 2014*

Tickets £12/£8

www.voicesoflondonfestival.com
www.blossomstreetsingers.com
Tel: 07740 354817

Sunday 20 July 3.00pm at Tardebigge Church

St Bartholomew's Church, Tardebigge, Worcs. B60 3AH

Celebrating English Song

Purcell:	*The Blessed Virgin's Expostulation*
Finzi:	*Five Bagatelles*
Warlock:	*Sleep, Pretty Ring Time, Cradle Song*
Holbrooke:	*Cyrene: Butterfly of the Ballet Song*
Ian Venables:	*On the wing of love Op.38*

Elizabeth Atherton (soprano)
Robert Plane (clarinet)
Michael Pollock (piano)

Tickets £15; F/T students and registered unemployed £4. Available online from www.atrix.co.uk or by post. Contact: *Celebrating English Song*, Coombe Cottage, Finstall, Bromsgrove, Worcs. B60 1EW.
Email: song@mcgregor-smith.com
Telephone: 01527 872422

2.00pm Free pre-concert talk in the Community Hall, Tardebigge.
Ian Venables: *Art Song – Beyond the Drawing Room*

Saturday 13 September at a church tbd in Chelsea

Concert by the Carice Singers to launch their all Warlock CD of choral music

The venue has still to be determined, but it will be a church with a fine acoustic located somewhere in Chelsea. More details to follow.

Saturday 25 October 1.30pm The British Library

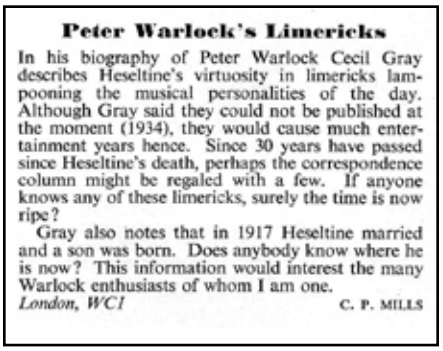
Peter Warlock; 120th Anniversary Celebrations

This one day symposium celebrating the 120th anniversary of Warlock's birth will include talks, a film screening and a unique performance of *The Curlew* played on shellac '78s' on two wind-up Gramophones.
See back cover for details.

News and Miscellaneous

The letter that started it all off

Last year we celebrated the 50th anniversary of the founding of the Peter Warlock Society. It seems fitting that we should here reproduce the letter that Patrick Mills wrote to *The Musical Times* in 1962. It was published in May 1962 and led directly to the founding of the Society in 1963.



Peter Warlock's Limericks

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

Gray also notes that in 1917 Heseltine married and a son was born. Does anybody know where he is now? This information would interest the many Warlock enthusiasts of whom I am one.

London, WC1 C. P. MILLS

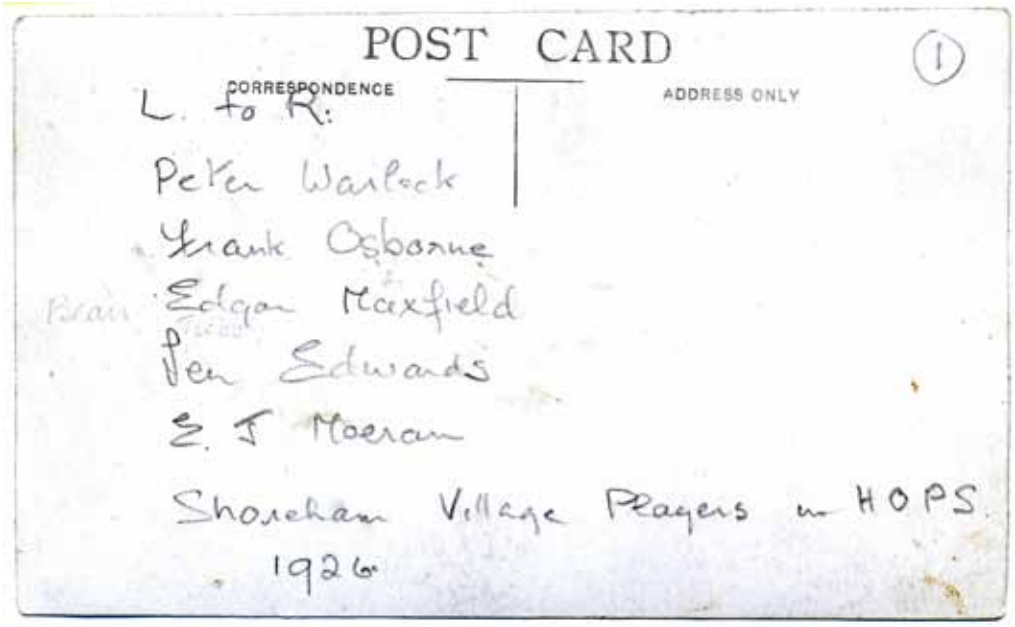
Thank you, Patrick!

News and Miscellaneous (Continued)

New high quality image discovered

We are very grateful to both Jonathan Histed and Peter Booker for sending us these electronic scans of a postcard recently discovered by Peter. The front of the postcard is a photograph of the Shoreham Village Players in the production *Hops*, taken in 1926. This photograph has, of course, been published in the past (in Barry Smith's biography of Warlock), but the image was somewhat fuzzy. This reproduction has much better definition and contrast. The reverse of the postcard also reveals the identity of the other players in the photograph. They are from left to right: Peter Warlock, Frank Osborne, Edgar Maxfield, Len Edwards and E. J. Moeran.

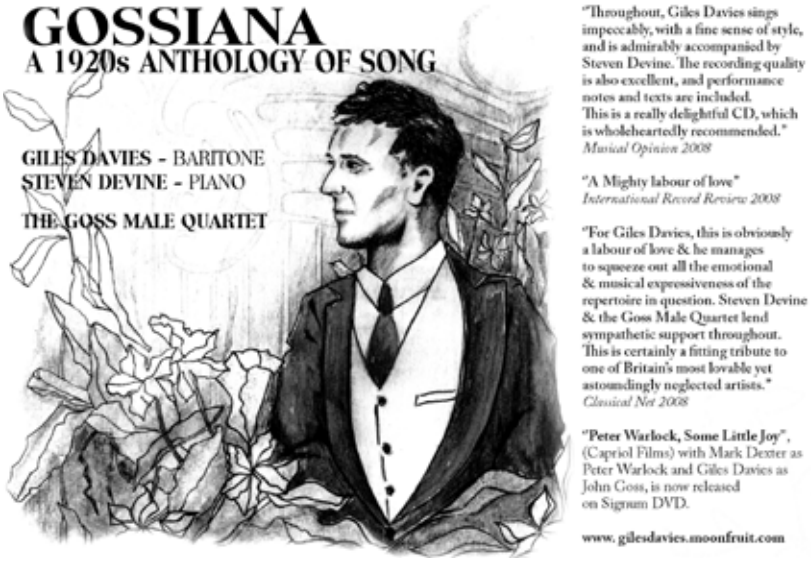
Peter Booker added this: 'The writing on the back is my mother's, so I assume that the photo was taken by my father Ron Booker, or his brother Alfred Booker who lived in Crown Road at, I think, number 16.'



News and Miscellaneous (Continued)

Signed *Gossiana* CDs

Giles Davies (Baritone) has signed a limited edition of CD's for 2014, of the song album *Gossiana* celebrating the life and work of John Goss as a 'biography in song'. The 75 minute CD on Divine Art Records includes detailed programme notes, performance notes, translations and photos. This includes songs by Peter Warlock and his contemporaries E.J.Moeran, Rebecca Clarke and van Dieren. Alongside these are Elizabethan Songs, Ballads, Drinking Songs and Sea Shanties which were in Goss's repertoire, some including a male quartet.



These signed copies are available at the discounted price of £10.00 per CD inc P&P. Special offer: each copy will also include a high resolution colour Facsimilie from John Goss's private manuscripts dossier. Contact: samsonstudiosuk@gmail.com or 'phone 0208 766 0065.

The entire first chapter of John Goss's only satirical 1930's novel, 'Cockroaches and Diamonds', with rare archival 78rpm sound recordings, is available as an audio stream online read by Giles Davies at: www.cockroachesanddiamonds.co.uk.

Congratulations, Giles, and our Best Wishes to Kate

We are delighted to congratulate Committee Member Giles Davies on the occasion of his wedding. Giles and Kate were married at the Darby and Joan Club, Woodlawns, Streatham Hill, on the 18th January, 2014. We wish the couple well. Giles also mentioned that his twin sons are due mid March.

STOP PRESS – Double congratulations! Charles and Laurence Davies were delivered by C-Section at St George's Hospital, Tooting, on the morning of Tuesday the 11th March at around 10.10 am. The photo was taken minutes after the birth. Mother and small ones doing fine.

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.

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 telephone 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 drama/doc.

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

Order by PayPal £15.00 inc VAT and £1.50 p&p

Important Notice

In addition to hard copy, your Newsletter will soon be available electronically.

Everybody will still continue to receive the hard copy Newsletter through the post, but we are going to offer an electronic version that we can email to those of you who have internet access. There will be several benefits for doing this:

- It will be possible to read the Newsletter on smart phones and tablets.
- Back numbers can be retrieved easily for reference when away from home on a laptop.
- Time sensitive information will get to you more quickly than the printed version.

There is also a distinct advantage to having a hard copy of the Newsletter! It allows everyone to enjoy a 'proper read' in an armchair by the fire with a glass of port, or on the patio with a cool G&T!

If we do not yet have your email address and you would like to start receiving an electronic copy of the Newsletter, then please send your email address to Malcolm Rudland, whose contact details can be found on the front cover of this Newsletter.

And finally ...

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

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

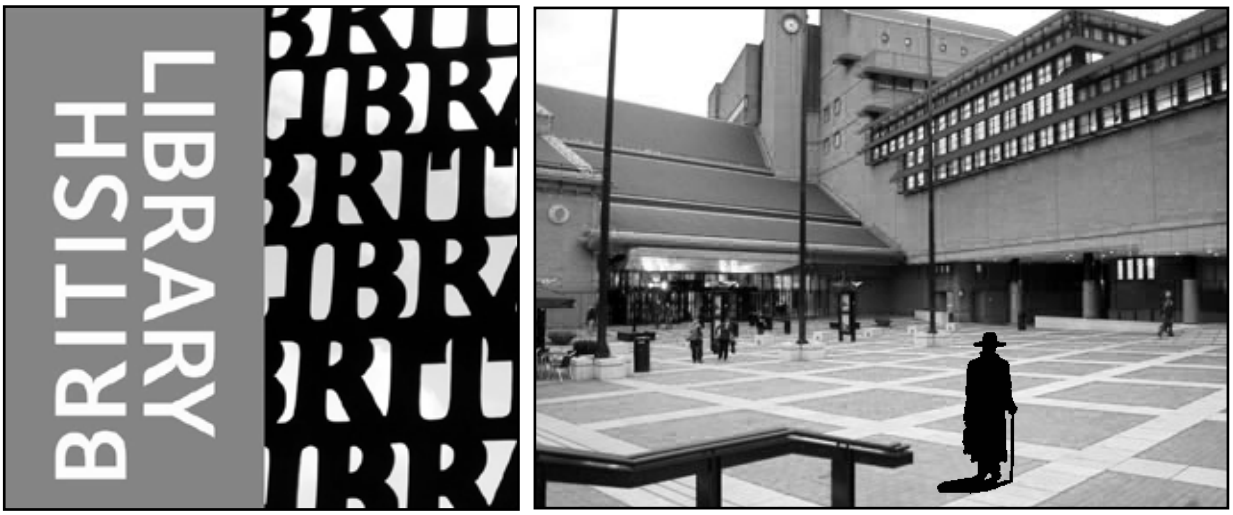
The Music Sales Group

Peter Warlock 120th Anniversary Celebrations

Saturday 25 October at *The British Library*

96 Euston Rd, London NW1 2DB

Tel: 0843 208 1144



Draft programme for the day

10.00	Coffee and registration
10.30	Welcome
	Y cyswllt Cymreig – The Welsh connection: Dr Brian Collins
12.30	Lunch
13.30	Screening of a Warlock related film – details to follow
14.30	*Warlock manuscripts in the BL*: Richard Chesser
15.00	*Warlock and Moeran*: Barry Marsh
16.00	*A performance of 78 rpm shellacs**: Giles Davies
17.00	Close

* Rene Soames' *The Curlew* complete – seamlessly played by using two Gramophones. This should be a fascinating performance. Giles Davies says, 'Needles need to be changed for each record which makes this slightly more complicated if one wants the truly authentic 1920's/30's experience. Then there's also tuning the Gramophones so the pitch dials equate evenly. That is why two Gramophones at least are essential. A pause will be necessary after *The Curlew* as it is particularly powerful when played on the Gramophones. (I doubt whether any perfectly recorded CD could ever be quite as atmospheric.) I think lighter hearted records post this will be a very good thing, although JG's singing always has great pathos too. The Decca / Columbia boxes I have match quite well tonally and are relatively reliable when it comes to winding-up for side lengths.'

Tickets

Tickets will be available from the British Library in due course and will probably be £12; Concessions £10; Unwaged £8.

The price of the ticket will include tea and coffee but not lunch. Delegates will have access to the British Library's cafe and restaurant. There is also a variety of food outlets on the street and at St Pancras Station next door.