

Peter Warlock Society

Newsletter 95

The Journal of the Peter Warlock Society – Autumn 2014

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Editorial

Welcome to Newsletter 95 and once again we thank Music Sales for their generous support in printing this Newsletter.

One of the great benefits of having become Chairman of the Peter Warlock Society, is that I frequently attend events that I otherwise might not, in order to represent the Society. The only disadvantage with this, is that I often find that I am the only person available to report, or to write a review on such events. A quick look down at the *Contents* details below bears that out! As I have written so much elsewhere in this Newsletter, I shall say very little in this Editorial except to outline other contributions.

In this Autumn edition of the Newsletter, we have two articles from John Mitchell. The first takes a look at the 'mysterious' George Baker. The second catalogues the mentions of Sorabji in Heseltine's letters. Barry Smith writes about some fraudulent letters and Malcolm Rudland describes his Warlocky birthday morning.

There is a full account with lots of photographs of this year's very successful AGM at Broadstairs. There are reviews of concerts, CDs and a Warlockian get-together in Cornwall, plus the usual forthcoming events and news items.

May I appeal to all Warlockians? Given my earlier comments about the writing of reviews, please do write and send me an account, however brief, of any Warlock related events you may attend, or, indeed, anything at all relating to the world of Warlock that you think might be of interest to members.

Remember, I am happy to receive material for the Newsletter at any time. However, to guarantee consideration for inclusion in the Spring edition, **31 January 2014** is the deadline. I look forward to hearing from you. My full contact details are on the front cover. I do hope you enjoy this edition of the Newsletter!

Michael Graves
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Advance notice

The 2015 Annual General Meeting

will be held at 2pm on Saturday 9 May 2015 in the Function Room at
The Boat Inn, Whitney-on-Wye, Herefordshire HR3 6EH.

Lunch will be available from noon.



Top: View of the River Wye from the Function Room of *The Boat Inn*,
Above left: *The Boat Inn*, Whitney. Right: Whitney-on-Wye Church, (Photos: Michael Graves)

**After the meeting there will be a programme of activities
including a Warlock themed concert in the church and afternoon tea.**

Warlockians wishing to arrive on Friday and/or leave on Sunday are advised to base themselves in Hay-on-Wye (just 5 miles away) where there is ample accommodation. Members and friends can then meet for evening meals and general conviviality and will also be able to check out the book shops in Hay before moving to Whitney on Saturday morning.

(Transport to and from Whitney will be available for those travelling by public transport. Advice on this and accommodation will follow.)

Peter Warlock's Auntie Connie [*Constance Gargrave Richings* (1864 – 1940) *the sister of Edith Buckley Jones*] was married to the Rev. L W Richings, who was rector of the church of St. Peter and St. Paul, Whitney-on-Wye from 1902-27.

Warlock's long-standing friend, Gerald Theodosius Leigh Spencer (dedicatee of *The jolly shepherd*) lived in the

village of Clifford, just across the river from Whitney-on-Wye, and Warlock visited him when staying with his aunt.

There is strong evidence to suggest that Warlock stayed with his Auntie Connie in the summer after he left Broadstairs (location of our 2014 AGM) and prior to starting school at Eton (where we shall hold our 2016 AGM).

Full details in the Spring Newsletter.

Articles

The Mysterious and Intriguing George Whitaker

John Mitchell

In the article on Kaikhosru Sorabji and Peter Warlock that appeared in the Spring 2013 Newsletter there was a passing reference to George Whitaker, a composer now confined to the remotest byways of the English Music scene. In early 1916 Warlock had copied out and sent Sorabji some songs by Whitaker, and had mischievously included one of his own, clearly wishing Sorabji to assume it was also by Whitaker, and thereby hoping for a less partisan-influenced opinion on it. With the benefit of hindsight it is not too far fetched to associate this ruse with the similar deception Warlock played later on Winthrop Rogers over the publication of his first songs under the Peter Warlock name.

George Whitaker is mysterious in that not all that much is generally known about him, and intriguing because Warlock thought him one of the most promising composers of the younger generation, a promise which, alas, would not be fulfilled. Warlock first mentions him in a letter to Delius¹:

I sent off to you on Monday ... copies of Goossens' first String Quartet and a song by an entirely unknown man, George Whitaker. I know nothing better in young English music than these two works, and I shall await your verdict on them with great interest.

Having studied the works, Delius was impressed by both to varying degrees, writing back to Warlock on 22 January 1916:

Just a few words to tell you how much I like the Goossens quartet: it is the best thing I have seen coming from an English pen & full of emotion ... Whitaker's song I also like – altho' it is at times a little *précieuse & cherché*. Is he young? If so, it is very promising.

It would appear Warlock at that point had limited knowledge about Whitaker, as later in that same letter to Delius² he had added:

...As for George Whitaker, I know very little of him, but I suspect him of being a poor, half-starved north country teacher of music.

With such scant information one can only speculate how the paths of Warlock and Whitaker may have crossed

initially. It is just possible, as happened with Sorabji and Warlock, that Whitaker had written to Warlock out of the blue, but perhaps more likely is that the two men may have had a chance encounter in the later part of 1915. With Warlock not renowned for frequenting 'up North', my guess is they may have met at a concert in London, with Whitaker having travelled south to hear a work he was especially interested in. As far as is known, Whitaker had not had any music published at the time, so Warlock would not have been aware of his existence via this route.

By 11 February 1916 Warlock was no wiser about Whitaker, for we find him writing again to Delius:

I am very interested in Whitaker. His music appeals to me very strongly – I have written him a long letter, asking for more details about himself and his work, but although he has promised to write and send more MSS, nothing has as yet been forthcoming.

It is very questionable whether Whitaker did indeed honour his promise, as there is no indication in any of Warlock's subsequent correspondence that he ever heard from him again³, let alone received further samples of his work. Despite this, and demonstrating Warlock's pioneering efforts on behalf of composers whom he felt had not reached a deserved level of prominence, he is known to have 'done something' for Whitaker on at least three occasions (in addition to trying to enthuse Delius and Sorabji about Whitaker's music):

First, in an article he wrote for the 14 June 1917 issue of the *New Age*. Entitled *The Condition of Music in England*, in it Warlock delivers an engaging survey of some of the composers who were around at the time, from Delius to Goossens, and interesting here is that he brackets together Whitaker and Quilter as song writers of distinction:

Roger Quilter and George Whitaker are two unpretentious but gifted song-writers. The latter's setting of Yeats' *Innisfree* is a remarkable example of the true re-creation of a poem in terms of music.

Secondly, later that year we see Warlock (now in Dublin) attempting to interest Winthrop Rogers in publishing some of Whitaker's songs (presumably those ones he had

The Mysterious and Intriguing George Whitaker (continued)

acquired from the composer a couple of years earlier). Writing to Colin Taylor on 24 September 1917 he describes how he had sent some of Whitaker's work, along with other material, to Anthony Bernard, mistakenly thinking he was a reader for the publisher:

Bernard distinctly lead me to believe that he was actually the reader for Rogers' firm, and on this understanding I gave him not only your MSS but also some of van Dieren's and George Whitaker's, as well as a few of my own.

Whether Rogers ever saw Whitaker's work and considered accepting it is a moot point; his firm certainly never published any of it.

Warlock's third and most significant attempt to give Whitaker some exposure occurred in August 1920 when, in the fourth issue of *The Sackbut*, he included the entire score of a Whitaker choral work. Copied out in Warlock's own fair hand, the piece is a setting of an old, anonymous Scottish lyric, *Thow wilt not goe and leave me heir*. The work appeared as a free standing item in *The Sackbut* without any explanatory comment as to why it was there. In view of considerations about the degree of contact between Warlock and Whitaker, it is very questionable whether or not it was reproduced in print with the composer's knowledge and permission. The composition, dating from 1914, is quite an ambitious one in being for twelve-part chorus; how effective it might turn out to be in performance is hard to judge, but presumably Warlock rated it highly enough to include it in full. As we shall see later, the words do have a traditional tune associated with them, but on this occasion Whitaker seems to have composed a melody of his own. Setting only four of the poem's six stanzas, the melody is similar in each of them, although with the curious feature that the first three stanzas end somewhat oddly on the supertonic. Only in the final verse does the tune eventually arrive home on the tonic, perhaps one of the most pleasing touches in the score.

And there we have it. Having tried to arouse some interest in Whitaker's music with such a significant and magnanimous gesture, this episode in Warlock's life then ground to a complete halt, or so it would appear. In the decade that followed Warlock seems to have lost interest in Whitaker, as there are no further references to him in

Warlock's various writings. This present article may well have ground to a complete halt also at this point, as there was so little information about Whitaker to go on that might have lead to further investigation. One confusing complication was the existence of a second musician named George Whitaker also active in the 1920s⁴, and Barry Smith⁵ has drawn attention to how this other GW led the second violins in the orchestra involved in the 1927 recording of Warlock's *Serenade for Strings*. That both George Whitakers had Warlock associations is something of a weird coincidence: the man being sought after here was not a professional violinist but, as we shall see, a pianist and teacher of the piano. Part of the problem in finding out more about him was not knowing where to look for him geographically: Warlock simply referred to him as 'north country' - which could mean almost anywhere above Birmingham!

What finally led to 'placing' George Whitaker was a cryptic reference in a letter from Sorabji to Warlock. As mentioned at the start of this article, Warlock had sent some of Whitaker's songs to Sorabji, and this is how the latter responded to PW in a letter dated 23 February 1916:

The Whitaker songs are beautiful and interesting. Poor unhappy man – Rochdale!! They are saturated with Delius influence in a very subtle way.

Initially I was somewhat bemused by the middle 'sentence' until it dawned on me that Sorabji's 'Poor unhappy man - Rochdale!!' was an expression of commiseration. As a southerner himself, Sorabji seemingly had a prejudice against such places as Rochdale being suitable for a creative artist in which to live and work!

The fact that Whitaker may have hailed from Rochdale (in Lancashire) proved to be something of a breakthrough, as I subsequently had a bit of luck when taking things on from there. In the *Musical Times* there were various references to a George Whitaker in the Rochdale area during the 1920s and 30s, and one of these referred to him conducting a male-voice choir in April 1928. An internet search revealed that there is apparently no longer an active Rochdale male-voice choir, and accordingly I sent an exploratory enquiry to the Rochdale Festival Choir (selected at random), hoping perhaps that one of its older



The closing part of George Whitaker's *Thou wilt not goe and leave me here* as it appeared, copied out by Warlock, in the August 1920 issue of *The Sackbut*.

members may have had a recollection of Whitaker and the former choir. As luck would have it, I 'struck gold' first time: one of the lady singers had a son, who had not only been a pupil of a pupil of Whitaker's, but had actually been given some of Whitaker's compositions. Unfortunately the pupil was unable to tell me a great deal, but the main thing was that it confirmed what Warlock had noted in that letter⁶: that Whitaker was principally a 'teacher of music', and in this case, of the piano. Apparently he was highly respected in his day as an eminent piano teacher in the Rochdale area.

From that small beginning I was then able to establish a limited picture of the man. He was born in the Rochdale area in the autumn of 1884, and there is an impression he spent most of his life in that part of the world. He died on 26 May 1955, aged 70, and his death, like his birth, was registered in Rochdale. He studied at the Royal Manchester College of Music (now the Royal Northern College of Music), entering its portals on 14 April 1896 at the age of

eleven. He spent an astonishing nine years there (28 terms), studying piano under Olga Neruda⁷, until he finally left in midsummer 1905 with a Performer's Diploma in Piano. As a composer, after being featured in *The Sackbut* in 1920, and perhaps because of the kudos resulting from it, he had his first works published commercially in Leeds the following year. These were in the Masters Series Edition, one item being a *Gavotte-Intermezzo* for piano, and the other two were traditional song arrangements for voice and piano: *In yon garden* and *Thou wilt not go and leave me here*. The last of these is intriguing because, having already set the lyric to a melody of his own devising for twelve-part chorus, for the solo song version Whitaker employed the traditional tune associated with the words. The result, although competently done, is somewhat pedestrian, and lacking a real distinctive flair for such things. Interestingly, he set the same four stanzas as he did in the choral work, and one imagines the lyric may have had a special significance for him.

The Mysterious and Intriguing George Whitaker (continued)

Moving along gently, quietly insistent *mp* *mf earnestly*

Voice

Thou wilt not go and leave me here, Oh do not so my dear-est dear. The

Piano

p *sim.*

12 *Sad, but warmly*

sun's de-part-ing clouds the sky, But thy de-part-ing makes me die.

p

The first verse of George Whitaker's *Thou wilt not go and leave me here*.

In 1922 a volume of six of his songs was published by Elkin and Co. in London. Whitaker's choice of verse was diverse: Shakespeare; Shelley; Dowson; Lafcadio Hearn; William Whitehead and Yeats, the last being *The Lake Isle of Innisfree* that had so impressed Warlock. They received a short favourable review in the March 1922 *Musical Times*, although the reviewer concentrated his remarks on the Shelley and Hearn settings, and failed to notice that the Yeats song was the real gem of the group.

It could be that the few publications listed above enjoyed limited commercial success, as it would seem the next (and also the last) work of Whitaker's did not appear in print until 1939. Something that may well have discouraged him as a composer was the failure to get a work of his accepted under the Carnegie Composers Publication Scheme that was in full swing during the 1920s (Warlock's *The Curlew* was issued under this scheme, of course). The composition

in question was a *Suite of Lancashire Sketches* for string quartet, and Whitaker actually submitted it twice: in 1923, and again in 1926. Rejected twice, it is interesting to peruse some of the adjudicators' comments on the work, and quoted here are the verdicts of Ralph Vaughan Williams and Arnold Bax:

These attract me very much – real poetry though slightly rather Delius-y.

But if they are for str. 4tet. the double stopping is I think impossible & shows a want of knowledge of the medium.

If for str. orch. - then the cello part is impossibly high.

[Ralph Vaughan Williams, 1923]

I suspect that these pieces were originally written for piano and I think it would have been better if they had remained in that form as the composer does not seem to have much

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The Mysterious and Intriguing George Whitaker (continued)

idea of string quartet writing. The work seems to me to possess a certain freshness and charm, though there is very little composition in it. The harmony is often and perhaps intentionally uncouth.

[Arnold Bax, 1926]

These two commentaries alone imply Whitaker may have had some shortcomings in composing technique and that, removed from the realm of song-writing, he was probably a bit out of his depth. Although the *Suite of Lancashire Sketches* failed to get published, it did at least get a performance in Leeds on 23rd March 1927 by the Yorkshire Quartet.

The 1930s saw a slight shift in focus of Whitaker's activities when he made a number of broadcasts, as a pianist, for the BBC Northern Region. These varied from accompanying songs⁸, to solo piano recitals, the latter including a programme of his own compositions, and another which featured Yorkshire composers such as Delius and William Baines. In May 1932 there was a broadcast of *The Farmer*, a ballad opera by William Shield, and for this performance Whitaker had provided new accompaniments, which he played for the three singers involved. There are also hints in the *Musical Times* that Whitaker took an active part in the music life of Rochdale during the 1920s and 30s. For instance, he gave a recital of early piano sonatas by Mendelssohn, Richard Strauss and Sibelius on 6 November 1937 at the town's Art Gallery, and his conducting of a local male-voice choir has already been mentioned.

A press report from March 1934 described Whitaker as 'Professor of Pianoforte at the Leeds College of Music', but again it seemed there was the prospect of another dead end ahead in that a quick check on the website of the Leeds College of Music indicated it had only been in existence since 1965. Fortunately I soon discovered that there is in Leeds another, much smaller, college of music now known as the Yorkshire College of Music and Drama. This had opened its doors to students, as it so happened, in the year of Warlock's birth (1894), and it was known as the Leeds College of Music right up until the 1960s, when the name was changed. The college had been the brainchild of the local Haddock family, and with Whitaker having accompanied the baritone G. Marston Haddock on several occasions, and also having dedicated his setting of *The Lake*

Isle of Innisfree to a Mrs Edgar Haddock, I became fairly convinced this must have been the place where Whitaker had been Professor of Pianoforte.

A 'phone call to the Yorkshire College of Music and Drama soon confirmed that George Whitaker had indeed taught there for many years, and although the institution had no archive as such, the secretary there was at least able to provide me with a couple of old programmes and a press cutting. These indicated Whitaker had been on the staff of the college from at least 1920 until 1938. The secretary, although herself having no personal knowledge of Whitaker, was able to put me in touch with a Margaret Dawson who had a girlhood memory of him. A telephone conversation with her threw up some further interesting information: the story she told was of how Whitaker would regularly come over to her father's farm during the war years to teach piano to her aunt, often staying overnight (with her grandfather being a baker, she felt Whitaker probably prolonged his stay there because of the freshly baked bread on hand!). She remembered that as a teacher, although kindly, he was quite strict, and sometimes obstinate in his manner. It would seem he continued teaching at the College until around the end of the war, and then on retirement he restricted himself to a few private pupils. Also I enquired about Whitaker's personal life, and Miss Dawson related that he had married⁹ and had had two sons, one of whom took up farming, whilst the other became a doctor and subsequently taught at the University of Manchester's Faculty of Medicine. Finally, another anecdote Miss Dawson told me was how Arthur Bliss one day turned up completely out of the blue on Whitaker's doorstep. This was in connection with a series of articles that Bliss had been asked to contribute to the BBC's *The Listener* magazine on 'Musical Britain'. This entailed Bliss making what he described as a 'musical Pilgrim's Progress' around England, when he hoped to 'discover the lesser known activities in English musical life...and not to visit those that are already famous'¹⁰. He eventually went to Rochdale, and this is what he recorded about Whitaker in *The Listener* in October 1935:

Another musician I called on was Mr George Whitaker. Born in Rochdale, he has remained working there. He obviously draws from the underlying vitality of the environment an impulse to creation, and it is all to the good of the town

The Lake Isle of Innisfree

[last verse]

W.B. YEATS

GEORGE WHITAKER

Andante con moto
pp sotto voce

Voice

I will a - rise and go now, for al - ways night and

Piano

pp mormorando

day_ I hear_ lake wa - ters lap - ping_ with low sounds by the

rall. **a tempo**

shore; While I stand on the road - way or on the pave - ments

rall. **a tempo**

rall.

grey, I hear it in the deep heart's core.

rall.

The final page of George Whitaker's *The Lake Isle of Innisfree*.

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The Mysterious and Intriguing George Whitaker (continued)

that it should be so. I saw a string quartet movement of his that was original and striking, and some songs in which the vocal line was modern and eloquent. Mr Whitaker also gives lectures here, and he has formed a chorus to which anyone can come, whether he or she possesses a good, bad or indifferent voice – a truly democratic body!

Having viewed a more than sketchy account of Whitaker's life, we are still left with a couple of intriguing questions about him as a composer: what was it about Whitaker's compositions that had so impressed Warlock; and what were the circumstances that militated against Whitaker becoming a successful composer, resulting in his almost completely disappearing without trace?

The first question is problematic to answer because we do not know exactly which of Whitaker's works Warlock had seen when he made those laudatory comments. All we know for sure is that there must have been several songs¹¹, along with the choral *Thow wilt not goe and leave me heir*. Of the former, the only one to have received a recorded accolade is *The Lake Isle of Innisfree*, which, as has been noted above, Warlock summarised as a 'true re-creation of a poem in terms of music'.¹² It could well be this was the piece by Whitaker that had most impressed him, and it serves as an interesting example of his work in that it reveals not only the feature that probably most appealed to Warlock, but also the two principal aspects that contributed to Whitaker's lack of success as a songwriter.

With Warlock's own penchant for a rich harmonic palette, it is likely that such passages as the closing page of Whitaker's *Lake Isle* setting very much impressed him. Here we see in the piano part some lush harmony that owes something to both Delius and Bax, and which evokes the world of the 'Celtic Twilight' most persuasively. On the downside, the melodic content of the vocal line, whilst adequate, lacks the stamp of memorability that distinguishes so much of Warlock and Quilter. The other aspect that goes against Whitaker as a songwriter – and not just in this song, but in many of his others – is the awkwardness of much of his piano writing. Instanced here is the opening two bars of *Lake Isle*: it has not quite that comfortable-under-the-fingers ease of a typical Quilter accompaniment! In this connection Miss Dawson related a telling anecdote to me: one day Whitaker had heard that a

local singer was to sing some of his songs, and he responded with a wry comment to the effect that 'Well, I just hope the accompanist will be able to cope with the piano parts!' This was surely an acknowledgement that the writing for the piano in his songs might pose difficulties for the player; one is inclined to wonder whether, as a fine pianist himself, Whitaker often conceived the piano parts in terms of his own advanced technique.

It is interesting that some of the press commentary on Whitaker's music refers to its lack of direct appeal to audiences. As a songwriter he was clearly fastidious and meticulous in his setting of words, but perhaps to the extent where the music, to its detriment, often tended to rank a definite second. A typical example is Samuel Langford reviewing a recital of Whitaker's songs in the *Manchester Guardian* on 30th November 1923:

The public may find some little difficulty in the style and musical texture of Mr. George Whitaker's songs... Mr. Whitaker becomes ever a more and more severe critic of the rights of music as against those of the poetry in song writing, and in the end we find him doing little but recite the poetry as faithfully as he can to a kind of melody that has almost acquired the freedom of prose, against an accompaniment which forms a vague harmonic background...

Three years later Langford implied¹³ that his opinion had not much altered when he noted Whitaker's '... melodic line did not sound indispensable – we found the harmonic suggestions in his piano parts much more significant than his vocal writing, though we could scarcely define this significance.' Langford then went on to describe Whitaker's accompanying at the concert as having '...a warmth and changefulness which denied the coldness of his compositions. In time his muse will mellow and then he may give us songs that will set the whole man singing, and not just the cerebral part of him.' Even the eminent critic Neville Cardus, whilst admiring one or two individual Whitaker songs, failed to be impressed overall. Reviewing¹⁴ another all-Whitaker song recital given on 15th February 1929 he lamented that:

From most of the dozen or so songs we heard at this concert we got the notion they were being improvised there and

The Mysterious and Intriguing George Whitaker (continued)

Andante con moto (not too slow)

Piano

delicately, legatissimo

The first two bars of the accompaniment to George Whitaker's *The Lake Isle of Innisfree*.

then ... We confidently assume that not a single member of Mr. Whitaker's audience went home remembering a morsel of tune from the programme's ambitious sequence of songs. ... Mr. Whitaker composes songs rather like a poet who has had a musical education. He is keener about doing justice to the rhythms and accents of the text than about music's freedom of line, its poise and movement.

What seems to have been Whitaker's over intellectualised approach to composition noted above was echoed some sixteen years later when a 'G.A.H.' reviewed a midday concert given on 16 October 1945 at which Whitaker played four of his own piano pieces:

They are clever impressionistic studies almost defiantly modern, and most ingenious in their patterning. In this patterning, however, there are dangers. The music becomes too cerebral in its working. It is extremely fanciful but so determined in its intellectual progress that it drives out romance and human warmth.¹⁵

Reflecting on these commentaries, and my own (admittedly limited) exploration of Whitaker's work, I believe it was a combination of those two factors – the songs not being 'strong on tune', and their often having accompaniments suitable only for the most technically accomplished pianists – that ultimately put paid to George Whitaker becoming an English Song composer of the first rank. These two facets of his work most likely made it less

commercially attractive to the domestic market for art song material during the 1920s and 30s. His failure after two attempts to secure publication of a piece under the Carnegie Scheme has already been commented on, and one suspects this double rejection may well have had a negative effect on his self-esteem as a composer. After his *Six Songs* were published in 1922 there was a gap of seventeen years before Whitaker's second volume of *Seven Songs* appeared in 1939. One wonders whether this second sheaf of songs had been submitted to, and then rejected by, several music publishers before it eventually appeared in print, because no publisher is specified on the printed score¹⁶. It rather looks as if Whitaker had these *Seven Songs* engraved and printed at his own expense – perhaps what might be seen as his 'last gasp' at pursuing any dreams he had of becoming a 'significant' composer. As far as I am aware no more of Whitaker's work appeared in print in the period from 1939 to his death in 1955¹⁷. However, it would seem he remained active as a composer till the end, as his obituary¹⁸ recorded that at the time of his death he was writing a symphony in preparation for celebrating Rochdale's Municipal Centenary the following year. The obituary also noted that Whitaker had composed over a hundred songs during his lifetime.

Whilst George Whitaker made little impact as a composer at a national level, there is every reason to believe he enjoyed some degree of local success. Some of his compositions (such as an arrangement of the traditional *Lilliburlero* for choir and orchestra) were performed by the students at the Leeds College of Music, and he seemed

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The Mysterious and Intriguing George Whitaker (continued)

to take a lively interest in the native music and customs of his locality. His Suite of *Lancashire Sketches* for string quartet has already been mentioned, and another of his compositions (for choir) is *A Lancashire Wassail Song*, which had been founded on an old Lancashire tune. Perhaps his most ambitious work is that referred to in a *Daily Mail* article from 31 March 1938. Described here as a 'Lancashire symphony', it took 'its theme from the simple character of the cotton workers and the lonely beauty of the moors'. At that point Whitaker had only composed the first movement, and whether the symphony was ever completed

and performed I have been unable to establish.

In the final analysis I think Warlock may have been right (albeit unintentionally in the context) when, in writing to Delius, he described Whitaker as a 'teacher of music' – in the sense that this is how Whitaker primarily saw himself (perhaps composing was always something of a secondary thing for him). He certainly enjoyed much success as a greatly regarded piano teacher in his area, and he ended up living in a big house in Rochdale – clearly he no longer remained the 'poor, half-starved' musician as imagined by Warlock! ■



Might this be a photograph of George Whitaker? See *Postscript* opposite.

The Mysterious and Intriguing George Whitaker (continued)**Postscript**

In articles such as this it is usual, and desirable, at some point to include an image of the subject, but in this case finding a photograph of George Whitaker proved to be decidedly elusive. The best that can be offered at present is a group photograph (generously provided by, and reproduced here with the kind permission of the Royal Northern College of Music) that was taken in 1898 of students and staff of the Royal Manchester College of Music. As recorded above, Margaret Dawson has a girlhood memory of Whitaker (who, when she knew him, would then have been in his late fifties), and has made a tentative identification of him in the photograph: she believes he might possibly be the young man sitting in the front row on the path nearest to the left hand side.

Notes

- 1 dated 15th December 1915 and written from Garsington Manor, Oxfordshire.
- 2 Op. cit.
- 3 Whitaker's obituary in the *Manchester Guardian* recorded that he had served in Egypt during the First World War, and this may have been an explanatory factor here.
- 4 Amongst other things, he was second violin in the Kutcher Quartet, which also included John Barbirolli as 'cellist. They were broadcasting on the wireless as early as November 1924. This other George Whitaker may well have been the 13 year old boy who premiered Herbert Howells' *Three Dances for violin and orchestra* in 1915. Born in 1902, he studied violin at the Royal College of Music from 1913-16.
- 5 In *The Collected Letters of Peter Warlock* (Boydell Press, Woodbridge, 2005), Volume II, page 393, footnote 2.
- 6 See Footnote 1.
- 7 who was the sister-in-law of Sir Charles Hallé (founder of the RMCM in 1893).
- 8 One wonders whether Whitaker may ever have accompanied Rochdale's most famous singer: Gracie Fields!

Acknowledgments

My grateful thanks go to the following who have helped me in various ways in acquiring material for this article:

- Claire Beach
- Jennifer Bastable,
- Dagmar Fitzpatrick of the Yorkshire College of Music and Drama
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- Anna Wright, College Librarian of the RNCM

The Estate of the Late George Whitaker and the Archive of the Manchester Guardian are also acknowledged for the reproduction here of music examples and quotes from the press respectively.

- 9 in 1923 to a Hilda Hanson.
- 10 *Arthur Bliss: As I remember* (Faber & Faber, 1970), page 109.
- 11 Writing to Warlock on 21 April 1916, Sorabji describes the Whitaker songs that Warlock had copied out and sent him in terms of 'the whole lot'.
- 12 Nearly thirty years later 'G.A.H.' in the *Manchester Guardian* [15 May 1945] noted how this particular Whitaker song '... holds attention because of its harmonic originality.'
- 13 in the *Manchester Guardian* on 9 October 1926.
- 14 in the *Manchester Guardian* on 16 February 1929
- 15 *Manchester Guardian* 17 October 1945.
- 16 although the British Library catalogue spuriously implies Lowe & Brydone was the publisher. However, as far as I am aware Lowe & Brydone only engraved and printed music on behalf of publishers.
- 17 and as far as I know none of his works in manuscript have been published posthumously.
- 18 which appeared in the *Manchester Guardian* on 30 May 1955.

Articles

Some Fraudulent Warlock Letters

Barry Smith

A little while ago I picked up my copy of Nigel Heseltine's *Capriol for Mother* and started re-reading it. My, what a fascinating yet ultimately frustrating piece of writing it is! Published in 1992 it bristles with errors, lacks any footnotes, acknowledgments or sources and badly needed a much firmer editorial hand and a far keener eye. David Cox (writing in the 1994 PWS *Newsletter* 55) wondered why I had ignored 'the controversial issues raised by Nigel Heseltine' in my 'recent Warlock biography'. I must say after rereading Nigel's book I'm still very glad that I did! At any rate many of these issues were discussed at length in the pages of several PWS Newsletters.

I found that one of the great joys of my researching were the opportunities to meet other scholars and of being able to discuss openly and freely our work and our various problems and frustrations. It was during the time of writing the biography that I met and was befriended by Professor Mark Kinkead-Weekes. A formidable, South African-born D.H. Lawrence scholar, he was at the same time putting the finishing touches to his magnum opus, the second of the Cambridge University Press three-volume life of Lawrence, *Triumph to Exile 1912-1922*, published in 1996. Slowly the two of us pieced together the intricate details of the friendship between Heseltine and Lawrence sharing and exchanging bits of information that we hoped would be of use to the other. He was one of the most generous of scholars and I owe a very great deal to him especially when it came to dealing with the Heseltine – Lawrence story.

When Nigel's book first appeared I devoured it eagerly hoping to find some useful additional information which would perhaps add light to what I had already written. However, as I tried to piece things together it became clear to me that there were bits in *Capriol for Mother* which just didn't seem to make sense. Most notable of these were some quotes from correspondence (p. 122-4) which he claimed to be from Philip to his mother telling her about 'Puma' (Minnie Lucy Channing).

Of the letters written by Philip whilst in Cornwall only two short letters to his mother survive, both dated January 1916 and announcing his safe arrival in and his first impressions of Porthcothan. Now in Chapter 14 of *Capriol for Mother*, when Nigel deals with the whole complicated and tricky story of 'Puma', Nigel quotes from an undated letter, claiming it to have been written by Philip

when staying with the Lawrences early in 1916 (from the beginning of January until late in February):

'I do not know how you will take this letter, or what you will say, but I must write to you whatever you will say. I am not sure where to begin, and so perhaps it is preferable to begin at once rather to beat about the bush. I am literally worn out with worry as to how to manage one thing and another, and I have been staying at this wonderful place for the past two weeks with the Lawrences to try to sort myself out. The fact is that I am married to a most beautiful girl whom I met in London when she was a model to a friend of mine. I know I ought to have told you and that you will say it is quite unpardonable of me not to have said anything for so long, but of late years there has been such a gulf growing up between us that every time we meet and discuss things, it only makes them worse. All this is probably my fault, I know, and I expect what I am saying now will not make it easier. But you are still my Mother, and if I cannot turn to you in such a time, who can I turn to?'

This letter, however, cannot have been written at Porthcothan when Philip was living with the Lawrences because his stay with them came to an end in February 1916 and he didn't marry Puma until 22 December 1916. When he went back to Cornwall in May 1917 he didn't stay with the Lawrences but was at the Tinner's Arms in Zennor (the friendship with Lawrence having cooled considerably by this time) and then later at Trewey Bungalow. Puma's baby was born in July 1916. It seems impossible for him to have kept both things secret for nearly a year, and five months, respectively.

Nigel carries on his narration telling of Philip's mother's alleged response to the news:

'Her reply was what he feared . . . and made no proposal that they should meet. He had chosen to go his own way, she said, without the slightest regard for her feelings or for anything but his own desires. She reproached him, not for being a beginner, but as a failure. . . . How did he expect to support a wife, or did he expect his mother to support her? Was it just or right to be idling in Cornwall when men were dying in Flanders?'

But where are these letters? Philip was certainly not in the habit of keeping his mother's letters and to my knowledge none of hers to him has been preserved. Yet, according to Nigel, Philip hurried to reply:

Some Fraudulent Warlock Letters (continued)

‘You would love her I know if you could only see her. You cannot imagine how beautiful she is, and what a wonderful companion. You know that all my life I have felt alone as if I were cut off from nine-tenths of humanity . . .’

Again, Nigel describes the mother’s reply as ‘characteristic . . . she detailed the practical steps he was to take. He was to go and see Mr Child, the family lawyer . . . His allowance was increased from £16 to £18 per month to cover his new responsibilities. She suspected pregnancy as a reason for the marriage, and told him to take his wife to consult Dr Voisey, her doctor, and she would pay the bill. And he was to leave Cornwall immediately.

‘He followed none of her instructions, and it was Puma who left Cornwall. . . . She had a violent row with Frieda [Lawrence] over what Lawrence called “some women’s dispute about household tasks”. . . . Puma would not perform the smallest household task and could certainly not cook: she had come unwillingly to Cornwall for a holiday, and she had no intention of living with the Lawrences, much less of going to Florida with them . . . one day she simply vanished.’

There is, however, no evidence whatsoever of any dispute between Puma and Frieda. There were in fact no household tasks or duties to be done as the Lawrences had a very efficient housekeeper, Emma Pollard, who also did the cooking. Frieda in a letter to a friend S.S. Koteliansky (19 February 1916) clearly expresses her own liking for Puma:

‘Miss Channing (Heseltine’s friend) will be in London soon (she is very pretty) and it would be nice of you, if you saw her – You will like her – I will give her your address.

The actual quarrel between Philip and Lawrence took place when both Philip and Puma were back in London. They had already left Cornwall by 25 February 1916 for Lawrence wrote to Catherine Carswell telling her ‘Heseltine stayed with us for eight weeks. He is one of us. Ask him to see you, will you – Philip Heseltine, 13 Rossetti Mansions, Chelsea S.W. telephone Kensington 6319.’

By 8 March 1916 Lawrence still had full faith in Philip writing to John Middleton Murry and Katherine Mansfield saying: ‘I don’t know what will happen to Heseltine, whether he will be exempted. But I hope you will really like him, and we can all be friends together. He is the only one we can all be friends with.’

A week later things seemed to have changed somewhat for he wrote to Lady Ottoline Morrell (15 March 1916) with

the ominous words ‘I don’t think Heseltine will come back to us at all.’

Nigel’s description of the fall-out between him and PH (p.125), couched in purple prose, verges on utter nonsense: ‘the quarrel with Lawrence was sudden and violent, but on a grand scale. It included a vomiting forth of all the dark gods and other paraphernalia with which Philip had been stuffed for many weeks. It was the revolt of the slave who suddenly realised that the chains that bound him were made of straw.’

It was, in fact, nothing of the sort – so let me conclude with as careful an account of the quarrel as far as we can piece together:

Lawrence’s parting letter (24 February 1916) to the London-bound Philip was friendly and supportive. He sent him some literature from the No-Conscription League saying that while he was away he would curse the enemy: ‘That is better than praying for you. . . . Come back soon, free. . . . I feel a new life, a new world ahead, for us – down towards Lands End there. We will be a centre of a new life, a centre of destruction of the old.’

But a fortnight later (8 March 1916) Philip had suddenly changed his mind and told his friend the poet, Robert Nichols, that he would not be returning to Lawrence: ‘He has no real sympathy. All he likes in one is the potential convert to his own reactionary creed. I believe firmly that he is a fine thinker and a consummate artist, but personal relation with him is almost impossible.’ Unaware of Philip’s real feelings, a concerned Lawrence had been writing to various London friends, telling Samuel Koteliansky (25 February, 1916) to be ‘nice to him. He is in a very overwrought and over-inflammable state.’

Unfortunately we do not know exactly what caused the sudden rift. One can only speculate as to what might have happened. It may well have been that Philip had sensed an attempt on Lawrence’s part to manipulate him and Puma into a reconciliation or even marriage. It is also possible that, during a visit to Garsington, Ottoline had shown him some of Lawrence’s less than flattering letters. But when the rift came it was appropriately dramatic. Philip’s letter has not survived, but Lawrence’s cool and slightly pathetic reply (22 April 1916) gives a good idea of what its tone and content might have been:

‘Thank you for the Dionysos [sic, a drawing made by Lawrence for Lady Ottoline Morrell], which came this

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morning. By the same post came Frieda's letter to you, returned by Puma, with a note to the effect that we were both beneath contempt.

'I forgot to ask you, when sending the Dionysos, if you would send also the MS. of my philosophy. I should be glad if you would do this. Yesterday your hat turned up: I think it is the last thing I have to send you. My old hat that you took I do not want.

'I shall be glad when I have that MS., and this affair is finished. It has become ludicrous and rather shameful. I only wish that you and Puma should not talk about us, for decency's sake. I assure you I shall have nothing to say of you and her. The whole business is so shamefully fit for a Koujoumdjian sketch.

'Please send me the manuscript, and we will let the whole relation cease, and remove the indecency of it.'

Out of the blue In July 1994 I received a very angry letter from Nigel Heseltine attacking me for producing what he called a book of 'scandalous material, an extension of Cecil Gray's production, with much unpleasant material added. . . . you have chosen to ignore the material contained in my recent Capriol for Mother for whatever reason. It is bad

scholarship to ignore a source even though you might not like it . . . I am taking what steps are open to me to protect the family name.'

And that was the last I heard from him. We were due to meet at a Warlock Weekend being held at Gregynog later that year but, alas, he was prevented from attending at the last minute through 'business commitments'. As David Cox wrote in the Autumn PWS Newsletter (No. 55) – 'a considerable disappointment for us . . . We'd have liked to tackle him on certain matters with regard to his book.' Perhaps after all it was a good thing that Nigel and I never met. ■

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Heseltine, N., *Capriol for Mother*, London, 1992.
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Mentions of Kaikhosru Sorabji in the letters of Philip Heseltine

John Mitchell provides a complete listing of references made to Sorabji in Warlock's letters

Whilst preparing the article on Warlock and Sorabji that appeared in *Newsletter 92* (pp 1-15), part of my research involved compiling all the mentions of Sorabji that Warlock made in his extant correspondence to various friends. Originally annotated in chronological order as a resource for the Sorabji Archive, this compilation is reproduced here with minor amendments as a supplement to the *Newsletter 92* article, providing a full account of all references made to Sorabji in the letters of Warlock's that we know about.

The first time Warlock mentions Sorabji in his letters is in one to his then lady friend, Olivia Smith, written from Christ Church College, Oxford on 12 October 1913:

I had a delightful letter this morning, forwarded to me from the *Musical Times* office, from a complete stranger, by name, Dudley Sorabji Shapurgi: "Dear Sir, As an ultra-modernist will you allow me to thank you for and heartily congratulate

you on your splendid courageous article in this month's *Musical Times*," etc, etc, for seven pages of small writing!!

A month later he writes to her again (12 November 1913, again from Oxford):

Life passes tolerably enough, but slowly: Mr Sorabji-Shapurgi continues to write enthusiastic letters: ...

By the time he was writing to Delius on 28th December 1913 from the family home *Cefn Bryntalch* near Montgomery in Wales, he had received three letters from Sorabji:

My article in the *Musical Times* brought me a long and enthusiastic letter from an interesting person of the name of Dudley Sorabji-Shapurgi, who lives at St John's Wood. He seems to be a very keen musician, with a hatred of the

Mentions of Kaikhosru Sorabji in the letters of Philip Heseltine (continued)

classics which exceeds even mine. He is very interesting, since he tells me all about composers of whom I know nothing. His last letter ran to more than twenty pages! He is very enthusiastic about the modern Hungarians, Bela Bartok, and Zoltan Kodaly (whose works you “edited”!). He informs me that “Kodaly is not quite so advanced as Bela Bartok, but of course like him far beyond the modern French or English School”. From what I remember of the pieces I saw at Grez, he is considerably behind any school I have come across! – but still, I am glad he likes them! But, for him, Scriabine is the greatest musician that ever lived! He goes into extasies about him for pages on end! I’m afraid I must confess to complete ignorance of this composer, save for a few early works. *Prometheus* seems to be his masterpiece...

Warlock next refers to Sorabji in passing in a letter dated 1 February 1914 (from Christ Church, Oxford) to Colin Taylor (his former tutor at Eton):

Bela Bartok, about whom my tame Parsee¹ waxed so enthusiastic, disappointed me greatly;

Writing again to Taylor three days later (4 February 1914, from Christ Church), there is a suggestion that Warlock is feeling less comfortable, and more equivocal about the correspondence with Sorabji:

You are a real Sherlock Holmes! The blackamore whom you spotted at Ravel’s concert² was the very man! I asked him in a letter where he sat, and he has replied that he was immediately in front of the critics. Isn’t it appalling?!! I shall never dare to visit him now, and I am beginning to fear that, amusing as his correspondence is, I shall soon repent having encouraged it, since I am sure I shall never get rid of him again! He becomes more and more queer, every letter he writes, but it is getting much too personal: I am “the most sympathetic person he has ever met”, etc, etc (although he has never met me – for that at least I am thankful!) Moreover he is convinced that in a former incarnation, I must have been closely related to him!! What funnys these Parsees are!

A week later, Warlock, writing to Delius from Oxford, echoes these sentiments:

The Parsee I told you about continues to write to me most gushing and enthusiastic letters! In the fourth letter, I was already “the most sympathetic person he had ever come across”, save his mother (to whose apron-strings he appears to be tied!), and by the time the fifth was reached, he was convinced that in a former incarnation (!) I must have been closely related to him: “the law of Karma has ordained us to meet in this life. What sort will it be in the higher stages of the Marwantara? Can you imagine?” .. etc, etc!! He concludes with the wonderful phrase, “Yours quite as much as his own”!!! This is to a person he has never seen! It is really great fun, and I encourage him to write more and more, since I find his letters most entertaining, and sometimes really interesting, when he talks about music. ...

Sorabji’s concluding phrase seemingly stuck in Warlock’s mind for in a letter to Olivia Smith (from Oxford) on 14 February 1914, relating his attendance at a Henry Wood concert at Queens Hall, he notes:

I am told that “yours-quite-as-much-as-his own” was up in the gallery, but I did not see him!”

Pondering on a choice of career at this time, Warlock was considering the possibility of becoming a music critic, and writing to his mother on 25 March 1914 from Cranston’s Ivanhoe Hotel, Bloomsbury Street, London WC, he records:

My Parsee correspondent whom I met at a concert last Monday³ is, I imagine, doing exactly this same thing⁴, with a view to becoming a critic.

A couple of months later, Warlock seems in a more positive frame of mind about Sorabji, as he talks about he and his lady friend meeting up with him. Writing to Olivia Smith from Oxford in early May (4th??) 1914 he says:

I am thinking all the time of Didbrook⁵ and London – how lovely it will be: I picture to myself convivial nights at the *Café Royal* – perhaps in company with my picturesque tame Parsee, whom we shall have to meet!

The next mention of Sorabji is not until 1916, when on 4 January, then residing with DH Lawrence near Padstow in

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Cornwall, Warlock gives instructions to his mother about the flat he has just vacated in London:

...Nigam Khan will have departed for ever, I expect - but if he or Chrustchoff or Suhrawardy or any other Indian (except Sorabji) turn up (which is unlikely) do not admit them or listen to a word they say. I have suffered enough from them!

By this time, Sorabji had begun to compose music, and there is an impression now that Warlock had begun to take him more seriously. Writing to Colin Taylor from Chelsea on 23 March 1916, he alludes to Sorabji's first Piano Concerto that had been dedicated to him:

Sorabji, the Parsee born of an Anglo-Spaniard, has written a soul-searching Piano Concerto, in a style evolved from late Scriabin + Ravel with a dash of Stravinsky (post-Petrouchkan period), but not ape-ishly imitative of any of them. He claims perfect mental auditory powers, for all the complexities of his harmonic scheme. If it's true, he is a psychological phenomenon of the most astounding order – for a year ago he had no thought or even desire of composing anything at all. Even the piano passages were evolved without any reference to an instrument!!

He again refers to the Piano Concerto in a letter to Delius (22 April 1916, from Chelsea):

Did I tell you in my last letter about the amazing Piano Concerto written by Sorabji, my Anglo-Hispano-Indian friend? I believe I did⁶ so I will not weary you with repetition.

Going on in the same letter to describe a chamber concert of the music of Eugene Goossens, he ends the paragraph with a comment of praise:

But for Goossens, as for Sorabji, technique does not seem to exist, as a thing separate from expression; what they have to express they can express to perfection. And of how small a handful of musicians can this be said! ...

There is then quite a big gap before Sorabji features again in Warlock's letters; the former's letters to Warlock seemingly

ceased in June 1917, perhaps very likely connected to the latter's departure for Ireland in early August⁷. Returning to England a year later, there is no evidence the two men made contact again until late 1919/early 1920, when Sorabji's letters (extant) to Warlock recommenced. Sorabji – perhaps not coincidentally – then appears again in one of Warlock's letters after an absence of nearly four years; writing to Delius⁸ from Kilburn, North London, on 15 March 1920, Warlock is now very enthusiastic about Sorabji's Piano Sonata:

Could you spare the time this week to come and hear my Indian friend's piano sonata? I have heard him play it again several times during the last few days and I become more and more impressed by his quite extraordinary talent. I am sure you would be interested. It is the bigness of his conceptions and the sheer, overwhelming emotional power of his music that seems to me so wonderful and so welcome during these attenuated days when composers set out to "purge themselves of the domestic emotions" and other such miserable things!!....

When one hears Sorabji, one cannot stop to marvel over his technical mastery of means, nor over his novel and peculiar chord-combinations – though to the analytical mind these things alone would be interesting enough – one is simply swept along by a whirlwind of amazingly significant, evocative sound.

What a joy it is to find a big sweep and surge of emotion in modern music – most of what one hears nowadays inclines one to despair of the future!

About this time Warlock was in the throes of a vendetta against Ernest Newman who, on viewing the preliminary prospectus, had opined that the Warlock-edited *The Sackbut* was 'gratuitously offensive to musical critics and journals'. He (PW) penned a short letter to Cecil Gray from *The Sackbut* office in Berners Street, London W1, during May 1920:

The enclosed looks almost like an olive branch, but it will have no softening influence on Prosdociumus⁹ whose leading article, entitled "Ille Reporter"¹⁰ (including both Sorabji's letter to *Sunday Times* – which never appeared – and Busoni's encomium), will I think make Newman (and a

Mentions of Kaikhosru Sorabji in the letters of Philip Heseltine (continued)

great many old men) sit up and take notice.

Three months later (21 August 1920) he again writes to Gray, this time from Grez-sur-Loing, where he had been staying with Delius, referring to a *Sackbut* concert:

The first programme (Sorabji's Sonata¹¹, Gesualdo and Delius) is practically settled,...

Meanwhile the feud with Newman continued, and writing to Delius on 23 October 1920 from Cheyne Walk, Chelsea, Warlock recounts some of the saga to the older composer:

Of course E. Newman has been very much riled at this, and without replying to my finishing blow delivered in August, starting abusing me and Sorabji all over again in another paper,¹² just as though one had never answered his ridiculous *Sunday Times* attacks.

A day later he writes to his conductor friend, Anthony Bernard, in similar vein:

The Sackbut is in imminent danger, thanks to the anile imbecility of the proprietor¹³ who tried (without success, though) to suppress the current issue because I had replied, vigorously and without mincing matters, to the attacks made upon Sorabji and myself by that august and greatly-to-be-revered personage E. Newman.

A few days later (28 October 1920 from Cheyne Walk) Warlock is writing to his mother about Newman:

And as regards this particular controversy, everyone I have met – people of all shades of opinion – have told me how pleased they were to see someone paying back Newman in his own coin. Newman's chief weapon is to get his opponents' replies suppressed – if they attempt to reply in the papers he writes for – and this is not merely my own experience, and Sorabji's (the *Sunday Times* will print a letter of Sorabji on any subject but music!) but also that of Edwin Evans and Joseph Holbrooke...

Moving on from that particular vendetta, and on an entirely different subject, having admired Arnold Schoenberg's

music for some time, Warlock wrote to him on 20 November 1920 (from Cheyne Walk) largely to tell him of his own pioneering activity with *The Sackbut*:

We hoped to be able to supplement our literary activities by a series of concerts at which the most significant composers of the present-day would be adequately represented (for the fourth of these we were preparing a performance of your *Pierrot Lunaire*); but after the first two, at which we produced a string quartet by Bernard van Dieren and a pianoforte sonata by Kaikhosru Sorabji (a young Indian composer of whom Signor Busoni entertains a very high opinion) we had to abandon the enterprise, for financial reasons.

On 2 January 1921 in a letter to Delius (from Cheyne Walk) Warlock gives an account of the poorly-supported *Sackbut* concerts mentioned earlier:

The second concert was far worse. The Mortimer Hall proved quite unsuitable, acoustically, for a big volume of tone from a concert grand pianoforte and Sorabji's Sonata sounded like a mere mist of notes.

With Warlock being abroad for a good part of 1921, there is not another mention of Sorabji until 17 October, when he wrote from his Welsh family home to Colin Taylor:

Sorabji is publishing all his works at his own expense in Austria – very cheaply, the crown standing now at 7000 to the £. The Sonata and some piano pieces which I think you heard are out already - obtainable at the London and Continental Music Co., 40 Great Marlborough St. W.

Warlock expounds further on Sorabji's self-publishing in a letter to his composer friend, Fritz Hart (from Wales, dated 15 November 1921):

You remember Sorabji's piano sonata – a work of excessive difficulty of which one would imagine very few copies would be sold. Well, it cost him just over £20 to produce (and this was printed in Germany where of course prices are higher for the English market than in Austria); the London and Continental Music Co. of Gt. Marlborough Street, London undertook to advertise and sell the work at 33%

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Mentions of Kaikhosru Sorabji in the letters of Philip Heseltine (continued)

commission, and in three months he has already sold 44 copies at 10 shillings each, bringing in £14.10. Not bad for a work which could not conceivably become popular in any sense of the word.

The next mention, merely in passing, is in a letter (15 [?] December 1921) to Gray, where Sorabji is alluded to, presumably affectionately:

I am writing to the Sabbatic Goat¹⁴ myself...

Warlock's astonishment at Sorabji's compositional processes (first cited in the March 1916 letter to Colin Taylor) is again expressed in a letter to Hart (from Wales, dated 7 February 1922), where he is discussing how composers' methods of working vary:

Sorabji (who recently gave a piano recital of his works in Vienna), although he writes exclusively for the piano (or piano and orchestra) works entirely without the piano and never alters a note when he comes to play the work.

The final reference to Sorabji in one of Warlock's letters

about two and a half years later is somewhat puzzling, leaving some unanswered questions. Writing from Poole, Dorset¹⁵, his letter to Gray of 16 July 1924 has the rather bald statement:

Not another word will I write for anybody about Sorabji¹⁶
– there really are limits – one must draw a line somewhere!
– and as for the chamber music of Delius, the less said the better.

Interesting here is that Sorabji's last extant letter to Warlock dates from July 1922 (ie, two years earlier) and there is perhaps more than a hint here that the two men may have fallen out in the intervening period. Warlock had been living at his family home in Wales for much of this time, and with Sorabji tied to the London area, distance/opportunities to meet may have played a part in a disintegrating friendship, although there were other possible factors involved (see the Newsletter 92 article, pp 5 and 6). However, it is pleasing to record Warlock did not completely lose regard for his old friend, as witnessed by the Christmas greetings he sent to him in 1927 and 1929, which have an element of good humour about them¹⁷. ■

Notes

- 1 This reference is slightly odd in that, in his previous letters to Taylor, Warlock has made no mention of Sorabji. Unless there is a missing letter (or letters) one can only assume that some time between October 1913 and January 1914 Warlock must have met up with Taylor and told him of the correspondence he was having with Sorabji.
- 2 17 December 1913
- 3 There is a possible implication that this could be the day Warlock and Sorabji met in person for the first time. In his March 1914 letter to Warlock, Sorabji (recommending it on 28 March) implies it may have been on a Friday ("I was so delighted to meet you that Friday"). Whatever date the first meeting occurred, it looks fairly certain it would have been in the later part of March 1914.
- 4 which Warlock describes earlier in the letter as "...absorbing as much music as possible...writing essays...getting them accepted and thus becoming sufficiently well known to be able to get a permanent engagement with some paper."
- 5 In Oxfordshire – the home of Olivia Smith.
- 6 seemingly not, as it happens.
- 7 There could be the possibility that they continued to correspond during Warlock's 'Irish Year', with Warlock maybe failing to keep some of his incoming letters because of the practical issues involved in doing so when away from home.
- 8 who was in London at the time
- 9 one Philip Heseltine's many pseudonyms.
- 10 which appeared in the 2nd issue of *The Sackbut* in June 1920.
- 11 In actual fact Sorabji's Piano Sonata was held over to the second *Sackbut* concert on 2 November 1920.
- 12 *Musical Opinion*, October 1920.
- 13 Winthrop Rogers.
- 14 'Gote' was a nickname for Sorabji coined by another friend of his, and Sorabji seemed to like it so much that he encouraged Warlock to use it as well!
- 15 where he was on holiday at the time.
- 16 Warlock had written an article on Sorabji for the 18 August 1923 issue of *The Weekly Westminster Gazette*, and also an entry on Sorabji for *A Dictionary of Music and Musicians*.
- 17 These are reproduced on page 6 of Newsletter 92.

A Warlocky Birthday Morning

Malcolm Rudland

On the morning of my 73rd birthday, I was booked to play the organ for the 10am service at All Saint's Church, Beulah Hill, Upper Norwood, London SE19, and as our former chairman, Dr Brian Collins had said he could see the church from his kitchen window I offered to play his *Toccata on Jillian of Berry*¹ after the service (see photo of the view from his kitchen: the church spire is just visible to the left of the transmitter mast).

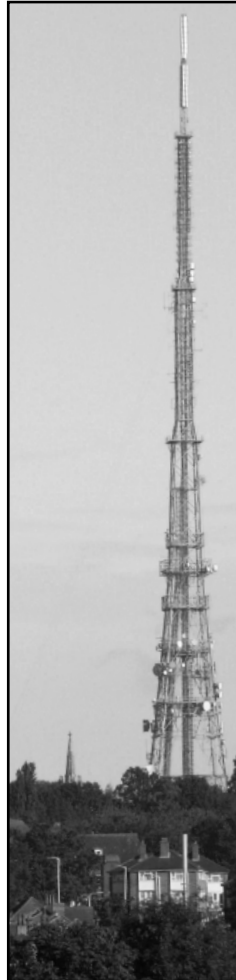
As for most of my journey there from my flat in the poor end of Chelsea (built in 1905 for the poor of good character), my Morris Traveller was on automatic pilot, I having known that route since I was eight. Then my Uncle Stan was head-sidesman at St Margaret's Westminster, and in school holidays he used to drive me there from his home in Norbury, and also to his work-place in St James's Street, where he could then park his car all day!!

On this occasion upon leaving the traffic lights at Stockwell, there developed a strange knocking noise in the engine whenever I went above 20mph. So, keeping below 20mph, I still arrived at the church in time to rehearse with Dr Collins, but I felt I should book the AA for after the service.

The rehearsal was very fruitful, for I had Dr Collins's approval of my suggestion to play a pedal quaver in the first 5/8 bar, instead of the pedal rest, and in the similar bars later. He was also happy that I played the *lunga* pause on the third page 'until it hurts'. And in the penultimate bar, he allowed me to start the *molto rit* sooner, so that I could pause on the first chord of the final bar, holding the second treble note A under it, and then playing the final two chords in tempo.

In the service notices, the vicar announced Brian's concluding voluntary and his presence, and afterwards, when Brian told the vicar that he could see his church from his kitchen window, I asked if Brian could go up the church tower for him to see his kitchen window. The vicar said he had never been up there himself, and in any case it was not insured for anyone to go up there!

After coffee after the service, the AA man was waiting outside, but it was not a normal yellow AA van with a logo, so I didn't recognise it when I first went out. Apparently there



are 16 of these unmarked vans in the country, staffed by AA men, for the principal use of Porsche, Bentley, and Maserati customers, who presumably don't like the public to know they have broken down!! When these vans are not in use for their exclusive customers, the AA let them loose on more humble cars like mine. Normally I ask the AA not to send anyone under the age of 50 to my 1969 Traveller (last time I had a 19-year-old who didn't know how to mend a throttle cable), but I can now lower that age to 38, for Irish Paul soon realised he was going to have to tow me back to my Sloane Services, Sloane Avenue, Chelsea. Having driven past that local sign for 20 years, I had always thought it was a dating agency, until I had a piano pupil with a 1971 Triumph Vitesse, who told me that Charlie down there in that basement loved dabbling with old cars!

After Irish Paul had jacked my Traveller to the back of his van, I sat next to him in his van for the journey back to Sloane Services. It was fascinating having an audience for a journey I have known for 65 years. As we past a paddling pool in Streatham Common, I told him we used to stop there for ice-creams, on a road that has now been blocked off. Also I could say we passed the garage

where Uncle Stan always told us he bought his first car, a Hillman Minx for £8.

I also told Irish Paul that I had just been reading James Joyce's *The Dubliners* and about the Joyce Society arranging jaunts around Dublin to the places where these short stories are alleged to have taken place, much in the same way as our Warlock Society arranges jaunts around Warlockian haunts.

After I deposited the car at Sloane Services², Paul drove me to South Kensington tube station, where he happened to drop me right next to the Bartók statue, so I told him about the Warlock connection. As we parted, I asked him where his next customer was waiting for him. He said, Hans Place, where Warlock's parents lived at the time of his birth!! ■

Notes

- 1 p.34 from *A paeon for Peter Warlock* ten pieces for organ, pub. Thames/Music Sales
- 2 It needed a new head-gasket at £450, but this year's MOT was only for the cost of a service.

Reviews

The Annual General Meeting 2014

Saturday 17 May, The Royal Albion Hotel, Broadstairs

Chairman **Michael Graves** outlines the meeting and reports on the rest of the day's events



Boats on Viking Bay, Broadstairs (Photo: Brian Collins)

Introduction

The Peter Warlock Society 2014 Annual General Meeting was held at the *Royal Albion Hotel* in Broadstairs on Saturday 17 May 2014. After the meeting John Mitchell, Laura Hobbs and Victor Taylor gave a recital of Warlock and Warlock related music. There was then a buffet lunch followed by a visit to the Dickens Museum and a walk along the coast to the cliff steps that inspired Buchan's *The 39 Steps*. These

lead up to *Stone House* (Warlocks former school) where Silvester Mazzarella gave a talk on *Stone House*. We then had afternoon tea on the lawn and more music. It was a very enjoyable day and the following reviews and photographs will, hopefully, provide information about the AGM and also convey something of the atmosphere of the social side of the weekend. Thirty people attended the AGM.

The Annual General Meeting

Message for the AGM from the President, Dr Barry Smith.

First of all let me say how very sorry I am that I cannot be with you all today in person.

But I still have such very happy memories of my visit last year and the bonhomie and warm friendship shown to me when we gathered together for that grand occasion at *Cefn Bryntalch* in May.

I am still in awe of the honour you bestowed on me on that occasion. However, thanks to the electronic wonders of today I am able to keep up to date with all the Societies' activities and I am most grateful to the Chairman, Secretary and Treasurer who keep me extremely well informed. So let me take this opportunity of thanking them and all of

The Annual General Meeting 2014 (Continued)

you for the tremendous contribution you make to the wonderful world of Warlock.

Needless to say, I am very much with you in spirit today especially as I have trodden much of the path you will be taking during this pilgrimage to Broadstairs. I will also be thinking with very much affection of my South African-born colleague-in-research, the late Professor Mark Kinkead-Weekes of whom you will have read in the obituary in the latest Newsletter. When I was writing the 1994 biography I stayed in Ramsgate for a few days with him and his charming wife, Joan.

During that time he took me to Broadstairs and helped me find the *Stone House School's* former buildings. It was his inspired idea that we should first look in at the local library and ask if they could provide any information. It was a visit which immediately yielded fruit in the form of a file of press cuttings about the School and also a little book of its history which I was able to photocopy. This enabled me to add a little more life and detail to the account of the young Philip Heseltine's prep school days. I think Silvester has a copy which he will perhaps have brought along with him today. I do hope you will be allowed to look in to some of the parts which were once used as classrooms and dormitories and maybe even have a peek at the chapel which I believe has also been turned into some kind of living-quarters.

I also hope some of you will have read some of his letters to his mother written in these very buildings. One sad little one sticks in my memory –

'Thank you so very much for the very nice things you sent me. Especially for the very lovely photograph and frame I do love it so. I think your love is coming down on me every night. I kiss my little bell you gave me every night. . . I still feel miserable and a boy has given me till tomorrow to tell him what I call you and if I don't tell him he is going to tell a boy that I don't like that I don't like him – but I am not going to tell him and a boy can't kick a new boy till he has spent his first fortnight at school.

'We have been told not to go on to other boys mats in the dormitory and I went on one by mistake but when I said my prayers I asked to be forgiven. I am sure I am and you will of course forgive me and don't think any more about it. Don't please forget to come and see me next Saturday week and stay at lodgings over Sunday but come early.'

However, despite continuing homesickness he proved an outstanding pupil at *Stone House* and after only two weeks was top of his form by 60 marks, a pattern of excellence which he steadily maintained. By 1905, even though he was the youngest boy in the class, he came top in the Lower Sixth, the following year he was made captain of his dormitory, and at the age of 12 was appointed head of school.

So I am sure you will all have a memorable time here in Broadstairs and I much look forward to reading all about it in the next Newsletter. Enjoy the day –

With thanks and warmest greetings from Barry.

Dr Barry Smith, President



The 2014 Peter Warlock Society Annual General Meeting in the *Royal Albion Hotel*, Broadstairs

(Photo: Brian Collins)

Reviews

The Annual General Meeting 2014 (Continued)

The Chairman's Report 2013/14

The year 2013 saw the fiftieth anniversary of the founding of the Peter Warlock Society. At last year's AGM, Patrick Mills, the founder of the PWS and the then Chairman stood down from that position. I was elected to succeed him and it has been a privilege and a pleasure to take the Chair at the start of the next 50 years of the Society. If I am re-elected today, I shall certainly continue to do all I can to keep the Society alive and well, which in turn will hopefully keep the wonderful world of Warlock alive and well.

In that respect, I should like to take this opportunity to thank all the members of the Peter Warlock Society for your continuing support. Your interest in Warlock is certainly appreciated by the Committee and the annual subscription enables us to financially support Warlockian projects. I should also like to thank the Officers and members of the Committee, and our Vice-President Brian Collins, for their warm and generous support offered to me over the last twelve months. On behalf of the Committee, I should specifically like to thank Jennifer Bastable, for consistently presenting us with accurate and meticulously detailed minutes taken at our Committee meetings. I should like to thank John Mitchell for all the work he has done to organise today's programme of events and also Silvester Mazarella who assisted him.

The last 12 months have seen a great deal of Warlockian activity of one sort or another. I must make reference first to the AGM we held at *Cefn Bryntalch* last May. It was a gloriously warm and sunny day and it was a real joy for us all to relax and chat in Warlock's family home and to wander through the lovely grounds. It was an excellent start to the year.

I am pleased to report that there have been many concerts over the last twelve months that have included Warlock's music. I will outline some of the more significant ones.

Around this time last year, Barry Smith visited the UK and undertook a mini tour of the West Midlands. This consisted of two talks (one on Warlock and a second, at the Elgar Birthplace, on Warlock and Elgar), an organ recital at Worcester Cathedral and the conducting of the English Symphony Orchestra for one of the Bromsgrove Festival's concerts. Warlock's *Serenade* and the rarely performed full orchestral version of *Capriol* were on the programme. Both were fine performances, the *Serenade* particularly so.

Almost exactly a year ago on 18 May, a celebration concert was held in Machynlleth for Professor Ian Parrott, who sadly died in 2012. Organised by PWS member John Turner, the programme included Warlock's *Folk Song Preludes* and three songs – *To the Memory of a Great Singer*, *Rest, sweet nymphs* and *Robin Good-Fellow*. Although there were only a handful of Warlockians at that concert, John Evans reported that those three songs attracted the greatest applause of the evening.

On 19 August the tenor, Robin Tritschler, with the London Conchord Ensemble, performed *The Curlew* as part of their lunchtime concert for the BBC Proms at the Cadogan Hall. It was a brilliant performance. Prior to the concert, Malcolm Rudland had met and successfully persuaded Petroc Trelawney to give the PWS a 'plug' during his introduction. For those who weren't able to get to the concert, it is still available on YouTube and is well worth viewing.

On Saturday 7 September a young choir, The Carice Singers, performed a stunning concert in the church at Hampton Lucy in Warwickshire. This included several choral works by Warlock. During the following week The Carice recorded an all-Warlock CD for Naxos and I will say a bit more about that later.

The Peter Warlock 119th Birthday Concert on 6 November was hosted by the Royal Welsh College of Music and Drama in Cardiff. We received a very warm welcome on our arrival at the College. The students involved had clearly researched their material thoroughly as their individual introductions to the songs they performed were both informative and authoritative. Several Warlockians attended the concert and all were impressed by the performances. After the concert we were able to meet and talk with the performers before being given a tour of the college facilities.

On 24 November, one of York University's chamber choirs, The 24, performed Warlock's *The full heart* as part of the University's 400th Anniversary Celebrations of Carlo Gesualdo, who was, of course, the dedicatee of *The full heart*. I'll say a bit more about that event later.

A church choir in my locality, was formed last year specifically for an Advent service to be held in December. To my surprise they performed Warlock's *Adam Lay Y Bounden*. You may recall that I wrote about this briefly

The Annual General Meeting 2014 (Continued)**The Chairman's Report 2013/14** (continued)

in the Newsletter. Co-incidentally, the choir's leader Katherine Bennett is a former student of one of our members, Jenny Brockless, who explained, 'Last year I went to a reunion at a school where I used to teach and met a former music A-level student. Catching up on her news she told me about the choir she runs and the performance of *Adam* .., which Michael Graves attended. She thanked me for introducing her to the music of Warlock when she was my student. I always did (and still do) my best to use his songs in my teaching and some of it obviously stuck.'

On Sunday, 16 March our President, Barry Smith, conducted a performance of *The Curlew*. This was for the St Andrew's Concert Series as part of Barry's celebrations for his 75th birthday, and of 50 years of music-making in Cape Town. There have only been two performances of this work in Cape Town, both featured by Barry in music programmes organised by him over the years. On this occasion Barry conducted from the full score, which Heseltine gave to Constant Lambert. It contains Lambert's markings when he conducted the work at the Memorial Concert in the Wigmore Hall in January 1931. It has an inscription in ink on the top right hand corner of the cover: 'To Constant from BackanSide-go bare, July 1930.'

The Curlew was again performed on 30 March at Chinnor, Oxfordshire. The soloist was Adrian Thompson who was accompanied by local musicians.

Perhaps I should also mention that Eric Wetherell's *Fugue on Peter Warlock's 'Fair and True'*, was performed by Malcolm Rudland as part of his organ recital at Gloucester Cathedral on 21 April.

Two Memorial Concerts having a Warlock connection took place last autumn. One was for our former President, the late Richard Rodney Bennett, and the second was for the late John Amis, a former member of the PWS. Both occasions were very moving and were fitting tributes to both men.

With regard to recorded music, two new all Warlock CDs of choral music are due to be released this year. The Blossom Street Singers, under the direction of Hilary Campbell, recorded their album *A Short While for Dreaming* on the Resonus label last autumn. The CD was released just yesterday and will be available at a special price for PWS members. (John Mitchell has a quantity here today.) The album is also available as a download

from the internet. The choir will be performing the songs from this album at a concert in July as part of the Voices of London Festival. As mentioned earlier, The Carice Singers, under the direction of George Parris, recorded their album for Naxos last autumn. It is due for release in July and the choir have arranged a concert in September to launch the CD. I am pleased to announce that the Peter Warlock Society contributed significantly to the recording costs of the Blossom Street Singers album. We have also agreed to contribute to the costs of the The Carice Singers' CD launch in September.

In 1970 the Peter Warlock Society released a vinyl LP record called *A Peter Warlock Merry-Go-Down*. The original recording has now been digitally re-mastered and will be re-issued on CD in due course. The Society has agreed to invest sufficient monies to cover the whole cost of this project, which has been made possible due to the re-mastering having been done 'in-house' by a PWS member. The release date, which we hope will be later in 2014, is now dependant only on the time scale involved in preparing a new set of liner notes, the designing of the CD booklet and the subsequent printing and CD pressings.

An event of significance for the world of Warlock was the weekend conference held at the University of York last November to celebrate Carlo Gesualdo's 400th anniversary. Warlock and Cecil Gray, of course, co-wrote the first major book about Gesualdo and Warlock's writing was referred to frequently throughout the weekend. His scholarly research and analysis of Gesualdo's music is clearly still of significance. A full account of the weekend conference can be found in the Spring edition of the Newsletter, but it is worth mentioning here that Warlock's homage to Gesualdo, *The full heart*, was the final work of the final concert of the weekend. Considering how much beautiful music had been performed over those two days, the privileged placing of this work was a clear acknowledgement of both the significance and the beauty of the piece.

Warlock, the man and his music, is still the subject of talks, lectures and writings. On 9 November last Roderick Swanston delivered a lecture entitled *Warlock, Moeran and their Circle* at Benslow Music in Hitchin. Dr Brian Collins recently delivered a lecture *Y cyswllt Cymreig – The Welsh Connection*, at Hillfield Church, Wimbledon on 5 April.

Reviews

The Annual General Meeting 2014 (Continued)

The Chairman's Report 2013/14 (continued)

A new book, *Constant Lambert: Beyond the Rio Grande*, by Stephen Lloyd, has just been published by Boydell & Brewer, which inevitably contains references to Warlock. This book will be reviewed in a future Newsletter.

Even though Warlock has been dead for over 80 years, amazingly new material continues to emerge and come to the notice of the Society. In the last year, three hitherto unknown letters of Warlock's have been discovered. One is from Warlock to Arnold Bax and John Mitchell's thorough analysis of the letter's contents was published in PWS Newsletter 93. In the last few days we have heard that two more of Warlock's letters are to be found in the Fellowes Papers held in the Oriel College Archives, Oxford. One is to Fellowes and the other to the *Radio Times*. More information on these will be included in a future Newsletter.

An American journalist, Elizabeth Izant, has recently contacted the Society. She is seeking information about Warlock's funeral for a play she is writing about him. At this stage we are unsure about the specific nature of the play.

Mikhail Mishchenko, Ph. D., Assoc. Prof. St. Petersburg Conservatoire, has also contacted the Society recently with a view to seeking financial support for two recitals he will be giving in August, which include works by Warlock.

He plans to play two of the *Codpieces*, 'Basse-Danse' and 'Pavane' from *Capriol* and two pieces from *A Paean for Peter Warlock*. Mikhail is the regular organist of the Maltese Chapel of the Vorontsov Palace in St.Petersburg and the concerts will take place at St.Mary Lutheran Church, St Petersburg and the Lutheran Church, Terijoki, near St.Petersburg. I feel another PWS jaunt coming on!

The first 50 years of the Peter Warlock Society has seen the successful completion of much of its original remit, which was to promote performance of Warlock's music, to encourage the production of commercially available recordings, to research further into his music and life and, in due course, to publish all of Warlock's writings and music. It is important that we maintain this impressive achievement. Accordingly, the Peter Warlock Society continues to work steadily to promote Warlock, providing advice and/or financial support for performances of his work, for recording projects, and for any activity that will increase our knowledge and understanding of Warlock's life and work. It is also heartening to know that there is a significantly eccentric aspect to our Society, thoroughly in keeping with the extraordinary world of Warlock. Long may it continue.

Michael Graves, Chairman

The Treasurer's Report for 2013

Following the decrease in subscriptions for the year 2012, it is pleasing to record that for 2013 there was a slight increase (1.7%). Thanks largely to the *Hungarian Cultural Centre* there was a big increase in the volume of donations for last year (90%). The downward trend with royalties from *Music Sales* continues with a decrease of 7.4%. Interest on the deposit accounts remain nugatory.

The major item of expenditure in 2013 was the £1450 subvention given to the *Blossom Street* choral group to record Warlock's choral music, but despite this substantial outlay, the Society has ended up with a deficit of only £5. The only other subvention we made in 2013 was that given to support the concert celebrating the life of the late Ian Parrott, where we contributed £200. Other expense areas

have varied in their out turns: administrative costs have been well controlled again (down 3.6%), and we were very fortunate that the AGM day at *Cefn Bryntalch* in May 2013 only left us having to pay for the complimentary buffet (£68). In contrast, Newsletter expenditure was up by 30%, but we remain grateful to Music Sales who continue to print our Journal free of charge.

The Society is thus in reasonably fine financial shape, with a total fund of £14,260 at the start of 2014. Of that, the following amounts have been set aside for ongoing projects:

- a reissue of the *Merry-Go-Down* LP in CD format: £1000
- Orchestral Warlock with voices project: £3000
- Pictorial Biography project: £2776

John Mitchell, Hon. Treasurer

The Constitution: Two amendments were proposed and agreed at the meeting.

The complete Constitution appears below. The two amendments (within Sections 11 and 16) are set in bold.

CONSTITUTION OF THE PETER WARLOCK SOCIETY as amended on 17th May 2014

1. Name: Peter Warlock Society.
 2. The Peter Warlock Society is an unincorporated Society, registered with the Charity Commissioners. Registration Number 257041.
 3. The object of the Society is to spread knowledge and appreciation of the life and work of Peter Warlock among the public, and to encourage performance of his music.
 4. Membership is open to all who pay the annual subscription (see also 7.).
 5. The annual subscription will be reviewed periodically at an AGM (currently £17 in 2014). The financial year is from 1st January to 31st December, and the annual subscription of any member joining after the issue of the year's second Newsletter will be carried over to include the following year. Life membership is also obtainable on payment of the equivalent of twelve years' subscription (£204 in 2014). All renewal subscriptions for paying members are therefore due on the 1st January.
 6. A member whose subscription for that year has not been received by 30th June shall automatically be deemed a lapsed member. A lapsed member may re-join the Society on payment of the relevant sum(s).
 7. Honorary membership of The Peter Warlock Society is granted by a quorum of the Committee, and does not presuppose payment of an annual subscription.
 8. (a) The Society's affairs shall be decided and implemented by a Committee of four executive officers (Chairman, Vice Chairman, Secretary and Treasurer) and six ordinary committee members. All of these ten individuals shall be elected at an AGM, and whilst in office will constitute the current trustees of the Society. In the event of a casual vacancy on the Committee, this may be filled at the instigation of the Committee. Any Committee member (including executive officers) may retire or resign only by providing at least a month's prior notice in writing to the Hon. Secretary.
(b) The Committee may co-opt additional Committee members and invite advisers for special purposes. They need not be Society members, but if not, will have no voting rights.
(c) The Treasurer shall present audited accounts at each AGM.
(d) The quorum for a Committee meeting is dependent on the number of Committee positions filled at the time in question. The quorum will be that figure which is immediately in excess of 50% of the actual Committee size.
(e) The other officers of the Society shall be:
 - i. Newsletter Editor
 - ii. Hire Librarian
 - iii. American Representative
 - iv. Webmaster
 - v. Such other persons the Committee deems necessaryThese other officers, being non-executive, will be appointed by the Committee, and may either be existing Committee members, or members not on the Committee. If from outside of the Committee, such officers do not have the automatic right to attend committee meetings. They may be invited to do so by the Committee, or they may themselves request attendance when relevant (but would have no voting rights). The Committee will review all appointments annually, and terminate any such if it believes the circumstances justify such action.
9. The Committee shall have the discretion to appoint honorary officers for life; these include President, Vice Presidents and any other Emeritus positions. Vice Presidents are appointed on the basis of either (a) status, e.g., a well known name that might add prestige and lustre to the Society, or (b) by way of recognition, conferred on those who have made an outstanding contribution to the Society's affairs sustained over a long period. The President and Vice Presidents have a right to attend Committee meetings in an advisory capacity, but without voting rights. Any such appointments made by the Committee would be subject to ratification at the next AGM.
10. From the year 2006, the AGM will normally be held in the month of May, but may not be held later than 30th June. Notification of the AGM will be sent out no less than four weeks before the date of the meeting, along with the previous AGM's minutes, an agenda for the forthcoming meeting, and a list of individuals nominated for the Election of Executive Officers and ordinary committee members. Nominations (proposed and seconded) for executive officers and committee members are required to be sent to the Hon. Secretary to arrive no later than 1st March in the appropriate year.
11. Election of Officers and Ordinary Committee Members.
At the AGM all serving executive officers (apart from those elected for life) and committee members shall stand down. Such officers shall have the right to be re-elected either to the post they have held, or to another post. Should an officer not be reelected to a previous post, he/she has the right to stand for election to any remaining posts. The outgoing Chairman shall chair the initial part of the election, i.e., that of Chairman. Should he/she be re-elected, he/she will continue to chair the remainder of the meeting. Should a new Chairman be elected, that new Chairman shall take the chair for the rest of the elections and the meeting. Then shall be elected in the following order:
Vice Chairman
Secretary
Treasurer
Six ordinary committee members
Ratification of any honorary officers appointed by the Committee (as in 9. above).
For an election to be valid all posts shall require a proposer and seconder and for the proposal to be carried by a majority at an AGM. Should two or more members be proposed for any one post, then an election is required by secret ballot. The successful candidate shall be the one who receives most votes. The Chairman may not take part in the ballot, but shall have a casting vote in the event of a tie.
The quorum for an AGM is 12.
The Committee should specify the duties of all officers to avoid confusion of responsibilities, and a job description should be drawn up for each officer post.
12. (a) An Extraordinary General Meeting may be convened at any time on a requisition signed by at least 15 members and delivered to the Secretary, following which the Secretary shall give notice of the meeting to all members of the Society. The meeting must be held not more than 42 days, or less than 21 days after delivery of the requisition. The requisition for the meeting must set out the resolution, or resolutions, to be proposed at it, and the notice of the meeting to all members (as above) must contain details of such resolution or resolutions.
(b) Resolutions at an Extraordinary General Meeting shall be passed by a majority of at least three quarters of the votes entitled to be cast by the members present at any such meeting. The Chairman shall not have a second or casting vote, but shall be entitled to vote.
13. The Society welcomes donations, grants in aid, or financial guarantees.
14. The income and property of the Society, whencesoever derived, shall be applied solely towards the promotion of the object of the Society as stated in 3. above. In no case will a member receive financial benefit from the activities of the Society. Trustees of the Society will not receive any payment for activities directly related to their trusteeship. However, trustees may be paid for supplying goods or services where such activities are clearly outside the trusteeship, and provided the payment is in line with current guidance from the Charity Commission.
15. In the event of the winding up of the Society, any remaining assets shall be handed over to a charitable society or association having similar aims and objectives. This to be decided by the Committee.
16. Any proposal to amend this Constitution shall be circulated to members with the notification of the Annual General Meeting or Extraordinary General Meeting, and shall be voted upon at that meeting in accordance with provisions of 12.(b).
Members who are unable to attend an AGM or EGM at which an amendment to the constitution is to be proposed and voted upon, may request to vote by Proxy. In the case of an AGM or EGM a formal request to vote by Proxy must be sent to the Hon. Secretary to arrive no later than 10 days prior to the date of the meeting.

Reviews

The Annual General Meeting 2014 (Continued)

The Post AGM concert at the *Royal Albion Hotel*



Upper left: John Mitchell addresses the audience. Upper right and above: John with soprano Laura Hobbs. Lower left: Our Founder, Patrick Mills, looks pleased following the surprise performance of his song Roadways. (Photos: Michael Graves)

The post-AGM recital was given by John Mitchell (piano) and Laura Hobbs (soprano), with Victor Taylor (piano) joining John for a piano duet. Laura Hobbs is currently in her third year studying music at Christ Church Canterbury. John coached Laura over several months to prepare a number of songs for the AGM recital.

The Warlock songs in the concert were *Rest Sweet Nymphs*, *Sleep*, *The Birds*, *Pretty Ring Time*, *My Own Country*, *Cradle Song* and *Peter Warlock's Fancy*. The concert also included some Warlock related works and of particular note was a song by our Founder, Patrick Mills: *Roadways* (to words by John Masefield), which absolutely delighted

the audience. Patrick was unaware that the song was to be part of the concert and he was visibly moved following its performance. The song has recently been published by Modus Music [see p.46].

Some years ago, John Mitchell arranged for piano duet *The Corswold Hill Tune* by one of Warlock's friends, C.W. Orr. This arrangement, endorsed by CW, was here played by John and Victor Taylor. The other Warlock related works were two Moeran pieces, *Irish Love Song* and *The White Mountain*. Both were composed by Moeran at Eynsford when he lived there with Warlock, who is the dedicatee of *The Irish Love Song*.



Lee Ault, the Curator of the Dickens House Museum (*Photo: Michael Graves*)
The Dickens House Museum (*Photo: Donald Bunce*)

The Dickens House Museum

After the buffet lunch at the *Royal Albion Hotel* we made our way to the *Dickens House Museum*, which was just round the corner. The Curator, Lee Ault, had kindly offered to give us a special tour of the Museum and he explained the various connections Dickens had with Broadstairs. It may have been his enthusiasm, but there was a distinct and curiously Dickensian element about him and his passion for all things Dickens. He welcomed questions, but was unprepared for a query from one of our members regarding Dickens'

attitude to women. The response, to the effect that Dickens was behaving as per the norms of the era within which he lived, was not accepted by the lady in question. Shall we say, a 'spirited' discussion followed? Others joined the skirmish. Later (after the paramedics had left) we made our way along the coast to the cliff steps (the inspiration for Buchan's *The 39 Steps*) that lead up to *Stone House*. There we entered the grounds through a partially hidden gate. Silvester Mazzarella then gave a talk on Warlock and *Stone House*.

Warlock and Stone House

Silvester Mazzarella

Our visit to the Dickens Museum ended with what diplomats call a frank exchange of views, between the official guide on one side and several female members of our party on the other, on the subject of Dickens' attitude to women. After this we were led by our local guide Sandra Cochrane (not present in the Museum) northwards along the beach path to the rather more numerous modern equivalent of John Buchan's *Thirty-Nine Steps*, which leads straight to the grounds of *Stone House*, the 'Prep' school attended by Philip Heseltine (not yet Peter Warlock) from 1904 to 1908, when he was between 9 and 13 years old. The building was converted into flats after the school closed in 1969.

Here, in glorious sunshine and surrounded by high trees, and joined by a few local residents, we settled on the lawn for a brief introduction to the story of the building and Philip's time there. [Ed. Silvester Mazzarella delivered the 'brief introduction' referred to here. It was a very interesting and engaging address, and was much appreciated by those present.] A locally-printed history of the school exists in the form of an illustrated pamphlet, written long after Philip's death and not mentioning him, though our President and Warlock's biographer Barry Smith (sadly unable to be with us on the present occasion), quoted extensively from the reminiscences of some of Philip's near contemporaries

Reviews

The Annual General Meeting 2014 (Continued)

Stone House (continued)



Silvester Mazzarella in the grounds of *Stone House* giving a talk on Warlock's time at the former school in Broadstairs.

(Photo: Michael Graves)

recorded in this pamphlet in his article *Warlock at Stone House School* in *PWS Newsletter 82* (Spring 2008), pp 1-3. The imposing house, later extended during its time as a school, was built in the 18th century, when it was already known as *Stone House* being the main feature at that time of the 'hamlet of Stone'. Its last owner before it became a school was an Archbishop of Canterbury, Archibald Campbell Tate. It was then bought in 1883, appropriately by a Mr Stone, who converted it into a private school for privileged boys hoping to get into Eton – or possibly even Harrow or Winchester. By the time Philip Heseltine reached the school in 1904 it was under its second owner-headmaster, the Rev William Henry Churchill, who had taken over in 1895. An anonymous quotation from the history of the school may give some idea of the world Philip found there:

Regarded as a Headmaster Uncle Harry (Mr Churchill) was a satisfyingly great man. We were very much afraid of him, not with a craven terror but with that wholesome fear which the psalmist declares to be the beginning of wisdom. This was the foundation of his success with us, and I think it was all to the good . . . What did we learn from him? First and foremost

behaviour, something embracing a large part of good discipline and good manners. We learnt, for example, to sit absolutely still, both in class and in Chapel. No fidgeting or superfluous movements were tolerated. During the sermon we had to fix our eyes steadily on the preacher. As I sat in the choir right under the preacher and at right angles to him, I had to assume an extremely difficult pose, and generally came away with a stiff neck for the next few hours . . .

Barry Smith has, of course, also edited Peter Warlock's letters in four volumes, and more than a hundred pages of the first volume are taken up with the long letters Philip wrote home, sometimes more than once a week, from *Stone House* to his powerful mother (then mostly in London; she didn't move to her husband's house *Cefn Bryntalch* in Wales until just before Philip left *Stone House*). In these early letters he usually addressed her (with small variations) as 'My Own Sweet Darling Wooley Sheepkin-Bligh', signing off 'I remain your VERY VERY Loving Wooley Wooley Lambkin'. The letters reveal homesickness and a certain amount of ill-health (he may have suffered from migraine), but much else besides. Railways and photography were early interests,



Stone House
(Photo: Donald Bunce)

though his failure to excel at cricket was accepted, even in his first term, with a certain resignation:

It is rather disheartening for me as ever since I have been here I have been out first ball or made a very small score of 1 run and 1 bye or something less than that perhaps.

In time music came to play an ever-larger part in his school life. The Music master, Mr W.E. Brockway, was also a composer (an anthem he wrote and dedicated to the headmaster, a setting of the words 'O Lord Our Governour' survives; it was performed in Philip's presence during his first term at school). Perhaps not surprisingly for the time, Brockway's musical tastes were largely Victorian, including Gilbert and Sullivan, but I think we should take with a pinch of salt the remark attributed to Philip very much later by his school contemporary Herbert Ward who wrote to John Bishop of the PWS as late as 1972 that Heseltine/Warlock believed that Brockway 'had probably destroyed more musical talent than any man in England'. That may have been his later opinion, but his letters from *Stone House* reveal that he and Brockway made music together, Philip playing for example either solo piano or in duet

arrangements of e.g. movements from Grieg's *Peer Gynt* suite, and, about to leave school in 1908, he told his mother:

I am going to try to collect some musical autographs for Mr Brockway's collection. I am going to ask Aunt Jessie [Heseltine] to write to Uncle Joe [Heseltine] for Fredrick Delius' autograph . . . and possibly from another source Richard Strauss, and more.

This must be his first known mention of his future hero, Delius. Earlier he had asked his mother to send him a copy of Sabine Baring-Gould's *Songs of the West* as edited by Cecil Sharp. At about the same time we have a mention of what may have been his own first attempt at song-writing – he was eleven at the time. The occasion was the opening in 1906 of the new London Tube line we now know as the *Bakerloo*, which linked Philip's old passion for railways with his new interest in music. He tells his mother:

I have composed a song (with music) about The Tube. Bond helped me with the words & I haven't written an accompaniment to the tune yet. Here is part of my song:- (words only)

1. Some talk of the District Railway
And some of the S.E. & E.

Reviews

The Annual General Meeting 2014 (Continued)

Stone House (continued)

And some of the Aldwych tramway
But the tubes are the railways for me

2. As a business man in the city
When you live down Hammersmith way
And you've got to be up in the office
At a quarter to nine every day.

Refrain:-

Why man you should go
To the tube down below
And just take a twopenny train
For the travelling's nice
At the small modest price
That is charged on the tuppenny train

Two more verses follow about doctors & messenger boys with practically the same refrain. Then comes a verse or rather two verses without a refrain about the tube itself. I will finish this in a letter if I have time, there are 4 more verses.

He never did send his mother any more. By the age of 13, in his last term at *Stone House*, Philip was beginning to collect records and take an interest in opera. He told his mother:

I am going in for opera records more . . . the real value of a gramophone lies, I think, in preserving the voices of singers and so I am going to try to get a collection of records of famous singers which means of course at the same time grand opera pieces.

At around the same time he sang the praises of, among others, the soprano Luisa Tetrazzini, then starring at Covent Garden, and asked his mother to send on to him a score of Puccini's *La Boheme*.

We next adjourned to the back of the house to sing together half-a-dozen of Warlock's convivial songs, accompanied by Malcolm Rudland on John Mitchell's keyboard, which its tireless owner had rapidly transported to *Stone House* from the *Royal Albion Hotel* after accompanying Laura Hobbs's recital earlier in the day. At this point tea and cakes appeared in the garden, provided by the invaluable Sandra Cochrane, who lives in a mews house on the estate just behind the main building. This rounded off perfectly a day made possible, among much else, by the perfect weather.

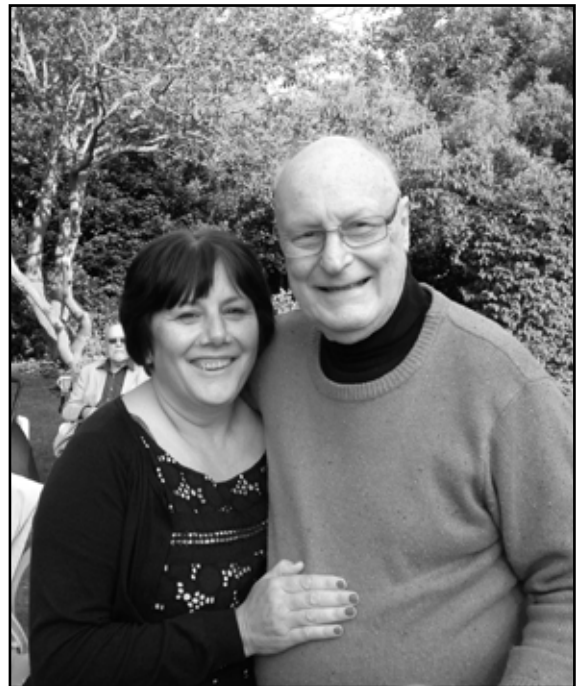
A completely unexpected treat for Malcolm Rudland and myself when at the back of the house a little earlier, had been a chance to meet and talk to the present occupants of the former school chapel, long since converted into a

home after its Burne-Jones stained glass windows had been sold to a museum in Germany [see photo below]. This was the result of a chance encounter with the chapel's present owners, who had also been enjoying the fine weather at the back of their home. The relatively small chapel added next to the school by Mr Churchill (in Philip Heseltine's time there were probably about 60 boys at *Stone House*) has now become a delightfully eccentric home conversion with a variety of different levels and extensions, the big east end window still clearly visible inside the chapel though sadly now with plain glass. The original stained-glass designed by Burne-Jones can now be seen in Germany in the *Badisches Landesmuseum Karlsruhe*, classified under 'glasmalerie der gute hirte 71/98'. ■



A vote of thanks from the Chairman

The AGM at Broadstairs was a great success and we owe our thanks for that to John Mitchell, who not only organised the day's programme, but also coached Laura Hobbs in order to entertain us. Thanks go to Silvester Mazzarella, who assisted with the organisation of the day, and who also presented a talk on *Stone House*. We must thank Sandra Cochrane particularly and the residents of *Stone House* for welcoming us so warmly to their home. Thanks to Laura Hobbs for spending so much time preparing for the concert and also to Victor Taylor for his contribution. Finally, thanks to all those Warlockians and friends who helped to make the day (and in some cases, weekend) so special. ■



Top left: Malcolm Rudland accompanies the *Sing-along-a-Warlock*,
Top right: – Are you ready? From left to right, Wendy Walshe, Michael Graves, Claire Beach, David and Sara Lane, Bryn Philpott, Laura Hobbs, Michael Walshe, Kathleen Bentley, Joyce Meade, Victor Taylor, Mary Swan, Donald Bunce and Brian Collins.
Above: The *Sing-along-a-Warlock* at the rear of Stone House.
Right: Sandra Cochrane and Silvester Mazzarella.
Below left: Afternoon tea on the lawn.
Below right: Laura Hobbs and Victor Taylor, ,



Reviews

Warlock in Chelsea – An illustrated lecture by Malcolm Rudland

Tuesday 27 May 2014, St Wilfrid's Convent, Tite Street, London.

Michael Graves



Malcolm Rudland received a request from St. Wilfrid's in Tite Street, Chelsea, to present a 'Warlock in Chelsea' lecture specially for the home's residents. They were all aware of the blue plaque opposite, where Warlock had been found dead due to gas poisoning in December 1930, but knew nothing of the man. Together with Danny Gillingwater, who sang the songs used as illustrations, Malcolm shaped his lecture

specifically to cater for this audience. Despite having terminal difficulties with the data projector, which kept defaulting, for some reason, to a BT advert, Malcolm and Danny succeeded in presenting a comprehensive, highly informative and accessible address. The residents' and volunteers' appreciative applause demonstrated how delighted they had been with the afternoon's 'entertainment'. ■

A Short While for Dreaming – The Blossom Street Singers. A concert of choral music as part of the Voices of London Festival 2014.

Saturday 5 July, St James's Church, Sussex Gardens, Paddington, London.

Michael Graves

Earlier this year, the Blossom Street Singers recorded and released an all-Warlock CD of choral music [see the review on p.38]. This concert, although carrying the same title as the CD, *A Short While for Dreaming*, was not specifically intended as a CD launch. In fact, the programme of British choral music contained very little Warlock, just *My Own Country*, *The Spring of the Year*, *Han'nacker Mill*, *The Night* and *Yarmouth Fair*.

The concert began with *My Own Country*. The phrasing was particularly good, as was the general balance, although I thought the alto part was slightly heavy just at the end. Hilary Campbell, leader of Blossom Street, then introduced *Spring of the Year* as being one of Warlock's works that is rarely performed, declaring that she was committed to giving such works an airing. This is good and the performance was excellent. *Han'nacker Mill* and *The Night*

were also impressive, but again, I thought there was a little too much alto at the end of *The Night*. The choir coped well with the acoustic in the church, but disappointingly this all fell apart with the final work of the concert, *Yarmouth Fair*. It was difficult to hear the words and the harmonies drowned the melodies out. This is as much due to Armstrong Gibbs' arrangement as to the choir. However, it was a shame that this otherwise excellent concert ended in this way.

Blossom Street is passionate about performing British music, both by established and emerging composers. In addition to issuing CDs of British music, the choir are engaged in a composition project with the RAM. Two works from this project were included in the programme, *Micromegas* (Liam Mattison) and *Into your hands* (Jonathan Woolgar). On the strength of these two works we can certainly be reassured about the future of choral composition in Britain. ■

***Art Song: Beyond the Drawing Room – A Pre-concert talk by Ian Venables
Celebrating English Song – A song recital with soprano, clarinet and piano.***

Sunday 20 July, Community Hall and St Bartholomew's Church, Tardebigge, Worcestershire.

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

Michael Graves reviews the talk and concert, which included Warlock's, *Sleep*, *Pretty Ring Time* and *Cradle Song*.



From left to right: Michael Pollock, Elizabeth Atherton, Robert Plane and Ian Venables. Above right: Tardebigge Church.
(Photos: Michael Graves)

Although this concert was part of the *Celebrating English Song Festival*, Finzi's *Five Bagatelles* for clarinet and piano were included (I play Finzi's *Bagatelles* with a local clarinetist, but **not** the outer movements, it has to be said!). This, together with the inclusion of three Warlock songs, *Sleep*, *Pretty Ring Time* and *Cradle Song*, Ian Venables' song cycle *On the Wings of Love* and Venables' pre-concert talk *Art Song: Beyond the Drawing Room*, promised to provide a really 'good day out'.

Ian Venables pre-concert talk *Art Song: Beyond the Drawing Room* came with an introduction by Graham J Lloyd, which provided a succinct history of the British art song. When talking about song cycles, Lloyd credited Warlock's *The Curlew* as being one of the three great song cycles of the early 20th Century. The other two quoted were RVW's *On Wenlock Edge* (in three versions) and Gurney's *Far in a Western Brookland*. Significantly, it was pointed out, Warlock's *The Curlew* dispensed with the piano altogether. Ian Venables then gave his address, which described and explained the evolution of his song cycle *On the Wings of Love*.

The concert itself opened with Purcell's *The Blessed Virgin's Expostulation*. Elizabeth Atherton's responses to the changing moods of this rather operatic work were perfectly balanced and extremely moving.

The combination of the three Warlock songs, *Sleep*, *Pretty Ring Time* and *Cradle Song*, worked extremely well and, again, Atherton's phrasing within the songs was absolutely superb. For my ear the vibrato she applied to the songs, particularly *Sleep* and *Cradle Song*, was excessive. However, the performances were otherwise excellent with remarkably sympathetic piano accompaniments from Michael Pollock. The *Birmingham Post* review of the concert declared that '...the skill with which pianist Michael Pollock weighted and matched Warlock's pungent and sometimes quirky accompaniments with Atherton's elegantly shaped phrases was a constant delight.' Absolutely.

It was also very pleasing to hear Michael Pollock's introduction to the Warlock songs. He had been responsible for training the students at the Royal Welsh College of Music and Drama in Cardiff for the *Peter Warlock 119th Birthday Concert* last November (see review in Newsletter 93 p.31). Michael is clearly very enthusiastic about Warlock's music and he delighted in describing how the Cardiff Birthday Concert's student performers had responded so positively and enthusiastically to Warlock's music and to his 'world'. Well done, Michael, and thank you.

The Finzi *Five Bagatelles* were a delight. Robert Plane's rich and sumptuously toned clarinet was again expertly accompanied by Pollock. Both musicians effortlessly navigated through this exotically beautiful, mischievous and occasionally fiery and tortuous set of pieces.

The concert concluded with Venables' song cycle *On the Wings of Love*, which was originally written for tenor, clarinet and piano, and here premiered with soprano voice. However, although it is a fine work it is beyond the scope of this review.

Given all the above and also the glorious weather we had been blessed with, yes – it had been a really good day out! ■

Reviews

Organ Recital – Malcolm Rudland. Saturday 23 August, St John the Baptist Church, Frenchay, Bristol.

Michael Graves

This organ recital was fund-raiser to help with outstanding costs following the recent refurbishment of the church organ. The pipe organ had been rebuilt, but also augmented with a number of electronically synthesised voices. Malcolm Rudland, Hon. Secretary of the PWS, had been invited to give this recital as a way of showcasing the new ‘combined’ organ – often mistakenly referred to as a ‘hybrid’ organ.

The varied programme included works by J S Bach, Vierne, Delius, Quilter, Grainger, RVW, Walton and, of course, Warlock. In addition, Malcolm played Dr. Brian Collins’ *Toccata on Peter Warlock’s ‘Jillian of Berry’* and Eric Wetherell’s *Fugue on Peter Warlock’s ‘Fair and True’*. Eric Wetherell attended the concert, as did PWS member

and biographer of Quilter, Dr. Valerie Langfield. Indeed, there were a good number of attendees who had travelled a distance to support the event in addition to a full church of local parishioners.

It was impossible to tell which organ sounds were genuinely pipe voices and which were synthesised. But there was one notable exception – a very ‘breathy’ voice that supposedly imitates a choir. Malcolm and his playing were flamboyant as might be expected and his programme was well chosen in that it successfully showcased the power and versatility of the organ. I understand also that a considerable amount was raised to help with the costs of the organ’s restoration. ■

CD launch and concert *When Autumn Falls* – The Carice Singers, Dir. George Parris

Saturday 13 September, Holy Trinity Church, Sloane Square, London.

Michael Graves was there for both events. (All photos: Michael Graves)



The Carice Singers at *Holy Trinity Church*, Sloane Square with Director George Parris (arm outstretched) at the close of their concert.

The Carice Singers are a young choir led by George Parris. Considering the average age of the choir, their achievements over the last two years has been extraordinary. Their performances and recordings of Warlock’s choral works all possess maturity and complete authority.

This evening was divided into two parts. First, at 6pm, was the launch of Carice’s recently released Naxos CD *Warlock: Choral Works*, [see review p.38-40]. Secondly, there was a concert of mixed composer’s works, entitled *When Autumn Falls*, at 7.30pm. The launch came with wine and

nibbles, which allowed us to meet and chat with members of the choir. Around 6.30pm, Dr. Brian Collins, who had written the liner notes for the CD’s booklet, gave a brief address by way of an introduction to three of Warlock’s choral works, which were performed by the Carice – *As dew in Aprylle*, *A Cornish Christmas Carol* and *The spring of the year*.

The concert itself included works by Elgar, and Delius (appropriately *On Craig Ddu*), Brahms, Debussy, Déodat de Séverae, Bax, Howells and, of course, Warlock. The Warlock works were: *Three Belloc Songs*, *The full heart*, and *All the flowers of the spring*. The entire concert was of an unbelievably high standard. The

voices blended perfectly. The tempi were absolutely spot on. The voices on solo lines were balanced, distinct, but from within the choir, not ‘outside’ it. There was mercifully very little vibrato, which suited the material, particularly in *The full heart*. Indeed, this masterly choral work, the final work of the first half, was performed so stunningly well, that it touched some very deep recesses within me. I had to leave the church temporarily to get some fresh air. Equally stunning in the second half, the penultimate work, was *All the flowers of the spring*. I was similarly affected by

CD launch and concert of choral works – The Carice Singers (continued)



Some of the Carice relax at *The Antelope*

Above: from left to right: Toby Ward (tenor), Ollie Clarke (tenor), Rosie Parker (alto), Will Searle (tenor) and Mary Fraser (alto).

that performance and I can honestly say that I find it hard to imagine *The full heart* and *All the flowers of the spring* being better performed.

After the concert I had some time to wait before my train back to the West Country, so I joined a small group of Warlockians at *The Antelope*. After about ten minutes or so, half of the Carice Singers entered the pub for a well earned libation. I suspected that they had chosen *The Antelope* simply because it was the closest hostelry to *Holy Trinity* round the corner. This proved to be the case, because when I informed them that *The Antelope* used to be Warlock's local, they exploded with delight. It really did round off (ouch!) a perfect evening for them and, seeing their delight, for us also. ■



Above from left to right: Lucy Curzon (alto) and friend.

Below from left to right: Lottie Bowden (soprano), Ellie Carnegie-Brown (soprano), Martha Eddy (soprano) and Thomas Drew (tenor).



Reviews

Two new 'all-Warlock' choral CDs

A Short While for Dreaming – The Blossom Street Singers, director Hilary Campbell. Resonus RES10129

Warlock Choral Music – The Carice Singers, director George Parris. Naxos 8.573227

Both these 'all-Warlock' choral CDs were issued earlier this year. They are not identical, but as several works are inevitably included on both CDs, it is useful to review them side by side.

Michael Graves

The Blossom Street's *A short while for dreaming* is available primarily as a download from the internet. It is, however, available as a CD from the Peter Warlock Society at a special price for members. [See end of the review for details.] The Carice Singers CD, *Warlock: Choral Music*, is widely available as a CD from record shops and from Amazon.

The Blossom Street offering consists of 20 tracks and runs for 57 minutes. The Carice CD contains 25 tracks and runs for 72 minutes. Common to both are: *As dew in Aprylle*, *Benedicamus Domino*, *Bethlehem Down*, *Call for the robin redbreast and the wren*, *Kanow Kernow I & II* (A Cornish Carol and Cornish Christmas Carol), *Corpus Christi*, *The full heart*, *Ha'naker Mill**, *I saw a fair maiden*, *My Own Country**, *The Night**, *The Rich Cavalcade*, *The Shrouding of the Duchess of Malfi* and *The Spring of the year*.

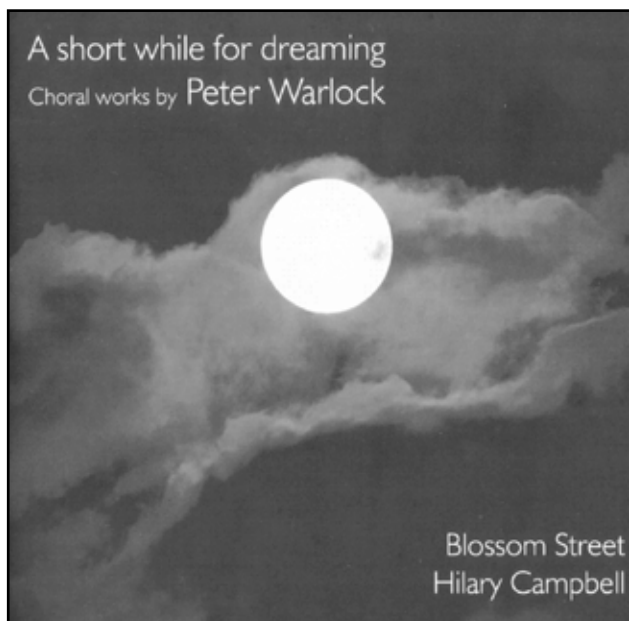
Exclusive to the Blossom Street offering are: *The Bayley Berith the Bell Away*, *The Lady's Birthday*, *Lullaby*, *One more river*, and *Yarmouth Fair***.

The Carice exclusives are: *Adam lay ybounden*, *All the flowers of the spring*, *Balulalow*, *The Birds**, *Carillon carilla*, *The Five lesser joys of Mary*, *The sycamore Tree*, *Tyrley tyrlow*, *What cheer? Good cheer!* and *Where riches is everlastingly*. The Carice Singers' *Kanow Kernow I* is sung in Cornish.

*Arr. Fred Tomlinson, **Arr. Armstrong Gibbs.

It is noted that *All the flowers of the spring*, one of Warlock's finest choral works, is, sadly, absent from the Blossom Street collection. The Blossom Street booklet includes texts for fourteen of the works. Copyright protection prevents the printing of six. The Carice booklet does not contain any texts.

A Short While for Dreaming: The Blossom Street Singers [Resonus RES10129]



There is much to commend on this CD, but it does have significant shortcomings. On the positive side, the performances are quite good, but with exceptions. The sound quality is generally satisfactory, if somewhat harsh. The main problem is with the acoustic, which throughout is far too 'wet'. I went to the Blossom Street concert in St James's, where the CD was recorded, on 5 July 2014 [see

review p.34]. The choir handled the acoustic perfectly. The excess reverberation on the CD is most probably due to the recording engineer.

The tracks fall into two distinct groups – purely choral tracks and tracks with piano accompaniment. The choral tracks mainly suffer from that lively reverberation, but the tracks with piano sound distant, as if the microphones had been placed too far away from the performers. The harsh and rather tinny 'down the end of a tunnel' effect is unpleasant. The sound decay from the piano stab at the end of *One more river* is over four seconds. There are, however, several tracks that, by their nature, work better than others in this acoustic, notably *Bethlehem Down*, *I saw a fair maiden*, the two *Cornish Carols* and the three Belloc arrangements. These are competently performed having a reasonably good balance of voices and are taken at an appropriate pace.

Other tracks didn't fare so well for a number of reasons. Several are taken at the wrong pace. *As dew in Aprylle* feels rushed, as does *One more river*. The piano is also too prominent in *One more river* and that, together with the overly loud choral accompaniment, frequently drowns the solo voice. *The lady's birthday* suffers a similar fate, but this time, the pace is slow. It is a tortuous piece for the soloist due to the number of words that need to be articulated

Two new 'all-Warlock' choral CDs (continued)

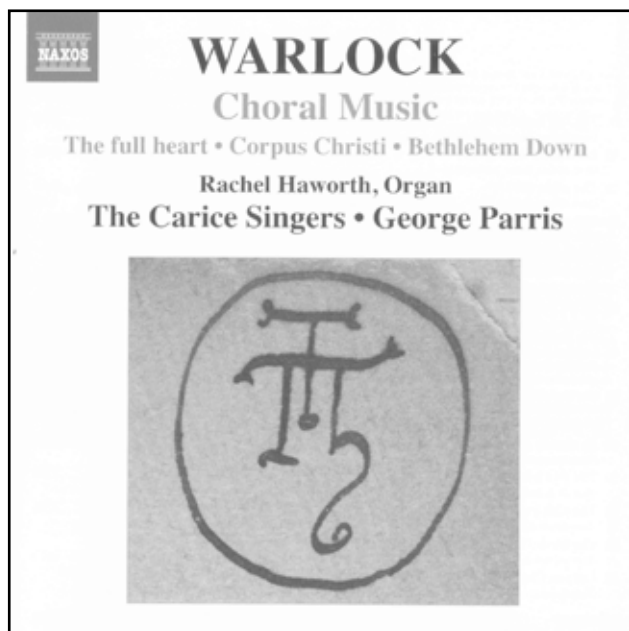
in quick succession. In the penultimate verse – ‘four and twenty landlords all in a row’ – the unfortunate soloist succumbs to the tongue twister by singing ‘long time past’ instead of ‘long past time’. One could forgive this in a live environment, but not on a recording. *Yarmouth Fair* is slow. It should be two-in-a-bar, but feels more like four-in-a-bar. The more serious and dark *The Shrouding of the Duchess of Malfi* is ponderous, the words are lost in the acoustic and it lacks a sense of the macabre.

There is a tendency on some tracks for the choristers to apply vibrato when it is not wholly appropriate. *Ha'nacker Mill* quivers like a jelly. Disappointingly, *Corpus Christi* employs two solo voices that are just not right. They have very pronounced vibrato, quite unsuitable for this work and they are also just too distinct and prominent, almost treating the piece like an operatic aria. However, the following track, *A Cornish Christmas Carol* is significantly better. The choir is more cohesive and the soprano voice, clear and bright,

rises like a silver thread from within the choir.

It is good to see in this collection several choral arrangements of Warlock's music recorded here for the first time. However, two billed as such have appeared before. *One more river* was released on the LP *A Peter Warlock Merry-Go-Down in 1971* (UNS 249) and *Lullaby* on the 1972 *Warlock: Choral music and songs* (SHE 504).

Warlock is fiendishly difficult to perform. So much depends on minute and subtle melodic variations, harmonic progressions and the attendant need for a fine balance and blend of voices. Ironically the Blossom Street Singers CAN do it. We have heard them sing frighteningly well in live performance, so this CD is a slight disappointment. Whilst much of the CD is of good quality, it is, sadly, only on the final track, *Bethlehem Down*, that the choir are, at last, clearly and comfortably in control of this incredibly demanding music. I would, however, recommend this CD as a valuable addition to any collection of Warlock's music.

Warlock: Choral Music: The Carice Singers [Naxos 8.573227]

The CD opens with *The full heart*. What a dramatic and courageous way to start! We are instantly drawn into the mysterious world of Warlock's finest choral music! The recording quality is excellent, the blend of voices perfect, the solo lines soar effortlessly above the choir. Intonation, phrasing and dynamics are balanced and precise. An excellent start, indeed, but can the magic last for the whole 72 minutes of running time? Well, yes, it can – and it does.

The three Belloc songs, *Ha'nacker Mill*, *The night* and *My Own Country* (arranged for choir by Fred Tomlinson), follow *The full heart* and are equally impressive. Of particular note is the fine phrasing and poised chord on 'new' within 'all the woods are new' in *My Own Country*.

A suitable sense of mystery emerges from *The spring of the year*, which is followed by *All the flowers of the spring*. Here the performance is utterly spellbinding. The passage containing the phrase 'To catch the wind' elicits suitably subdued wind-like moaning from the choir and the suspense is almost too much to bear. The short hairs on the back of my neck stand on end until the final solo line draws the piece to a close. *The shrouding of the Duchess of Malfi* is yet another perfectly balanced performance, possessing real menace and a powerful sense of the macabre. It then comes as something of a relief to be propelled into *As Dew in Aprylle*, when we can take a welcome breath of fresh air! Even more comforting is *The Five lesser joys of Mary*, where we hear for the first time on the CD the warmth of Hampton Lucy's church organ played by Rachel Haworth.

Clearly defined and perfectly controlled harmonic shifts are evident in *The rich cavalcade* and *I saw a fair maiden*. The clean and pure solo voices in *Corpus Christi* organically interact with the choral harmonies.

Kanow, Kernow I; Benneth Nadelik ha'n Bledhan Nowedh (*A blessing for Christmas and the New Year*), originally a

Reviews

Two new 'all-Warlock' choral CDs (continued) and *The Curlew* in Cape Town

Cornish text set to music, is recorded here for the first time in Cornish. The CD ends as interestingly as it begins with *Kanow Kernow II: Kan Nadelik (A Cornish Christmas Carol)*, which is not the rip-roaring work one might anticipate for a closing piece. It is possessed of suitable complexity without being overly serious or 'heavy' and it works very well as the final track.

There is no need for me to describe every track on this remarkable CD. There are only so many ways one can say 'stunning'. In conclusion, *Warlock: Choral Music* by the Carice Singers, is thoroughly recommended. This young choir, under the inspired direction of George Parris, is

Warlock, Cape Town and The Curlew

On Sunday, 16 March Barry Smith conducted a performance of *The Curlew* in the St Andrew's Concert Series as part of Barry's celebrations for his 75th birthday and of 50 years music-making in Cape Town.

There have only been two performances of this work in Cape Town both featured by Barry in music programmes organised by him over the years. On this occasion the tenor soloist, Nic de Jager, and several local players were joined by two visiting distinguished American players, Kevin Vigneau (cor anglais), who some years back had been principal oboe in the Cape Town Symphony Orchestra and his wife, Kimberly Fredenburgh, Professor of Viola at the University of New Mexico.

The city of Cape Town has the distinction of being mentioned several times in the Heseltine correspondence on account of the fact that he corresponded with Colin Taylor, his old friend and music teacher from the Eton days then on the staff of the South African College of Music. The main references appear in February 1922 when he wrote to Taylor in an attempt to try to find work for his friend and co-editor of early music, Philip Wilson.

Are there any prospects for a man like this in Cape Town? I am told on all sides that he is a splendid teacher - as indeed he must have been to have a position such as he had at the Sydney Conservatorium; and he has enthusiasm and a real musical faculty such as few singers in these days can boast of.

Soon after he received this letter Taylor must have suggested that Heseltine himself should apply for a post at the South African College of Music. On 15 February a surprised Heseltine replied:

I am immensely intrigued by your saying you nearly cabled for me two months ago - but don't quite understand what exactly you meant. I should hardly imagine that you would recommend me to the director of a Conservatorium

enthusiastic and extraordinarily accomplished. They look forward to making further recordings of the works of British composers, including John Ireland, EJ Moeran and Gustav Holst. If all goes well, one should appear in 2015. ■

[The Carice Singers' all-Warlock CD on Naxos is available from record shops and also through Amazon. The Blossom Street 'CD', A short while for dreaming, is available as a download on-line. It is also available as a CD from the Peter Warlock Society at the special price to PWS members of £7.50 (inc. UK P&P). Please contact John Mitchell whose contact details appear on the front cover of this Newsletter].

as a competent teacher or that, even on your own recommendation, the said director would engage anyone who has never taught anything in his life before; and of course you know I could not afford to take a trip to the Cape on the chance of picking up enough pupils to make a living when I got there. But if by some extraordinary chance it was a question of a definite job at a definite salary - which I can scarcely believe - I am sorry you didn't cable or at any rate write me details. I am always open to offers - which I never get! - and it would be very nice to join you in your work for a couple of years or so.

As regards the programmes you ask me for - I would very strongly recommend you to postpone your very excellent scheme if there is any possibility of an opening for Wilson at Cape Town. As I told you in my last letter he is very keen to go out there - or anywhere where there is money to be made and good work to be done; and he is the very man to do historical recitals of English songs with you. . . . He is a real musician as well as a good singer, enthusiastic for all that is good, both old and new, reads marvellously and can (and will) learn anything, however difficult, in a very short time.

At the present moment he is staying here with me and is learning half a dozen new songs of mine which I have just finished. I couldn't want anyone better or keener to work with. If you can find an opening for him, I feel sure he would be a very valuable asset in the musical life of Cape Town.

On this occasion Barry conducted from the full score, which Heseltine gave to Constant Lambert and which contains Lambert's markings when he conducted the work at the Memorial Concert in the Wigmore Hall in January 1931. It has an inscription in ink on the top right hand corner of the cover: 'To Constant from BackanSide-go bare, July 1930.' ■

Warlock in Cornwall: A Society 'get together' with organ recital, coastal walk, lunch, second walk and a Cornish Cream Tea. All organised by Jonathan and Naomi Carne.

Friday and Saturday 8/9 August, Truro to St. Ives to Zennor to Tregrethan to Zennor to Bosigran.

Michael Graves went to Cornwall to join everybody for the 'get together'.

Lunchtime Organ Recital at Truro Cathedral by Georgina Sherriff – student member of the PWS

Georgina Sherriff graduated from the Royal College of Music with a First-class honours degree in July 2014 and received the highest mark in the keyboard department for her Final Recital, winning the Harrold Darke prize in the process. On Friday 8 August she gave a lunchtime organ recital on the mighty Father Willis Organ of Truro Cathedral. Her recital included works by Elgar, Brahms, JS Bach, Vidor and the 'Andante Tranquillo', from *Capriol* (an arrangement for organ of 'Pieds en l'air'). As well as playing everything with absolute precision and with perfect expression, Georgina introduced the Warlock with energetic and infectious enthusiasm.

Georgina is continuing her studies at the RCM for two years on the MMus course, studying organ in London with David Graham and in Paris with Sophie Veronique Cauchefer-Choplin. Georgina has held the organ scholarship at St Paul's Church, Knightsbridge, for the past two years and in December she was appointed as the peripatetic piano teacher at Parkgate House School in London. Along with her fellow RCM students, Georgina recently returned

from an organ tour to the Netherlands where they had master-classes on the world famous organs in Haarlem and Alkmaar. Future engagements include organ recitals at St Michael's Cornhill and St John's Smith Square.

As well as playing the organ, Georgina is a keen cyclist and she, along with her brother Martin, cycled 400 miles from Land's End to London in August this year to raise money for the Merryn Thomas Discretionary Trust and the Back-Up Trust.



Georgina Sherriff at the console of the Father Willis Organ in Truro Cathedral



Saturday's Jaunt to the Penwith Peninsula

The plan for the day was deceptively straightforward. Those of us who are outdoor types would meet outside the Tate Gallery in St Ives early in the day and walk the seven miles along the coast to Zennor. We would then meet up with those other Warlockians and chums, who preferred not to undertake the morning 'stroll', in the *Tinner's Arms* at 1pm for lunch. After lunch, we planned to walk the 'Coffin Trail' to Higher Tregrethan where D.H. Lawrence had lived for a spell. We would then return to Zennor and drive to Bosigran, where Gray had lived for a while, to partake of a Cornish afternoon tea at a suitably genteel emporium.

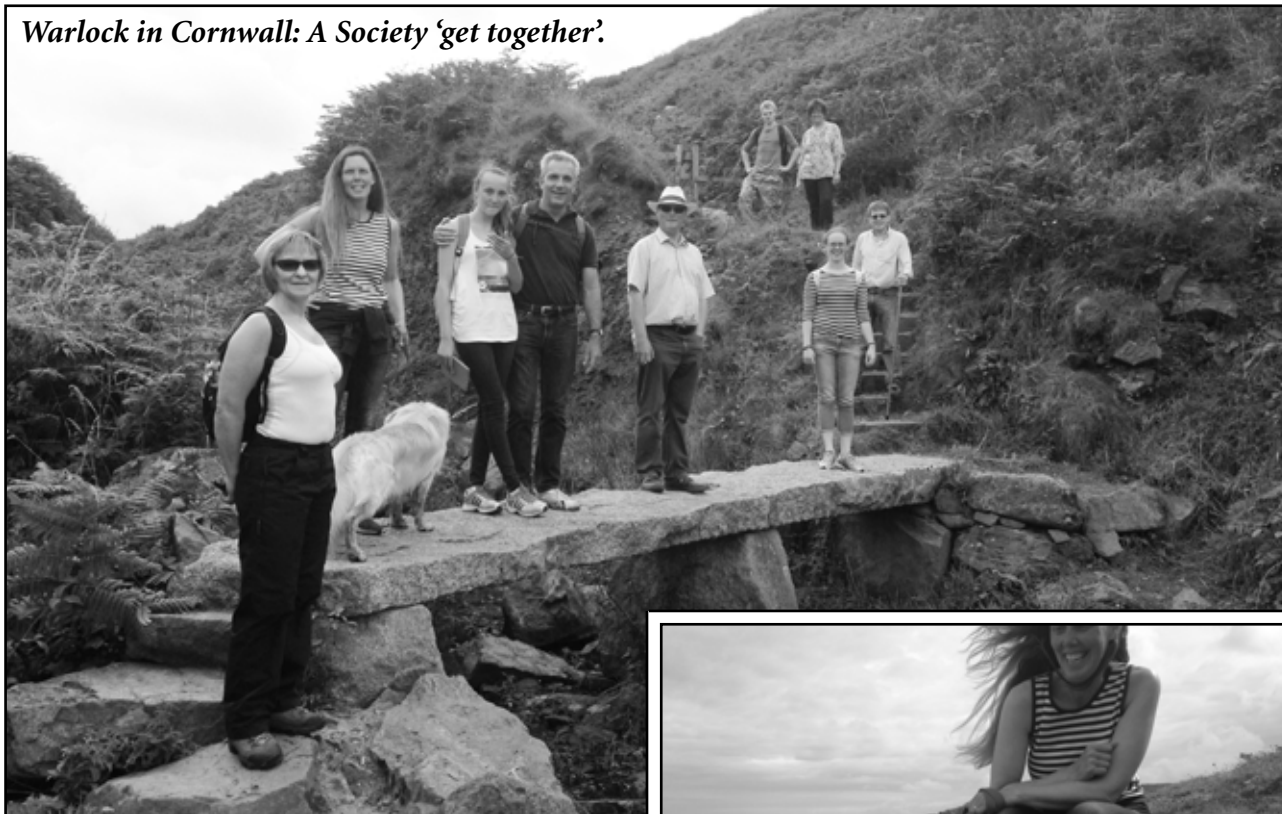
One little tale must be told. The coastal path rises and descends frequently as it weaves around the inlets and promontories. It can become quite rocky at times and a clearly defined route difficult to determine. At one point

we had descended progressively along a very rocky section, where the rocks became bigger and bigger and any sense of a pathway was completely lost. Practically at sea level it looked like we might have missed the main path and instead taken a track leading to the small bay lying ahead of us. Thinking that we might need to retrace our steps, I volunteered to go on a little further to see if I could find a path forward. At that moment the plaintive cry of a curlew split the air. I took a few steps forward past a large boulder and a clearly defined path revealed itself, snaking upwards to the next headland. Jonathan said that, whilst he had heard curlews in the estuaries many times, it was the first time he had ever heard one on this part of the coast. Was it Philip Heseltine guiding us? ■

See pages 42 & 43 for a few snaps of the day's activities.

Reviews

Warlock in Cornwall: A Society 'get together'.



Opposite page

Top: From St Ives to Zennor, *left to right*, Naomi Carne, Geraldine, Olivia and Paul Martyn-West with Sammy the dog, John and Georgina Sherriff, Jonathan Carne, Amber Sherriff and John William Carne.

Middle photo: Sammy enjoying the sea air.

Bottom left: Jonathan pretends to be dead on the Coffin Trail.

Bottom right: The Coffin Trail, which pre-dates Christianity, looking towards Tregarthen across one of the massive granite ‘cattle grids’.



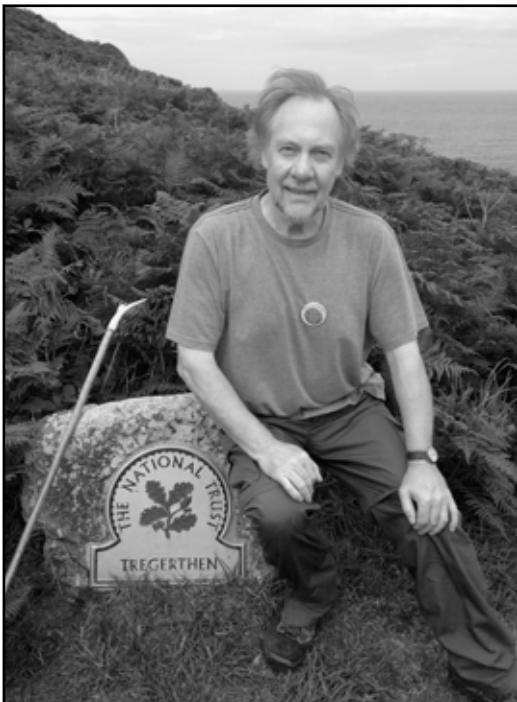
Above: Lunch at the *Tinner’s Arms*

Above right: Geraldine Martyn-West and Sammy on the Coffin Trail going to Tregarthen

Right: The house at Upper Tregarthen where Mansfield and Murray stayed.

Below right: the present occupant (left) pointing to the building where the Lawrences lived

Below: A windswept Michael Graves at Tregarthen.



Letters

The Curlew

I was very interested in Newsletter 94 and, in particular, *The Curlew* article. Now I have reached the age of 75 there are a few things that I can add that might be of interest.

An interesting point covering Ian Partridge and myself is that we both had the same singing teacher at the RCM – Gordon Clinton. We also both had some private lessons with Alexander Young. We also were a product, as lay clerks, of Westminster Cathedral Choir. Ian, I am delighted to say, became a member of my ensemble Pro Cantione Antiqua and we have sung together in many concerts all over the world and I consider Ian as one of my special friends.

The Alexander Young Warlock LP disc was a treasure and I was very impressed by his performance of *The Curlew. Yarmouth Fair* was superb. I was already a lover of the songs of PW but that disc was the big convert.

The recording of *The Curlew* that I made in 1972 has an interesting history. Following a Purcell Room performance Fred Tomlinson and the PWS encouraged me to record it with the Haffner String Quartet along with some songs that were arranged for voice and SQ. It was, very much, a budget recording but was accepted by Pearl to bring it out on LP and, later, on CD. The release press reviews were rather good and I was encouraged by a BBC producer to present it to the BBC as my audition as a soloist. This I did.

Many weeks later a BBC programme chaired by the composer/pianist Anthony Hopkins chose it as the 'record of the week' and it was broadcast. This prompted me to ring the BBC to see how it had been accepted. The person I spoke to told me that the disc was in the hands of ***** and I was put through to him. He was so angry that I knew that he had the disc because, as he said, I should not have been given this information. Ironically, in the second post of the day (at that time there was a second post!) I received a letter from the BBC turning me down and included a rather cruel opinion of my singing and of the performance. The BBC has broadcast the song cycle and some of the other tracks quite a few times since 1972. Odd isn't it?

The re-release on Regis also includes V. Williams *On Wenlock Edge*, which was a live recording from the 1972 Purcell Room performance mentioned above.

James Griffett

Adam lay ybounden and The Bayley

Last year I went to a reunion at a school where I used to teach and met a former music A-level student. Catching up on her news she told me about the choir she runs and the performance of *Adam...*, which Michael Graves attended. [p.39 Newsletter 94.] She thanked me for introducing her to the music of Warlock when she was a student, so I was delighted to see it all in print. I always did and still do my best to use his songs in my teaching and some of it obviously stuck. Incidentally re. the correspondence about *The Bayley* – my singing professor always thought of the words as referring to a young girl – from a good family (glass windows) being given in marriage, probably rather unwillingly. The music has a serenity but also resignation, so this is how I see it too; it is always a firm favourite with my students.

Jenny Brockless

References to Warlock in the recent biography of Katherine Mansfield

p. 184: ...in November [1915] ... Lawrence... was all for escaping to ... Florida, and was gathering up a phantom band of followers, mostly very new acquaintances (they included Philip Heseltine and an Indian law student named H. S. Suhrawardy).

p. 195: Katherine didn't want to go [to Lawrence's proposed community in Cornwall]. She was ... afraid of Lawrence's latest pair of disciples, Philip Heseltine and the Armenian writer Dikran Kouyoumdjian (later well known as the composer Peter Warlock and the novelist Michael Arlen). ... On the twenty-sixth [of February 1916] Katherine was writing to Lady Ottoline: "I am thankful that the Armenian has gone but I wish he had taken Heseltine with him" ... Soon Heseltine also left. ... The Lawrences then found the group of stone cottages known as Higher Tregetherthen, near Zennor ... [where they envisaged that] The Murrays [Katherine and John Middleton] could have [a cottage nearby] ... later on perhaps Heseltine could have a room in the Murrays' house. **p. 216:** it was long supposed that Philip Heseltine and Michael Arlen were the mockers that evening [in autumn 1916 in the Café Royal, jeering at Lawrence's poems] – they being the known "originals" of the characters in the novel [Women in Love]. But neither was even present.

David Lane

[Ed: See photos on p.43 of the buildings mentioned above.]

Forthcoming Events

Sunday 14 December 7.30pm Wigmore Hall

Vain Glory

Sophie Bevan (soprano) Sebastian Wybrew (piano)

A Call to Arms Britten, Ireland and Bridge

The Home Front Britten, Gurney, Stanford, Wood

Patriotic Medley Popular songs from WW1

At Sea Stanford, Elgar, Britten, Gurney

Bereavement Britten, Ireland, Lehmann, Bridge

Post Armistice Warlock (*My own country*), Holst and Stanford

Tickets £30, £25, £20, £15

27 December 2014 to 1 January 2015 Ludlow, Shropshire

LUDLOW WINTER SCHOOL a course for choral singers led by Robert Hollingworth



A week of music-making for choral singers in the Shropshire town of Ludlow. We rehearse every day in the morning and late afternoon with a distinguished conductor for a concert at the end of the course. The Winter School is a tradition dating back to 1990; in the early days it was held in Lacock itself: more recently at other places. The aim is always to combine serious and dedicated singing with as much good cheer as possible. Works to be performed by Ward, Weelkes, Tomkins, Benet, Gesualdo, Monteverdi, Warlock, Moeran, Elizabeth Poston will be sung.

The thread which draws this seemingly ill-assorted potpourri together is the composer Peter Warlock. Robert Hollingworth writes: "Peter Warlock was, in modern parlance, a 'character'. He was one of the first 20th century musicians to recognise that Monteverdi's *Orfeo* was a masterpiece and to take a serious interest in English Renaissance music; above all he enjoyed the social side

of music-making. This winter school will combine his interests, especially the most fun-to-sing madrigals which seem to be strangely out of fashion at the moment."

How to book a place

The fee for the course is £395, paid in two parts: a deposit of £195 on registration (this will be returned in full if you have to withdraw before 1 November; after that you may hold it over to another course) and £200 by 1 December. The fee is lower than in recent years as it no longer includes payment for the group suppers; which will all be around £15 per head. The fee does include payment for the music booklet, which will be sent to you in advance, but not accommodation. To enrol, just email us the information listed below or if we already know it just let us know that you would like to come. We will then send you details of how you may pay the deposit.

o your name and address (to send you the music booklet)

o telephone number(s) and preferred email address

o voice (soprano, mean/mezzo, alto, tenor, baritone, bass)

Email address: lucy@lacock.org

Sunday 1 March 2015 4.30pm, The International Study Centre, The Precincts, Canterbury Cathedral

Music for a Sunday Afternoon

Paul Young (tenor), Ian Crowther (oboe and cor anglais) with members of the Festival Chamber Orchestra led by Ian Crowther. Paul Young is Director of Music at Dover College and a Lay Clerk at Canterbury Cathedral.

The Curlew

Peter Warlock

Blake Songs

Vaughan Williams

Flute Quartet in D

Mozart

Sonata in C minor

Quantz

Tickets: £15, £8 for students, and £5 for under 12s,

from tracy@crowthersofcanterbury.co.uk on behalf of the Festival Chamber Orchestra.

Saturday 9 May 2015 2pm, The Boat, Whitney-on-Wye

The Peter Warlock Society Annual General Meeting

See page 3 for more information.

Publications and Recordings

Three Warlock Songs for voice and string quartet arranged by John Mitchell

Barry Smith provides some background information on John's voice and SQ arrangements of these three songs. Details of the songs and other works recently published by Modus Music follow Barry's introduction.

Following the example of the Elizabethan composers whose works he had been assiduously studying and transcribing, Warlock was inspired to score some of his recently composed solo songs for string quartet. Kenneth Avery (writing in *Music and Letters*, October, 1948) claimed that there were at least ten songs which had been thus arranged. Later Ian Copley (in *The Music of Peter Warlock*, 1979) suggested that there might have been even more although all these possible arrangements had not yet come to light. From this conjecture and the fact that in recent times two further string arrangements (dating from 1927 and 1930) have reappeared there is some strong evidence that amongst these might also have been *Lullaby* (1919), *Heracleitus* (1916/17) and *Sweet Content* (1920).

In his foreword to this edition of three new arrangements John Mitchell points out that 'Warlock's usual practice when arranging his song with string quartet was to follow the existing piano accompaniments quite closely' and so has taken the same straightforward approach in these arrangements. In the van Dieren-like setting of *Heracleitus* he has sensibly added bar-lines as a useful aid for rehearsals though I noticed that the dynamic and tempo markings in this particular arrangement do not always match those in the 2001 Thames complete edition.

So for those who might have the luxury of a string quartet when arranging a Warlock song recital John Mitchell has very neatly and carefully expanded the available repertoire. A selection of these mostly short songs would make an excellent foil in a recital which also included *The Curlew*. ■

New Publications from Modus Music

Modus Music is pleased to announce two new arrangements of Peter Warlock's music published this year as follows:

Three Songs [Lullaby; Heracleitus; Sweet Content] arranged for voice and string quartet by John Mitchell. Score and parts £6.00. *

Writing an article on the chronology of Warlock's songs in *Music & Letters* in 1948, Kenneth Avery placed an asterisk by certain song titles to indicate that Warlock had made an arrangement of the accompaniment for string quartet. All of these alternative versions have been located and published since then apart from three: *Lullaby*; *Heracleitus*; *Sweet Content*. With the whereabouts of these still unknown, it was decided to make string quartet arrangements of them, having it on reasonably good authority it would have been

in line with Warlock's intentions. Warlock's piano originals have been followed quite closely and the main liberty taken has been with *Heracleitus*, where, as an aid to the performers, it was decided to divide the staves into bars so as to convey something of the limited sense of pulse to this recitative-like song.

Serenade for Frederick Delius arranged for solo piano by John Mitchell. Price £6.00.*

Quoted here is the short foreword to the arrangement provided by PWS President, Barry Smith: 'Peter Warlock's *Serenade* for string orchestra (1921-22) was composed to honour Frederick Delius on his sixtieth birthday. As might be expected it is strongly influenced by the dedicatee's idiosyncratic harmonic style, richly scored and pastoral in mood yet with unmistakable Warlockian touches throughout. In 1978 Fred Tomlinson made an arrangement for piano duet. Now, at last, John Mitchell has made it possible for solo pianists to play and savour the magic of this beautifully limned little miniature. For this labour of love he has put us all very much in his debt.

C.W. Orr: *Serenade* and *Minuet*. Priced at £6.00 each.

Warlock's contemporary and friend C.W. Orr was also a fine song writer, and until recently it was believed he had only composed two instrumental numbers. Then, not so long ago, the manuscripts of two separate pieces for violin and piano by Orr were discovered in a dealer's catalogue and they have since been published by Modus Music. It is not known from when they date, but they are quite substantial pieces written in the composer's mature style.

Patrick Mills: *Roadways*. Price £4.20.*

Modus Music issued earlier this year a song by our Founder, Patrick Mills: *Roadways* (to words by John Masefield), which was performed at the short concert following this year's AGM and most warmly received by the audience.

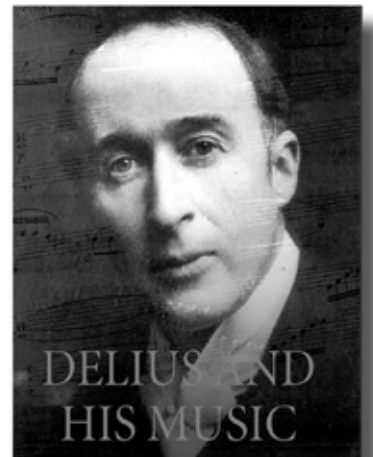
* **Special prices for PWS members.** The score and parts of the *Three Songs* and the score of the *Serenade for Frederick Delius* arrangement are available at the special price of £5.00 each and Patrick Mills' *Roadways* for £3 to PWS members through the website www.modusmusic.org or by telephone on 01227 832871. All these special prices include UK P&P. Overseas members should request a quote. ■

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There are many biographies and articles about Frederick Delius's life (1862-1934), but there has never been a comprehensive book about his music until now. Everything he wrote, from his earliest compositions right up to his final works, is analysed here; the history and background of each work and its critical reception are all examined, set against events in Delius's life and the wider musical world. The book contains numerous music examples and quotations from many contemporary newspapers and journals. A complete list of all of Delius's works, with catalogue numbers, and a select bibliography are also provided.



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Ethel Smyth – *The Boatswain's Mate* **A new recording**

Odaline de la Martinez, the great champion of Ethel Smyth's music (some of you may have, or know, her landmark recording of *The Wreckers*), is conducting a recording of *The Boatswain's Mate*, the glorious comedy that Smyth wrote in 1914. It features her 'March of the Women', as well as quotes from nursery rhymes, folk tunes and Beethoven's 5th symphony, and is being recorded by Retrospect Opera, a new group producing professional recordings of 19th and early 20th century operas by British composers – see www.retrospectopera.org.uk.

[PW also quotes from Beethoven's 5th in 'Beethoven's Binge']

We are planning a second project, for recording later in 2015, Edward James Loder's 1855 opera *Raymond and Agnes*. It's based on an episode in Matthew Lewis' Gothic novel *The Monk*, and has all the operatic elements you'd



expect - a wicked guardian, crossed lovers, bandits, a ghost – and glorious music. It was staged in Cambridge in 1966 to great acclaim, but this is the first complete recording. Can you support us, please? All donations gratefully received! Please ring Valerie Langfield on 0161 486 6605 or email us on contact@retrospectopera.org.uk. ■

And finally ... Our thanks to Music Sales

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





Advance notice

The 2015 Annual General Meeting

will be held at 2pm on Saturday 9 May 2015 in the Function Room at
The Boat Inn, Whitney-on-Wye, Herefordshire HR3 6EH.

See page 3 for further details.

Election of officers and committee members: Nomination forms for these posts are available from John Mitchell and must be returned to the Hon. Secretary, Malcolm Rudland, by 1 March 2015.

Contact details for John and Malcolm can be found on the front cover.

Boydell & Brewer

Books on British Composers – 2013/14 Titles

Hamilton Harty: Musical Polymath by Jeremy Dibble

Hard back: 978 1 84383 858 6. Published October 2013 – £45

The Music of Herbert Howells edited by Phillip A. Cooke & David Maw

Hard Back: 978 1 84383 879 1. Published October 2013 – £50

Constant Lambert: Beyond The Rio Grande by Stephen Lloyd

Hard back: 978 1 84383 898 2. Published March 2014 – £45

Sir George Dyson: His Life and Music by Paul Spicer

Hard back: 978 1 84383 903 3. Published May 2014 – £45

Edmund Rubbra: Symphonist by Leo Black

Paperback: 978 1 84383 933 0. Published July 2014 – £19.99

Delius and his Music by Martin Lee-Browne & Paul Guinery

Hard back: 978 1 84383 959 0. Published October 2014 – £30

[See special offer on p.47]