

# Peter Warlock Society

## Newsletter 97

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The Journal of the Peter Warlock Society – Autumn 2015

Editor: Michael Graves

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## Editorial

Welcome to *Newsletter 97* and once again we thank Music Sales for their generous support in printing it for us. My sincere thanks also go to those who have contributed to this and past editions of the *Newsletter*.

We start with a substantial article from Bryn Philpott, *Peter Warlock and the Franfrolico Press*. Bryn has undertaken a great deal of research on this subject and has succeeded in providing us with a concise and comprehensive account. I am pleased to say that he is currently working on a sequel for the next edition of the *Newsletter*, this time on Peter Warlock and the Mandrake Press.

John Mitchell has been doing more research on Warlock connections in literature and asks if PW was the inspiration for Sitwell's Mr Hartle.

Silvester Mazzarella, motivated by John Alabaster's article in the last edition of the *Newsletter*, *Elizabeth Poston and the Heseltine Family*, provides some detail on two of 'Warlock's women'. Joyce Meade ponders on whether some recently discovered old bottles in Shoreham might have a Warlock connection.

John Mitchell has been very busy, as always, on a number of projects. Read about two of them in *One more One more river and a new Old Song*.

Reviews cover concerts including one given by Malcolm Rudland's pupils and a Canterbury *Capriol*, reviewed by John Mitchell. Interestingly John actually finds something new to say about this frequently performed work. The very successful and enjoyable weekend of the 2015 AGM in Whitney-on-Wye is fully reviewed and accompanied by some lovely photographs.

Just as we were going to press, we learnt of the death of Brian Sewell. Malcolm Rudland provides an obituary, which includes analysis of the evidence supporting the possibility that Brian was one of Warlock's sons.

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, but to guarantee consideration for inclusion in the Spring edition, **31 January 2016** is the deadline.

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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## Notice of the 2016 Annual General Meeting

15:30 on Saturday 23 April at *Eton College*,

Windsor, Berkshire, SL4 6DW.



Eton College Chapel

*(Photo: Steve Watkins Photography, courtesy of Eton College)*

### **Draft programme of events for the weekend – all subject to confirmation**

#### **Saturday 23 April 2016**

12.15pm Sherry reception followed by local pub lunch. (Lunch at members own expense.)

2.30-3.30pm School tour (which may include a visit to the College Library to see Peter Warlock manuscripts).

3.30-4.30pm AGM in the Music Schools followed by tea in the Music Schools.

Free time for members to have supper locally.

8.45pm Evening Concert in Music Schools.

#### **Sunday 24 April 2016**

College Chapel Service 10.30am.

(There will be a maximum of 25-30 places available for PWS members at this service and those wishing to attend are advised to book a place.)

Lecture on Warlock following the Chapel Service

**More details in the Spring edition of the Newsletter.**

#### **Note**

All nominations for the election of the Society's Officers and Committee Members must be sent to the Hon. Secretary Malcolm Rudland by 1 March 2016.

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

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

## Articles

### *Peter Warlock and the Fanfrolico Press*

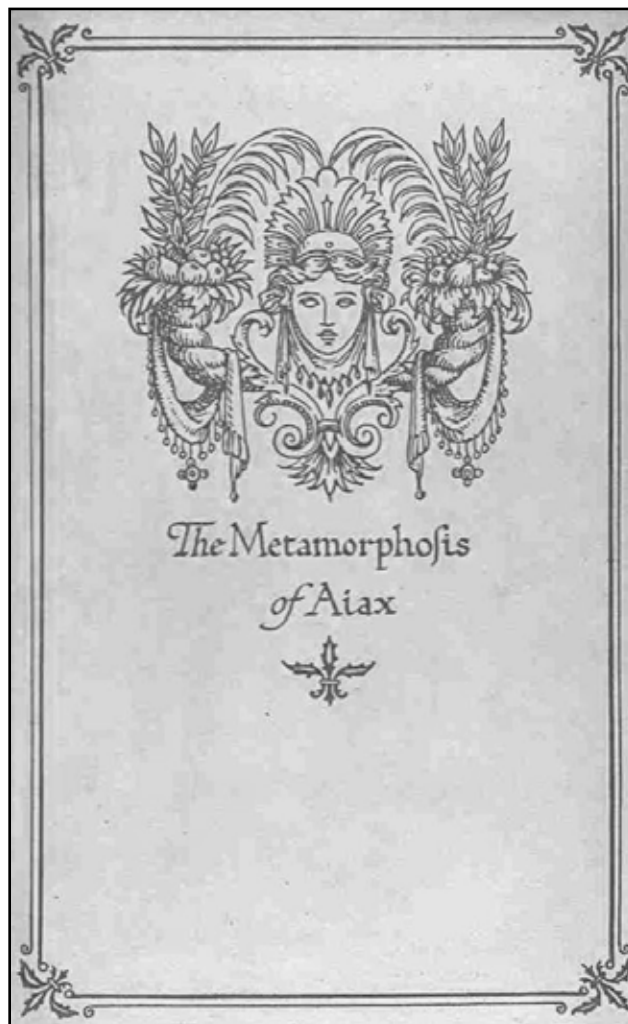
Bryn Philpott

The 1920s saw a new resurgence in the private press movement<sup>1</sup> in England. The great private presses of the late Victorian era, such as the Kelmscott Press of William Morris, had done much to bring about a renaissance in fine printing and typographical design and had fostered a general interest in book production in the Arts and Crafts tradition. However the emerging presses were starting to embrace some of the new mechanical innovations in printing and typefaces that were becoming available. It was into this era that two novices from Australia entered the London book scene and set up a private press whose impact on this movement was to prove of some significance.

The following article, the first of two, charts the story of the Fanfrolico Press and looks at Peter Warlock's contribution to several of its publications as well as his brief but close friendship with its proprietor. A second article will concentrate on the events that led to the creation of the offshoot Mandrake Press and the publication of his toper's anthology *Merry-go-down*.

The central figure in the story of the Fanfrolico Press was Jack Lindsay. He was born Robert Leeson John Lindsay on 20th October 1900 in Melbourne into a family of well known artists; his father being the prolific artist Norman Lindsay (1879-1969) who was also a sculptor, cartoonist, etcher, scale modeller, writer and accomplished amateur boxer and is probably still Australia's best known artist. Following the break-up of his parent's marriage Jack was raised in Brisbane, where he later excelled at Classics at the University of Queensland, earning him the nickname 'Plato'. After just missing out on a travelling scholarship for Oxford he moved to Sydney to be near his father and soon became a disciple of Norman's Dionysian philosophy on life and art as published in his: *Creative effort; An essay in Affirmation*. Norman believed in the artist as a superior being and saw himself as having direct links with the creative genius of such figures as Plato, Shakespeare, Beethoven and Dickens, to name but a few. His 'aesthetic' was based partly on Nietzschean ideas; it was neo-classical, anti-modern, anti-Christian and has been described as a crusade in reverse.

Jack led a somewhat bohemian existence in Sydney, surviving as a freelance journalist and art critic. With Norman's help, he became editor of a short lived magazine called *Vision*, which they used to promote their ideas on art. It was through this involvement in *Vision* that he



Cover of *The Metamorphosis of Ajax*, edited by Peter Warlock and Jack Lindsay, published by the Fanfrolico Press in 1927

was introduced to John Kirtley, a stockbroker's clerk who collected limited edition press books. Kirtley also had ambitions to print fine books and established 'The Hand Press of John T. Kirtley' in a spare room at his home in Sydney. After hopes of publishing a story by Walter de la Mare had stalled (Kirtley was unwilling to pay the £150 fee demanded by de la Mare's agent) the opportunity arose with Jack Lindsay, who had just completed a series of poems and was looking to have them printed.

Kirtley published these poems in 1923 under the title *Fauns and Ladies* and thus began an unlikely collaboration, their personalities being quite different. They spent long days learning how to typeset and operate the press in order

Articles

*Peter Warlock and the Fanfrolico Press (continued)*



5 Bloomsbury Square  
(Photo: Bryn Philpott)

to produce other books, often working late into the evening. Meanwhile Jack was preparing a translation of *Lysistrata* (the comedic verse play by Aristophanes) and Norman Lindsay was interested in the project and agreed to illustrate the book. This was to be a deluxe limited edition and Kirtley recognised its potential but had several issues that needed to be resolved.

Firstly, he would have to purchase a larger hand press to do justice to the illustrations; the future prospects would need to justify this expenditure. Secondly, the subject matter gave Kirtley concerns that the publication might receive official disapproval in Australia. The play is an account of one woman's mission to end the Peloponnesian War by persuading the women of Greece to withhold sexual

privileges from their husbands and lovers as a means of forcing the men to negotiate peace.

Norman Lindsay's illustrations, which Kirtley described as 'rather naughty than obscene', were likely to be considered erotic in official circles. He was keen to avoid his own name being too prominent should a prosecution follow, and therefore needed a new name for his press. The name initially suggested by Kirtley was the 'Micromicon Press' after hearing a series of bawdy tales, written by Norman Lindsay, that related to the goings on of the Duke of Fanfrolico<sup>2</sup> in the court of Micromicon. However Jack Lindsay suggested an alternative: the 'Fanfrolico Press', a name suggesting a Rabelaisian Utopia, which they settled on.

*Lysistrata* was first issued in a limited edition of 200 copies by the Fanfrolico Press in 1925 and Kirtley shrewdly sent some copies overseas to London. The success of this edition, and the limited market in Australia, encouraged Kirtley to suggest that they move the press to London which was, at the time, the capital of the book world. Jack readily agreed and on the 10 February 1926 they set sail, Kirtley taking with him his hopes of success along with his savings, whilst Jack took a suitcase full of his verse and translations together with his father's drawings. He hoped to make a name for himself as a poet and to promote and further develop Norman's ideas.

They arrived in London after a six week voyage on the steamship *Maloja*. Kirtley initially leased a house for them at 4, Clifton Hill, St John's Wood while they met agents that might help them to promote the new press. After encountering resistance to their enquiries from the literary establishment (J.C. Squire thought Jack a 'rash raw colonial') impatience finally led Kirtley to go it alone and he decided to finance the press himself.

His first step was to look for a suitable office and he rented one at 5, Bloomsbury Square, an excellent location at the heart of the London publishing world. He then had to find a printer as it was decided that they would design the books themselves, but unlike the Sydney operation, the press work was to be done by commercial typesetters and printing firms. He decided initially to work with the Chiswick Press and within a short time they had printed a prospectus which included a new London edition of *Lysistrata*, as well as several other titles including a projected edition of a translation of the poems of Petronius<sup>3</sup>.

## Articles

### *Peter Warlock and the Fanfrolico Press (continued)*

One of the first things Jack did was to make contact with an old University pal from Queensland, Percy Reginald Stephensen, known to his friends as 'Inky' or simply PRS who was at the time studying at Oxford. It was through PRS and his future wife, the ballet dancer Winifred Lockyer, that Jack was introduced to the bohemian circles of London and met the writer Edith Young. Edith's estranged husband was an expatriate Australian musician and critic by the name of Gibson Young who had made a name promoting community singing, particularly at football matches and had sung sea shanties with John Goss. Gibson had been having an affair with a model by the name of Elza de Lore and it was at a party in 1926 that Jack first met the enigmatic Elza and they soon entered into a relationship; one that was to have a major impact on his life but more of her later.

As has been stated, there was little in common between the somewhat shy Kirtley and the outgoing Jack other than their joint love of books. Kirtley enjoyed their design and physical elegance but had little feeling or appreciation of the philosophical, intellectual or literary content and largely left Jack to that side of the venture. Their differing views soon came to the fore and a disagreement over some unauthorised changes Kirtley had made to one of Jack's prefaces led to arguments.

It was during this period that both Jack and PRS conspired to edge Kirtley out. PRS was about to leave Oxford and in need of a job so was rather keen to work at the press. They were both kindred spirits and the idea appealed to Jack. The problem for them was how to achieve this without any funds, Kirtley having the capital in the business; Jack receiving from Kirtley advances to live on from the anticipated royalties for his work.

Part of the solution to this problem came about by the unwitting involvement of another antipodean by the name of Eric Partridge, a man who would eventually make a name for himself as a lexicographer, publishing a number of dictionaries on slang and unconventional word usage. Partridge, who had earlier beaten Jack to the travelling scholarship in Queensland, was looking to invest in a press and wanted to join the Fanfrolico, either as an active member or silent investor. His £200 investment was to be conditional on a role for him in the press and on the publishing of his edition of the works of Robert Eyres Landor. Privately Jack questioned its place within

the Fanfrolico 'aesthetic', thinking it somewhat dull (he described Landor as being as forgotten as it is possible for an author to be) but needed his money. In the end he managed to string Partridge along and published the book without entering into any formal partnership. Though Partridge felt badly used, they remained friends and later set up a press of his own the 'Scholartis Press', a name that expressed the joint aims of being both scholarly and artistic.

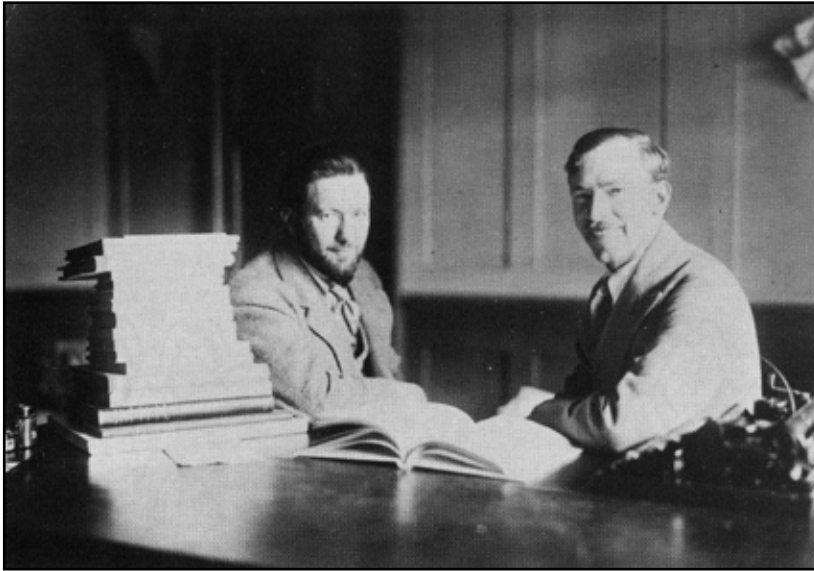
Perhaps threatened by these moves and feeling the need to protect his position, Kirtley decided to register the Fanfrolico Press with himself as sole proprietor. However this somewhat public act only aggravated the situation. The conspiratorial pressures on him were compounded when he received a letter from Norman refusing permission to publish his drawings for the projected edition of *Petronius*. This refusal was the result of the Machiavellian machinations of PRS who had persuaded Jack to get his father to write the letter.

With their relationship deteriorating, it finally became clear to Kirtley that he could no longer work with the Lindsays and, although there were other reasons such as homesickness, the prospect of an English winter to survive and a dislike of Elza, he decided it was time to throw in the towel. After a period of negotiations to resolve how the business would be divided, he eventually signed over the press to Jack and left for Australia late in 1927.

With Kirtley gone, Jack registered the business in his own name and installed PRS as business manager. PRS would be paid a salary and they would each share the profits. Neither Jack nor PRS had any business experience, both being essentially creative personalities. PRS's energy and unlimited exuberance however served to reinvigorate the press. Their combined enthusiasm put the press on course for its most successful period. PRS spent his days cajoling printers, book binders and paper-makers and later recalled 'We ordered handmade papers, special inks, bindings of vellum, full leather and strange materials such as silk balloon cloth and Japanese umbrella paper.' Jack took responsibility for the artistic side of the business, writing poetry, translating, selecting items for publication along with the design and production of the books. He had a seemingly limitless capacity for work.

They trusted that the subscribers would always bear the costs. With virtually no capital in the business, the profits

## Articles

*Peter Warlock and the Fanfrolico Press (continued)*

Jack Lindsay and P.R. Stephensen  
(*Fanfrolico Press publicity photo May 1928*)

from the sale of previous editions were needed to pay for the next. The Fanfrolico ethos called for a modern fine press that combined both commercial and aesthetic practicality in book production and believed the only difference between a finely and a badly printed book was a matter of painstaking work rather than cost. To quote from an early prospectus they intended to produce ‘...carefully made volumes priced reasonably as consistent with the costs of genuine fine book production.’

It is clear from their book lists that they were keen not only to produce expensive limited editions but also more affordable issues. Their cheapest book for instance was a small volume of Jack’s verse *The Passionate Neatherd* issued in 1929 in paper wrappers for 1s 6d (alongside a small deluxe edition of 50 copies). In contrast to this their most expensive issue was *A Homage to Sappho*, which was a series of Jack’s translations of Sappho’s love poems with fifteen etchings by Norman Lindsay. This was issued as a limited edition of only 70 copies printed on Japanese vellum paper and fully bound in vellum and in 1928 cost an eye watering £31/10s (approximately £1,700 today) but was fully subscribed prior to printing. Jack had reservations about the high prices charged for these occasional very limited superior editions but the profits subsidised less saleable works. This is today the most difficult volume to

obtain, a copy recently sold at Bonhams for around £7,000. The attention to detail extended even to their prospectuses. In 1928, they issued a finely printed booklet entitled *Fanfrolicana*, which summarised the stated aims of the press and included a contemporary bibliography. This was also issued as a hard bound limited edition of 500 copies – a clear response to the collectors market.

In March 1927, Jack and Elza moved into a flat near the office at 30 Museum Street and life soon became a combination of hard work and hard drinking with the bohemian and artistic circles at the nearby *Plough Inn* and *Fitzroy Tavern*. It was through these connections that Jack first met Peter Warlock, though met is probably an overstatement. They were

invited to a party given by Augustus John in his studio, and by the time they arrived, ‘Warlock had passed out and was moaning feebly in the bathroom with various drunks trying to revive him with doses of brandy and douches of water.’ Jack relates ‘... I regarded his tipsily-pasty face, which I revered as belonging to the original Coleman in Huxley’s *Antic Hay*<sup>4</sup>, and took my turn at water sprinkling ...’. Huxley later supposedly parodied both Jack and PRS, in *Point Counter Point*, in the cameo roles of Willie Weaver and Cuthbert Arkwright respectively.

Their first genuine meeting occurred a little later after a Lionel Jellenek sent in to the press a handwritten copy of *A new discourse on a stale subject called The Metamorphosis of Ajax* by Sir John Harington. The idea, he admitted, was Peter Warlock’s and it sparked an interest for Jack who was keen on exploring whether there was any evidence of Rabelaisian<sup>5</sup> influence in the English writings of the Elizabethan era. Jack wrote to Warlock inviting him into the office to discuss the idea. It is not surprising, with their shared interests, that they got on very well. Jack thought it ‘a splendidly irreligious piece of foolery’ and agreed to do the book.

The subject matter no doubt appealed to Warlock on a number of levels and he was clearly enthusiastic about the project. In a letter to his mother on 27th September 1927

## Articles

### *Peter Warlock and the Fanfrolico Press (continued)*



Sir John Harington (1560-1612) - 17th Century Line engraving reproduced in *Metamorphosis of Ajax*

he wrote 'This month has been, happily, a particularly full one, in which I have found myself able to write quite a deal of music, in addition to other work, of which latter the most interesting has been the editing of a book by Sir John Harington, Queen Elizabeth's godson, for the Fanfrolico Press. This has given me a lot of trouble, but it has been most enjoyable and I think the result will be satisfactory. At least the book will be beautifully produced, and we hope it will have something of the *succès de scandale* as it had when it was first produced in 1596, and all the court were laughing at it.'

Sir John Harington was born in Kelston, Somerset, and whose mother was a member of Queen Elizabeth I's privy chamber. Educated at Eton and Cambridge, he was

a gentleman, scholar and wit, who is chiefly remembered for designing a water closet centuries before their use in households became a common feature. In 1594 he installed one in his house near Bath and was urged on by friends to publish details of the invention. He did so, under the pseudonym Misacmos, and offered it to the nation for the improvement of cottages and palaces alike. He proclaimed that it 'would make unsavoury Places sweet, noisome Places wholesome and filthy Places cleanly'. The book, which gave practical advice on its design, was also full of humorous word play; for instance Ajax being a play on the word 'Jakes', a common name at the time for a privy. Harington also suggested the roots of the word were a shortening of 'age breeds aches' to 'age aches'.

Published in three parts, the *New discourse, Anatomie and the Apologie*, the book proved a sensation at the time and was published in several editions. The inclusion of various political allusions and veiled criticism of the monarchy was to get him into trouble, causing a scandal in royal circles. It infuriated the Queen and led to his expulsion from court. However, within two years his cousin wrote that 'your booke is almost forgiven'. The Queen, whose sanitary arrangements were such that she was said to have taken a bath once a month, whether she 'needed it or no', did 'like the marrow of the book' and when he was forgiven, she had a closet installed at Richmond Palace. Unfortunately his idea did not capture the imagination of the populace and his invention was largely forgotten until the early 18th century when progress commenced in its slow evolution to the modern water closet.

The Fanfrolico edition, which included only the *New Discourse and Apologie*, was published in November 1927 and used the old English spelling. It was printed, by the Westminster Press, using Poliphilus type set on Cream laid Portal's handmade paper and was illustrated with reproductions of woodcuts from the original edition. The standard edition was issued in 425 numbered copies with pale grey boards and a decoration illustrated by Percy Smith at a cost of £1.10s. A special edition numbered 1 - 25 was bound in full vellum and printed on limp parchment with overlapping fore-edges. This had the title on the cover in brown, giving the impression of burned or branded lettering for an overall period feel, was signed by both editors and sold at £5.5s. The reviewer in the *Manchester Guardian*



*Peter Warlock and the Fanfrolico Press (continued)*

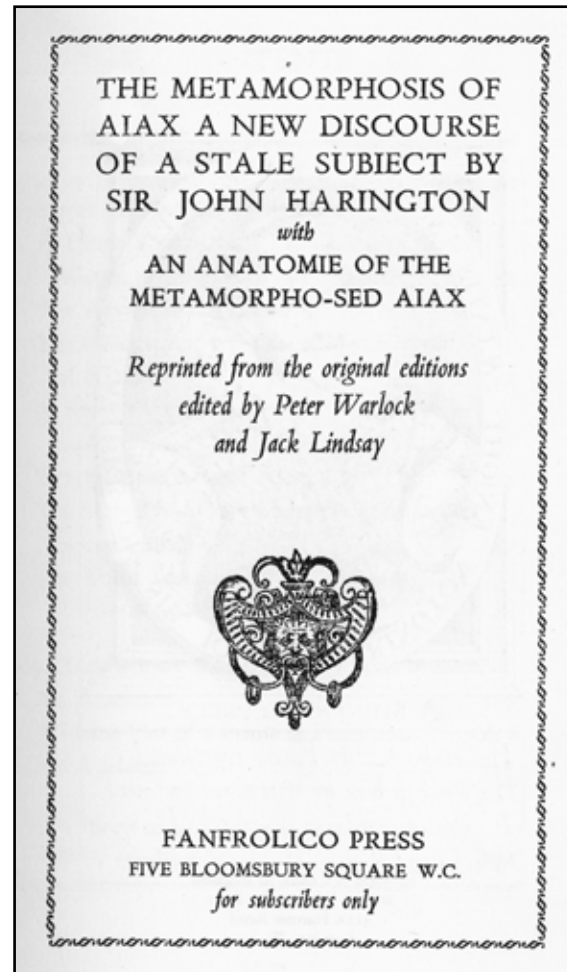
called it: 'A Rabelaisian jest by a very typical Elizabethan.... on paper thick and substantial enough to defy time.'

Jack wrote a comprehensive introduction where he compared the slow take up of Harington's invention to Leonardo da Vinci and the aeroplane – 'such inventions cannot be compassed by the pedestrian imagination of man in a day'. Though saying little of Harington's life, he does state 'I leave a general biographical sketch to Mr Peter Warlock in the volumes with which it is proposed to follow'. This clearly implied an intention to publish more of Harington's work at a later date. Warlock's contribution to the edition is not explicitly stated, other than in the title page, where it reads 'Reprinted from the original editions edited by Peter Warlock and Jack Lindsay', however the detailed notes within the appendices do bear the hallmark of Warlock's scholarship in Elizabethan literature.

After publication of the third volume of Jack's autobiographical trilogy *Fanfrolico and After*, Ian Copley wrote to Jack enquiring whether he had any further recollections of Warlock. Jack was only too pleased to help in keeping the memory of Philip Heseltine alive. His response in a letter dated August 1963, however, seems to contradict Warlock's own assessment of his efforts on the book by somewhat down-playing his contribution: 'Philip Heseltine co-operated during the production of the book and looked over what was being done, but the intro and editing was almost wholly my work. There were however suggestions on details – I can't recall them with any precision – made by PH.' PRS in his book entitled *Kookaburras and Satyrs: some recollections of the Fanfrolico Press* (1954) is a little more positive stating that 'Peter Warlock, composer of music and Elizabethan scholar, was our principal helper in Elizabethan research.'

Elizabeth Story Donno later published a critical annotated edition in 1962 in which she was somewhat dismissive of the Fanfrolico edition: 'This curtailed edition again is not reliable. Although it contains no textual notes, it does include some explanatory notes which are to be commented on only for the extent and variety of their errors.' Do these comments perhaps reflect the advances in research in the intervening years?

Whatever the situation, Jack later expressed the importance of this work to him in a letter to Harry Chaplin, a collector and bibliographer of the press, in June 1969



Title Page from *Metamorphosis of Ajax* (1927)

where he stated 'I feel happy at seeing this book again – for it was first through it that I began research work in the B.M. reading room and found what unexpected fragments and oddments and (occasionally) treasures of the Word still littered the strange, and largely unexplored past. So it was this book that widened the whole Fanfrolico perspective, which seemed to include only a few Australian Poets and some translations from Latin and Greek'. A copy of the book was submitted for the 'Finely Printed Books' category of the Royal Academy Exhibition of British Art in Industry in 1935 though it appears not to have been included in the exhibition.

The division of work in their next published collaboration is a lot clearer. The book, entitled *Loving Mad Tom – Bedlamite Verses of the XVI and XVII Centuries*

## Articles

### *Peter Warlock and the Fanfrolico Press (continued)*

was a collection of verse based upon the anonymous *Tom O'Bedlam* poem. 'Tom O'Bedlam' was a term used to describe beggars or vagrants who had been former inmates at the Bethlehem Royal Hospital (commonly known as Bedlam), who suffered (or feigned) mental illness. This verse, claimed by some to be the greatest anonymous lyric in the English language has a complex textual history and is found in a number of widely divergent forms.

The Fanfrolico edition provided an exhaustive account of the different versions and has an introduction entitled 'The Rediscovery of *Loving Mad Tom*' by Robert Graves. Jack edited and provided notes on the texts and Warlock contributed four musical transcriptions, two versions each of two songs as well as several pages of notes on the sources.

The edition was published in March 1928 and printed by George Roberts of London using Garamond typeface (with the music in Walpergen Old Face type), on White wove Arnold and Foster 'Unbleached' handmade paper. It was bound in quarter parchment with green paper boards and illustrated with five of Norman Lindsay's drawings. It was issued in a limited edition of 375 copies at a cost of £2.2s. The book was reprinted in 1969 by the Seven Dials Press.

Jack later stated that the book was also important to him as it was the first book that he tried himself out as a 'scholar' and discovered how exciting it was to follow up various trails of research. In regard to Warlock's involvement, Jack wrote in the aforementioned letter to Ian Copley 'My impression is that he had know [sic] of the existence of the music book, but either had not looked at it or had done only cursorily. It was certainly at my request for him to do the transcription that awoke his interest in it. He naturally looked through the rest of the notebook while copying the Tom music.' With this Jack claimed a small credit for Peter Warlock's last work of transcription, his brilliant version of *Giles Earle His Booke*, a work published posthumously, with the assistance of Bernard van Dieren, in 1932, by the Houghton Publishing Co. This claim is not thought to be accurate as it is likely that Warlock had in fact known of this work some years earlier.

Soon after he had written the introduction to the *Metamorphosis of Ajax*, Jack went down to Eynsford to visit Warlock at his cottage to show him the progress he had made. Up to this point Jack had felt Warlock had considered him a somewhat eccentric publisher. Jack's recollections of

the visits he made to Eynsford are detailed in *Fanfrolico and After* and echo some of those of Nina Hamnett in *Is she a lady* (1955) and involve all sorts of encounters with much beer drinking and jovial behaviour. He clearly enjoyed the convivial atmosphere at the Eynsford Cottage but also felt there were similarities in the aesthetic position of Warlock's circle with his own. After this visit, they became quite close friends for a while.

It was at this visit to Eynsford that Jack first encountered Hal Collins, Warlock's faithful half-Maori retainer and friend, who was also a talented artist. Warlock later visited Jack at his Bloomsbury flat to show him some of Collins' drawings and suggested that he might illustrate a book that Jack was editing, *The Parlement of Praters* by John Eliot, a book Jack had discovered whilst researching in the British Library<sup>6</sup>. This was an amusing series of Elizabethan dialogues and monologues illustrating the daily life and conduct of a Gentleman on the grand tour, extracted from Eliot's *Ortho-epia Gallica* (1593). Collins produced some 35 woodcut illustrations in a broadsheet style and the book was published in April 1928 in a limited edition of 625 standard copies with an additional deluxe edition of 75 copies to be signed by the illustrator. Hal Collins must have had suspicions as to the precarious finances of the press and wrote a letter to both Jack and PRS asking for a written undertaking that he would receive the balance of £58.2s owing for his drawings for the book. Until he received the guarantee, he would refuse to sign the copies of the 'handsome edition'. In the event he did sign the copies but his name appears in the creditor's list for the press for that sum, which suggests he did not get his money!

Despite the lofty aims, the Press's financial position was becoming more and more unstable and their printers demanded down payments before starting work. With no money in the bank, all decisions were taken under great financial pressure. They had to make sure that the books sold quickly and it was often more by good fortune that they were able to continue to produce the next book. A reluctant request by Jack to his father Norman to act as a guarantor resulted in £200 being sent, which proved crucial to the liquidity of the Press, and pacified their creditors for a while.

Meanwhile they continued with an ambitious programme, in 1928 alone they managed to produce eleven

Articles

*Peter Warlock and the Fanfrolico Press (continued)*



THE TENISE-PLAY from *Parlement of Praters* (Hal Collins 1928)

books. Generally the artistic side was dominated by Jack but he did suggest that PRS prepare one significant work of translation i.e. *The Antichrist of Nietzsche*, so as to feel more a part of the artistic side of the press. This he did with the aid of a dictionary (he did not speak German) and produced a fluent version in a large format for which he boldly selected a capitalised typeface throughout. This made it less easy to read and was perhaps not wholly successful in terms of typographic layout but its inclusion of six of Norman Lindsay's drawings made it a collectable edition.

This strenuous programme, combined with the financial pressures required both partners full attention to the business and it was at this juncture that Jack was distracted by an affair with the outrageous Betty May. Known as the 'Tiger Woman', Betty May was a model who had sat for both Jacob Epstein and Augustus John and was controversially later involved as witness in a libel case that Aleister Crowley took out against Nina Hamnett. Her evidence related to the suspicious death of Raoul Loveday, one of her former husbands (she had five in all) at Crowley's 'Abbey of Thelema' in Cefalu, Sicily.

At the time Jack and Elza had moved out to Essex and he stayed in London part of the week which gave him ample opportunity for the affair. Jack had met Betty in the *Fitzroy Tavern* and his preoccupation with her resulted in him distancing himself from his friends and associates; among

others he seems to have turned down an invitation by Warlock to accompany him on a trip to France to visit Delius. Their affair lasted three months and she eventually left Jack for the poet Edgell Rickworth. Afterwards he confessed the affair to Elza and this put further emotional pressure on Jack at a difficult time but it also strengthened PRS's position as he wanted a say in the direction of the press. Cracks in their partnership began to develop as to who was really in control.

Though Jack began to lose touch with Warlock towards the end of 1928, particularly after he left Eynsford and moved back to Wales, he had earlier suggested that Warlock contribute to an anthology that the novelist and travel writer Norman Douglas was preparing<sup>7</sup>.

This included fifty somewhat crude limericks each published anonymously with a short, supposedly witty, commentary by Douglas. Jack contributed several poems and suggested Warlock did the same. In the event Warlock took this to an extreme, laboriously typing out numerous verse on a toilet roll as if it were some ancient scroll. The following well known limerick by Warlock is included in the Douglas anthology:

Young girls who frequent picture palaces  
 Don't hold with this psychoanalysis,  
 And though Doctor Freud  
 Is distinctly annoyed  
 They still cling to their long-standing fallacies.

Quite out of the blue, Jack received a letter from Warlock, violently denouncing him for his stance in his introduction to his translations of the Sappho poems, accusing him of being a masochist, being concerned with what women felt in bed instead of being concerned with his own satisfactions. The somewhat rambling introduction to *A Homage to Sappho*, entitled 'Beauty's Hermaphrodite', inevitably discussed the role of 'duplex love' in Sappho and Plato and argued that we are all bisexual 'in the cells of the body and construction of our minds' and that we have since Plato's day 'lost the innocence of bisexuality'. However the following sentiments may have touched a raw nerve

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### *Peter Warlock and the Fanfrolico Press (continued)*

with Warlock, whose tendency to use women is known where Jack wrote: 'Even while I kiss I am thinking more if it satisfies the woman than if it satisfies me. I cannot help eternally severing myself from sensation, whereas she is submerged in it.'

At the time, Jack felt this letter was simply written in haste after some 'irritable hangover' and it would blow over in time. Little did he know that time was running out. They did meet again on several occasions but Warlock remained 'aloof and tight lipped, very much on his dignity'. Their friendship was effectively over; another victim of Warlock's recurring need, at times in his life, to break away from old paths in order to find a new direction.

Meanwhile, Jack and PRS concentrated on a new venture at the press; the publication of a periodical they were to call *The London Aphrodite* (a title intended as a parody of J.C. Squires' *The London Mercury*). This was to be limited to six bi-monthly editions, and Jack felt it would give PRS an outlet for his considerable written powers of wit and parody. Its stated aim was to be 'an antidote to the modern poisons of painful introspection, mere intellectual slickness and pseudo-academic dictatorships ... by re-affirming Beauty, critically, and constructively'. It was issued with the warning: 'Do not subscribe, please, if you are quite satisfied with the prevailing standards in literary periodical journalism'. Though inevitably dominated by the Lindsays and PRS, contributions were also received from many of the literary figures of the day, including Satchervell Sitwell, Aldous Huxley, Robert Nichols, Edgell Rickworth, Liam O'Flaherty and Rhys Davies to name but a few. On the face of it the venture was a success, the first number sold in excess of 2000 copies and PRS decided later to issue a run of 1500 copies of a hardbound version of all six numbers. However the high printing costs, when they sold only a small fraction of these became a running sore between them, and put further pressure on the partnership.

Another factor in the eventual split was Elza de Loche, and, like Kirtley before him, PRS disliked her intensely. The feeling was mutual. PRS had suspected Elza of informing Winifred of an affair he was having with one of the secretaries at the press which caused friction in his own relationship with Jack. Elza's almost pre-Raphaelite beauty had captivated Jack from the beginning of their relationship and he would always take her side in such arguments with

his associates. He had even reluctantly thrown his brother Philip out on a cold winter's night to sleep on the streets, on Elza's insistence, after a domestic argument.

Unfortunately Elza was both extremely possessive and unstable. If Jack came home late, she would wait up for him standing on a chair with a rope around her neck, giving the impression of being about to commit suicide. She increasingly found it difficult to settle anywhere for long and they moved house often. For Jack, her mental instability meant that she was difficult to live with but impossible for him to leave, their lives became somehow inextricably bound; he clearly felt deeply for her<sup>8</sup>. He later concluded *Fanfrolico and After* with a moving tribute to Elza and 'her many positive qualities, despite the miserable impasse into which she fell' explaining that the book was not so much an effort to exorcise her ghost but to give it a home. Her small contribution to the Fanfrolico 'canon' included a volume of poetry *Older Than Earth*, along with some miscellaneous writings, and a short story for the *London Aphrodite*.

It is not possible to define precisely one particular cause of the split between Jack and PRS and many issues no doubt contributed but the opportunity for a reasonably amicable parting of the ways was found in the eventual setting up a new venture: the 'Mandrake Press'.

In the meantime, the Fanfrolico Press changed direction once again when Brian Penton and Jack's brother Philip Lindsay<sup>9</sup> arrived in London in February 1929. The younger Penton, a journalist from Queensland, soon joined the press and, in a move reminiscent of PRS's manoeuvres to remove Kirtley two years previously, conspired with Jack to hasten PRS's departure from the press. PRS was by now heavily involved in setting up the Mandrake Press and did not take it too much to heart at the time, though he never got on with the rather abrasive Penton. PRS had once manhandled Penton out of the office for chatting up the secretary he was having an affair with. He did not finally leave the Fanfrolico until the last edition of the *London Aphrodite* was published.

It was clear that the Press could no longer support an office in Bloomsbury and they gave up the lease. Jack and Elza had decided to take a house in West Hampstead and planned to share this with Penton and his wife Olga. For the first time since he left Sydney, he would now have to print his own work and Jack purchased two printing presses

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*Peter Warlock and the Fanfrolico Press (continued)*

7, Woodchurch Road, West Hampstead  
(Photo: Bryn Philpott)

and installed them in the basement of the new house at 7, Woodchurch Road. The operations were now based there and Penton took over as business manager while Jack's brother Phil helped out with working the press.

They continued for another year or so on a more modest basis but did manage to produce a further twelve books, some of which were indeed fine productions. Their days were however numbered. The effects of the great depression and the resulting downturn in the fortunes of private presses in general, eventually resulted in the forced winding up of the Fanfrolico Press on 23 December 1930 as it was, in effect, bankrupt. The remaining unsold stock was handed to Simpkin and Marshall whose catalogue shows copies of many of their editions being offered for large trade discounts selling at half or in some cases a third of their original price. The catalogue, which included a short retrospective of the press by Jack, listed around 30 such publications with copies unsold by the demise of the press; these included both *The Metamorphosis of Ajax* and *Loving Mad Tom*.

In its short life, the Fanfrolico Press did make a mark on the private press movement in England. Quite apart

from their contribution to a general improvement in standards of book production, they did much to publish works by lesser known artists and resurrected previously lost and neglected texts. Their original aims from Australia, to promote Jack's poetry and Norman Lindsay's artistic philosophy, were perhaps less successful, as although the collectors and critics alike welcomed Norman's illustrations, they were less enthusiastic about his ideas. It is hard not to feel that at least part of their success was the result of Norman Lindsay's saleable artwork. Norman himself had earlier suggested that this was likely and felt that the press should stand on its own feet. It is however clear that those books that had Norman's involvement generally sold well.

Jack later wrote that the Fanfrolico Press was different from the other presses of the era as, although concerned with the 'architecture' and typesetting of the books, it was run by someone who was the writer, designer and producer of many of his own books. In this respect alone, he compared it with William Morris's Kelmscott

Press of which he was a great admirer. Coincidentally, the last Fanfrolico Press book to be published was a beautiful edition of Morris's two poems from the *Defence of Guenevere*. This seems somehow quite fitting as these were from the first book of poetry Morris published using the Chiswick Press in 1858.

Though they made little money, in terms of sales they were second only to the Nonesuch Press in the 1920s and, in all, 45 titles were produced (if one includes the six books produced in Sydney) and was the sole source of income for several people during its short life. In his book *The Private Presses* Roderick Cave wrote that they '... produced some interesting books ... and the 1920s would have been poorer without their attempt to storm the battlements of the English literary establishment with a new critique' and the *London Aphrodite* certainly aimed to ruffle feathers.

As for Jack Lindsay, he remained an expatriate and never returned to Australia so was not to see the Sydney Harbour Bridge, having left there before it was built. The immediate post Fanfrolico era saw him spend several years in the West Country with Elza, where he scraped an extremely

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### *Peter Warlock and the Fanfrolico Press (continued)*

frugal living writing and sometimes surviving on only spinach and potatoes. He moved to Essex after the war and became a committed Marxist and life-long member of the Communist party. After a brief but unsuccessful attempt at setting up the Myriad Press at his home, producing only a few small poetry pamphlets, he concentrated on his writing and was author or editor of a remarkable 175 books, including art and historical subjects, biographies and novels until his death in Cambridge on 8 March 1990, just short of his ninetieth birthday.

As for Warlock's impact, quite apart from introducing the press to a whole new area for publication in the works from the Elizabethan era, he certainly seems to have got under Jack's skin. Jack Lindsay's frank and perceptive account of the era in *Fanfrolico and After*, not only devotes a whole chapter to his friend entitled 'WARLOCK HESELTINE', but is also dotted throughout with references to Warlock. It seems from his analysis that Jack really understood him, possibly like few others did. Jack's brief but close

relationship with Warlock was clearly important to him, and I will conclude this article by quoting from a letter to Harry Chaplin commenting on the *Metamorphosis of Ajax* where Jack wrote fondly '...it introduced me to Peter Warlock, without whose friendship my life would have been poorer in those years.' ■

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### Footnotes

- 1 A definition of a private press is: 'one whose owner or operator prints what he likes, how he likes it, not what a publisher wants him to print ... He may employ a printer or he may conduct the press himself ... but he decides what to print and how it shall be printed ... He is out to make a fine book rather than a profit.' *ABC for Book Collectors*, J. Carter.
- 2 *After Fanfreluche* from Francois Rabelais: *Gargantua and Pantagruel*. Norman Lindsay wrote his tales between 1920 and 1950 but they were published posthumously, under the title *Micromicana. Chronicled by Jumbilicus Crabstick, Chief Literary Exposer to the Duke of Fanfrolico now done into English by Norman Lindsay* (Melbourne University Press 1979)
- 3 Warlockians will recall that Warlock's cousin Michael Heseltine had earlier published a translation of Petronius poems. PW referred to his translations as 'frightful hogwash ... damned nonsense' partly because he left some of the more salacious passages un-translated. PW also wrote a short and sarcastic review anonymously for *The Oxford Magazine* on 30th October 1913.
- 4 John Mitchell has cast doubt on whether Huxley ever intended Coleman to be a representation of Warlock in his interesting article in the PWS Newsletter No 96, Spring 2015.
- 5 After the works of Francois Rabelais (c. 1494-1553). A definition of what it is to be Rabelaisian is given by Pierre Beaudry (*Fidelio Magazine*) 'To be Rabelaisian means to be totally outrageous, raunchy, crude in every way, absolutely stubborn in matters of truth, relentless against hypocrisy, and against all forms of popular opinion; but, also, in a more profound way, it means axiom busting.'
- 6 Constant Lambert later related in a pub 'it was Jack Lindsay's luck, as Heseltine used to say about putting out ones hand and unexpectedly finding something you want.'
- 7 *Some Limericks: Collected for the use of Students, & ensplendour'd with Introduction, Geographical Index and with Notes Explanatory and Critical* ( New York 1928)
- 8 Their relationship effectively lasted until 1941 when Jack was finally able to release himself from her physical presence after being called up for war service. Elza sadly ended her days in a care home where she is assumed to have died in the early 1950s.
- 9 Philip Lindsay (1906-1958) went on to become a successful historical novelist and was the technical advisor on Alexander Korda's 1933 film *The Private life of Henry VIII* which starred Charles Laughton.

*Osbert Sitwell and the Mystery of 'Roy Hartle'*

**John Mitchell** provides a thumbnail sketch of Osbert Sitwell, and delves into whether 'Roy Hartle', one of the author's characters, was inspired by Warlock.



Osbert and Sacheverell Sitwell  
by Max Beerbohm (1923)

Of the various well-known figures that came into contact with Peter Warlock, the writer Osbert Sitwell is probably one of the most peripheral. Their relationship – it would be wrong to use the word friendship in this context – has already been adequately written about by the late David Cox<sup>1</sup>, and although I shall try to avoid duplicating too much of his material, inevitably some of the same ground will need to be covered. The main thrust of the article here concerns the elusive Roy Hartle (whose elusiveness will be accounted for later). Hartle is a character who appears briefly in Sitwell's novel *Those were the days*, and it was Ian Copley who first suggested he may have been 'inspired' by Warlock, when he included mention of the possibility in his 1964 *Musical Times* article, 'Warlock in Novels'.

Osbert (1892-1969) was the middle one of the famous Sitwell siblings, Edith being his elder sister and Sacheverell the younger brother. He came from an aristocratic background, but not quite so top-notch and upper-crust as he liked to make out! His literary career began as a poet during active service

in the First World War, and indeed his first book, *Argonaut and Juggernaut* (1919) was a volume of poetry. By the mid-1960s he had well over fifty books and other publications to his credit which, in addition to poetry, covered the genres of novels, travel writing and autobiography. As a writer he has gone remarkably out of fashion in the 21st century, but during his heyday, roughly the 1940s and 50s, he was quite a popular author, especially for his five volumes of autobiography<sup>2</sup>. These were published between 1945 and 1950 under the collective heading of *Left Hand, Right Hand!*, and it is in their pages that Sitwell's disparaging references (in the main) to Warlock occur. The fact that today one can often come across copies of this autobiographical series in secondhand bookshops neatly evidences their success and popularity at the time they were published. From a musical perspective a relevant fact to record here is that it was Osbert Sitwell who provided the libretto for William Walton's oratorio *Belshazzar's Feast* in the 1930s.

It would seem that Sitwell and Warlock may have initially become aware of each other's existence at Eton; Sitwell mentions Warlock being a 'background presence'<sup>3</sup> during his last year there. He goes on: 'I knew him for some twenty to thirty years, and must have met him scores of times in Venice and London and Paris.' This might well be a slight exaggeration, as in all of his extant correspondence Warlock doesn't mention a single meeting with him<sup>4</sup>. Sitwell's next comment might occasion a gasp of surprise: 'I even saw him, as I tell later, on the day of his death...' Again, some accuracy issues here, and even if Sitwell had met Warlock the day before he died<sup>5</sup>, surely it is likely he would have been involved in the inquest? Incidentally, he never did 'tell later', and one can only quietly assume that he had, in fact, nothing to tell!

As a personality Osbert Sitwell has not generally received that good a press. A typical example comes from the critical pen of Brooke Allen<sup>6</sup> who described him as '... pompous, bitchy, exhibitionistic, and a ready purveyor of scathing wit' and referring to his career as '...a triumph of will power and oomph over the limitations set by mere talent.' Siegfried Sassoon noted how '...his neurotic spite and jealousy are ill-concealed by his "social charm"'. The more positive side of his character has been summed up in his biography<sup>7</sup> as '...generous, loyal, considerate, public-spirited...he was never dull.' A lovely example of his dry humour has been recounted by the writer Arnold Bennett, who had commented on the interior of Sitwell's Chelsea home, which had plenty of modern paintings, but was



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sparse on furniture. Sitwell replied that he had '...just the bare luxuries of life and not the necessities.'<sup>1</sup>

Perhaps it is not totally surprising that Warlock and Sitwell did not exactly hit it off, and as David Cox observed, it is easy to imagine the aristocratic sophisticate being out of sympathy with the beerier side of the Warlock legend. Although both were no strangers to the realms of literary/musical skirmishes and vendettas, one wonders whether it might be a case here of like repelling like, as it were? Certainly the swipes Sitwell made at Warlock in his autobiographical volumes do seem rather pointless and uncalled for in the context. Most famed of these swipes is the one about Warlock's songs having come 'straight out of Wardour Street'<sup>8</sup>. Precisely what the author meant by that phrase is debatable, and in PWS Newsletter No. 32 (April 1984) some correspondents apparently believed the Sitwell reference to Wardour Street had been misconstrued, in that at the time there were several shops there that dealt in phoney reproductions of Tudor and Jacobean furniture. Whatever the explanation, we can be fairly sure Sitwell's remark was not intended as a compliment! He then goes on to put Warlock down by suggesting his knowledge in some artistic areas was nugatory, basing this opinion on an incident that happened in Venice where he and Warlock encountered one another by chance. Discussing the visual arts, Warlock, having just arrived from Sicily, expressed a special interest in mosaics, whereupon Sitwell was disdainfully sniffy about Warlock not being aware of the marvellous mosaics that adorn certain Sicilian churches. What Sitwell had overlooked, and is described by Cecil Gray in his autobiography, *Musical Chairs*<sup>9</sup>, is that Warlock had only spent five minutes on the island, thus having no opportunity to explore its cultural heritage.

On another occasion<sup>10</sup> we see what amounted to Sitwell's veiled disapproval of his young *protégés*, William Walton and Constant Lambert, making evening visits to Eynsford to enjoy some Warlockian conviviality and then returning very late. He justifies this by summing up the Warlock persona: 'an acquaintance of mine...whose assumption of cloak-and-dagger elegance, combined with an excessive love of limericks and an airy promulgation of esthetic (sic) judgements and worldly opinions indifferently based on fact, I found antipathetic'<sup>11</sup>. Such negative sentiments might just conceal a vein of jealousy, perhaps? The only time Warlock does get a Sitwellian Brownie point is when, giving an account of the promotion of Delius's music in England, he (PW) is credited with having '...served the cause of...



Osbert Sitwell (1919)

[Delius's] music with unfaltering devotion...'<sup>12</sup>.

Having got a pretty good idea of what Sitwell thought of Warlock, it may well be asked what Warlock's reciprocal thoughts might have been. His only reference to Sitwell (along with his brother and sister) occurs in a letter written at *Cefn Bryntalch* to Robert Nichols on 15th January 1923. Here we find Warlock incensed that, in *The Spectator*, the poet Edgell Rickword (whom Warlock deemed first-rate) was mentioned in the same column as, and presumably thus equated with, '...those unspeakably nauseating cretins Gebrüder Scheiss-wohl'<sup>13</sup> and that walking dildo or, as Helen Roe described it "a long thin noise on a tin-whistle held together by dilapidated *crêpe*", their sister<sup>14</sup> – to exemplify that curious chimaera whose name is modernity.' It is easy to believe Warlock's private opinion of Osbert at least matched Osbert's of him!

Whether the character Roy Hartle was inspired by Peter Warlock is open to surmise. To begin with, it is interesting that David Cox, in his Osbert Sitwell and Warlock article,



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***Osbert Sitwell and the Mystery of 'Roy Hartle' (continued)***

Osbert Sitwell  
 portrait by Nina Hamnett (c. 1918/19)

made no reference to yet another fictional connection with 'our' composer – something he surely would have done in the context if he had known of it as a certainty? As described above, it was probably the late Ian Copley who was first on the trail of a possible literary link between Sitwell and Warlock, and I can only make a reasoned guess as to what might have been the chain of events, based on a couple of letters that are in Copley's Warlock archive.

I imagine the story may have begun, perhaps in the 1950s, when Ian Copley read some of Sitwell's autobiographical volumes (and as noted earlier, they were quite popular reading material at the time). No doubt his curiosity would have been aroused by the mentions of Warlock in the text, and perhaps being aware of other literary portrayals of the composer, wondered whether he (PW) had surfaced in any of Sitwell's own novels. Clearly he (IC) must have read at least a couple of the latter as there is a letter to him from Lorna Andrade (Osbert Sitwell's secretary at the time), dated 2nd July 1962, which reads:

Sir Osbert asks me to thank you for your letter of 24th June. Sir Osbert says that he cannot identify the character to which you refer and which you say might be in *Those Were The Days* or might be in *Before the Bombardment*.

Without having a copy of Copley's letter of inquiry to refer to, it is not entirely clear what Sitwell had been asked to comment on, but it was obviously connected with Warlock in some way. At this point I decided to investigate and read the two books cited for myself. The first to appear in print was *Before the Bombardment*<sup>15</sup> and I would record here that Sitwell's novels are not the easiest to read. The plots are somewhat meagre; sentences are often overlong; there is little in the way of dialogue; and with not much sense of action, it is easy to see why his novels are seldom read in the 21st century. A witty summation of Sitwell's writing style has been given by Michael Holroyd: '...at its most elaborate and elongated his prose reads like that of Sir Thomas Browne, after being translated into French by Proust and subsequently rendered back into English by Henry James.'

*Before the Bombardment* is set in a fictionalised Scarborough in the years leading up to the First World War, and the thin storyline centres around a rich spinster and her paid companion. When new faces, who are seemingly related to her employer, appear on the scene, the companion becomes jittery about her 'expectations' being in jeopardy. As I read on, my assumption here was that Ian Copley may have spotted a minor character in the book that might have some vague connection to Warlock. All I alighted on was a tiny reference to a song composer whose name struck me as potentially fictitious. Something of an amateur singer, the paid companion had written to her sister:

Have you, by the way, heard any of Guy d'Hardelot's music? They say it is a woman. I have tried over some of the songs lately, and though rather unusual, I must admit they struck me as full of Melody.<sup>16</sup>

A song composer writing under a pseudonym...that made me wonder, and maybe it made Ian Copley wonder too. However, checking it out on an internet search, I found there was actually a composer of that name, AND it was a woman writing under a male *nom de plume*!

Having drawn a Warlock-blank, as it were, with *Before the Bombardment*, I knew I was going to be on more promising ground with *Those were the days*<sup>17</sup> as at least I had a name – Roy Hartle – that I was searching for. Earlier I have described the latter as elusive, and the reason for this is that in what is Sitwell's longest novel by far (running to 544 pages, and written over a period of three years), there is just half a page devoted to the character, with a further mention in a fragment of a sentence later on. Buried in the middle regions of the book, Roy Hartle is not readily spotted – 'blink, and you'll miss him', as the saying goes!

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### *Osbert Sitwell and the Mystery of 'Roy Hartle' (continued)*

Subtitled 'Panorama with Figures', *Those were the days* spans a period of twenty years (from around the time of the First World War up to the mid-1930s), and like *Before the Bombardment*, it is somewhat hard-going for the reader. Its content is uneven, and as his biographer aptly put it: 'as always in Osbert's novels, the parts are superior to the whole'<sup>18</sup>. It is well beyond the scope of this article to delve into the intricacies of a plot that covers a myriad of characters over two decades; sufficient to say the part that is relevant here concerns the young married heroine, Joanna, who has an affair with the multi-talented artist Stanley Esor. We are told that the latter is equally gifted in the fields of poetry, music, painting, philosophy, sculpture and architecture, and we gain the impression he has attained the heights in these areas largely through 'gift of the gab' and a forceful personality. Accordingly, he is revered by his acolytes (mainly ageing and female) as The Master, although in reality he is something of a charlatan, with defined limitations in each of the areas in which he is supposedly so ultra-knowledgeable. His main protective agency is a small body of younger men, each a minor authority in one of the six fields mentioned, who act as a kind of Praetorian Guard, accompanying Esor during his various social functions. Roy Hartle enjoys the role of chief minder, and this is how Sitwell introduces him to the reader:

As far as anyone except the Master could command them [the Praetorian Guard], it was their trumpet-major, Roy Hartle, a large, lively, bumping musician, inclining to perspiration, but always intent on showing how "ordinary," how full of fun and common sense he was, how much on the spot (for he believed that Art belonged to Life); to these purposes he paraded a bristling moustache, a liking for beer, sanded floors, commercial travellers' stories and Saxon doggerel - (how he loved roaring out the choruses!). His knowledge of musical history was considerable, and had unfortunately influenced his work, made it into a thin, lifeless copy of sixteenth-century English music: but, on the other hand, it helped his friends to describe him as Elizabethan; "a true Elizabethan." And, indeed, he contrived to remain remarkably jolly and free from care, apart from the trouble his feet gave him. Large and flat, they manifested a tendency to act on their own, or, like tentacles, to catch and become entangled in any object near them, and thus caused some intimidating smashes, were responsible for many historic falls.<sup>19</sup>

And there we have it, apart from a paragraph four chapters later which sees the Praetorian Guard showing



'Guy d'Hardelot'  
(Helen Rhodes, 1858-1936).

signs of disaffection in a number of ways: '...and as for Hartle, Esor could never persuade him to stop trying to explain the principles of Elizabethan music, illustrated by whistled bars.'<sup>20</sup>

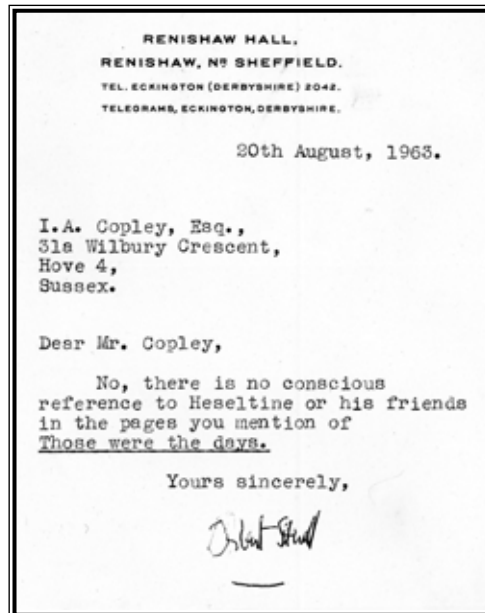
So what might be the Warlock connection, if any, with Roy Hartle? Any idea that the latter is a portrayal of PW can be readily dismissed. The problem here is that we have a character virtually without any character, the trouble being that Hartle doesn't really say or do anything in the story. As Philip Ziegler wryly commented: 'Having invented his characters, however, Osbert has no real idea what to do with them.'<sup>21</sup> Whether what Sitwell says in describing Hartle may have been inspired by his personal knowledge of Warlock is another matter. Whilst there is much that doesn't match up to Warlock, the bits about 'true Elizabethan', and the considerable knowledge of musical history, are quite suggestive, if not entirely convincing. For me, the most telling part was that about Hartle's compositions turning out to be '...thin, lifeless copies of sixteenth-century English music'. Recalling Sitwell's remark about Warlock's songs and Wardour Street, with one possible implication being they were phoney reproductions of Jacobean and Tudor styles, it is hard to escape the notion that Sitwell may have had

**Osbert Sitwell and the Mystery of 'Roy Hartle' (continued)**

Warlock in mind here. The phrase about 'whistled bars' of Elizabethan music is perhaps another clue that veers in the direction of Warlock (recalling here that some who knew Warlock commented on his ability to whistle in a quite outstanding and memorable way).

There matters may have ended, but just over a year later Ian Copley wrote to Sir Osbert again, presumably because he was not quite satisfied with the rather vague and evasive reply he had received the previous year. On this later occasion he may well have been more forthright in enquiring whether there was any relationship between 'Roy Hartle' and Peter Warlock, as the letter he got back was from Sir Osbert himself. It reads: 'No, there is no conscious reference to Heseltine or his friends in the pages you mention of *Those were the days*'.

The terse finality of this reply may well reflect an exact statement of truth, but on the other hand the 'no conscious



reference' could be a disingenuous ploy to cover himself, and to dissuade any future challenges on the matter. So, whilst a seeming denial was made about Hartle and Warlock, the question remains as to whether we should completely believe Sir Osbert. Remembering his antipathy towards Warlock, perhaps we should bear in mind the immortal (misquoted) words of the late Mandy Rice-Davies during the Profumo trial: 'Well, he would say that, wouldn't he?!' ■

**Acknowledgments:**

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for the extracts that appear here from Sir Osbert Sitwell's autobiographical volumes, and his novel *Those were the days*. Similar thanks go to Chatto & Windus for quotations from Philip Ziegler's *Osbert Sitwell*, and to Duckworth Publishers for that from Sir Osbert Sitwell's *Before the Bombardment*.

**Footnotes**

- 1 In the article 'Osbert Sitwell and Philip Heseltine' that appeared in *Peter Warlock: A Centenary Celebration* (Thames Publishing, London, 1994), pages 41-43.
- 2 which in chronological order are: *Left Hand, Right Hand!* (1945); *The Scarlet Tree* (1946); *Great Morning* (1948); *Laughter in the Next Room* (1949); and *Noble Essences* (1950). All were published by MacMillan and Co., London.
- 3 Osbert Sitwell: *The Scarlet Tree* (page 265). Sitwell states they were 'exact contemporaries', but in actual fact he was nearly two years older than Warlock, so was thus at Eton two years ahead of him.
- 4 Apart from the Venetian encounter mentioned later in this article, the only other reference I found to Warlock meeting Osbert Sitwell was in a footnote in Stephen Lloyd's book on Constant Lambert (*Constant Lambert - Beyond the Rio Grande* [The Boydell Press, Woodbridge, 2014], page 92, footnote 91), where Warlock, along with Lambert and Sorabji, had been invited to tea with Walton and the Sitwell brothers on 9th November 1925.
- 5 To have met Warlock literally on the day he died would have been well nigh impossible, taking account of the tragedy occurring shortly before daybreak.
- 6 Reviewing Philip Ziegler's biography of Osbert Sitwell in the *New Criterion* in October 1998.
- 7 Philip Ziegler: *Osbert Sitwell* (Chatto & Windus, London, 1998).
- 8 *The Scarlet Tree* (page 265).
- 9 Home & Van Thal, London, 1948, page 262.
- 10 Osbert Sitwell: *Laughter in the Next Room* (page 175).
- 11 Ibid.
- 12 Osbert Sitwell: *Great Morning* (page 253).
- 13 In translation: 'Brothers Shit-well' - Warlock has managed to sum up his opinion of Osbert in a single choice phrase!
- 14 His 'take' on Edith was little better!
- 15 Gerald Duckworth, London, 1926.
- 16 *Before the Bombardment*, page 167.
- 17 Published in 1938 by Macmillan, London.
- 18 Philip Ziegler, op. cit., page 218.
- 19 *Those were the days*, page 286.
- 20 Ibid., page 360.
- 21 Op. cit., page 217

## Articles

### *Warlock's Women*

#### Silvester Mazzarella

The long quotation from a letter from Elizabeth Poston to Robert Nichols with which John Alabaster begins his article *Elizabeth Poston and the Heseltine Family* in *Newsletter 96* (Spring 2015) says a great deal about Poston's caring and responsible attitude to Warlock shortly after his death, and Alabaster's fascinating article in its totality is an essential addition to our growing understanding of the many interesting women – starting of course with his mother – in Warlock's life.

My only criticism, apart from a spate of misprints (of which the most intrusive and repetitive is the spelling 'Eynesford' for Eynsford) is the unspoken assumption in Alabaster's article that Barry Smith's biography of 1994 must have said all there is to say about the many other women central to Warlock's life. But Barry himself knows that he was not in a position at that time to be sure that more might be not found out about Winifred Baker, who can no longer be fairly dismissed as 'a rather shadowy figure' (Smith, *Peter Warlock*, p 212).

It can feel a little discouraging to have published the results of careful research in the Peter Warlock Society *Newsletter* only for this to be ignored as if never been written at all. Fortunately this is less likely to happen in future now that, thanks to the work of Michael Pilkington, we have at long last a cumulative index to the *Newsletter* (or 'Journal of the Peter Warlock Society'). The first volume of this index covers *Newsletters 1-85* (1966 to Autumn 2009), and was issued with PWS *Newsletter 86* in Spring 2010. This index and its eventual updates must become essential reading for future Warlock historians.

I myself was long troubled by the general assumption that the notoriously negative and waspish picture of Winifred Baker, drawn in the 1950s long after Warlock's death, by Bruce Blunt for the benefit of the young American researcher Robert Beckhard, should come to be accepted by everyone as a fair and objective assessment of Winifred's personality and place in Warlock's life. Like Elizabeth Poston, Winifred Baker behaved with understanding and sensitivity in the months immediately after Warlock's death. In 1993, Beckhard reported Bruce Blunt's comments to Barry Smith, that Winifred Baker had been 'a lump of a woman, big, with a bad shape . . . with an ungainly kind of oriental countenance; her eyes . . . slit-like, upturned at the outer corners . . . She was completely dumb, and never

uttered a word, she used to just sit.' Of course Blunt was entitled to his likes and dislikes, but I felt there was no need for this description to be accepted by everybody (and constantly repeated everywhere for ever after) as gospel truth. Fortunately, in 2000 I was able to trace a nephew of Winifred's to a village near Chichester, and went to see him with Rhian Davies, as I reported in detail in *Newsletter 67*, Autumn 2000. This nephew provided a much more positive description of his aunt, together with several photographic portraits from about the time Warlock knew her – photographs which though certainly in existence are still unpublished. Winifred, an amateur cellist and potter with other male friends in the Arts world besides Warlock, lived until 1985 in Bexhill, Sussex, where she latterly worked in the local Oxfam shop. Here was another woman who was a good friend to Warlock over a long period. There may be a clue to Blunt's dislike of her in a letter from Warlock to Winifred of 1919 (quoted by Barry Smith, pp 231-3) from Gray's biography, in which Warlock accuses Winifred of her 'mood to mistrust emotional utterances of all kinds' and inclination 'to see sentimentality everywhere ... You would probably like me to think of you as a tragically disillusioned cynic, cautiously limiting your capacity for sorrow by the most utter scepticism of all possible joys ... But I, in my simplicity ... and unfashionable fairy-tale folly, shall persist in regarding you as an evilly enchanted princess who has yet to be awakened out of sleep.' This may provide a clue to why Warlock was attracted to Winifred while the possessive and jealous Blunt was merely infuriated by a woman who was 'completely dumb' – meaning she had no wish to talk to Blunt whom she may have deeply disliked. But this, unlike the extant photographic portraits of an attractive young woman with strong features and the evidence of her appreciative nephew, can be no more than speculation.

The discovery I made a little later about Barbara Peache, was quite different. Barbara had a brother, four years younger than herself, to whom she was very close; children of a dysfunctional family in which the couple they were led to accept as their parents were in fact their mother's parents. Their young mother had been cast off in disgrace by her much older husband who was convinced that his wife's second child was not his own son. After writing a Will naming the child Barbara as his sole heir, her father appears to have had nothing more to do with her during

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**Warlock's Women (continued)**

the remaining thirty-six years of his life. At the inquest after Warlock's death, Barbara gave evidence that during the last weeks of his life Warlock had repeatedly threatened to gas himself. But so far as we know Barbara never referred to the fate of her brother (or half-brother), who had died at just about the time she first met Warlock. Her brother's death certificate reveals that Clement Anthony Peache, a 'Cable Clerk' aged 20 years, was found dead on 4th August 1924 at 13a Delamere Terrace [W2, near Little Venice], from 'suffocation due to carbon monoxide poison (from coal gas)', and that in the opinion of the Coroner he 'killed himself while of unsound mind'. If Warlock knew what had happened to Barbara's brother (which seems likely), and if as I believe his own death from coal gas poisoning was no accident, he was perhaps himself being deliberately cruel to

Barbara 'while of unsound mind' and depressed, when they quarrelled just before he died and he scribbled a form of Will in favour of Winifred Baker. ■

For this and much more about Winifred Baker, Barbara Peache and their families, researched and published in The Peter Warlock Society *Newsletter* some years after the publication of Barry Smith's biography of the composer in 1994, see:

Silvester Mazzarella three-part article on Winifred Baker:

Part 1 in No. 65, Autumn 1999, pp 7-10

Part 2 in No. 66, Spring 2000, pp 2-5

Part 3 in No. 67, Autumn 2000, pp 15-18.

Silvester Mazzarella, two-part article on Barbara Peache.

Part 1 in No. 68, Spring 2001, pp 6-10

Part 2 in No. 70, Spring 2002, pp2-5.

**Peter Warlock – The Shoreham Connection**

**Joyce T Meade**



During his time at Eynsford, Kent, Peter Warlock seems to have been a fairly frequent visitor to Shoreham, which is two miles up the Darent Valley past Lullingstone. The Darent was then a famous trout stream with a ford and ancient bridge in both Eynsford and Shoreham. The chalk downs on either side of the valley with beech hangers on the higher ground are still very beautiful and in Warlock's time the farming was mainly sheep, hops and apples.

By 1926 both Peter Warlock and E J Moeran had taken part with an enterprising drama group in Shoreham headed by the dramatic critic playwright H R Barbor, who lived at *Friars* opposite the new Village Hall which made the

productions possible. Apart from local interest Barbor enrolled support from Henry Ainley and Edith Evans who were keen to encourage rural drama groups.

The Village also boasted a good brass band and when it was planned to include this in a Rustic Review both Warlock and Moeran composed and arranged music for the production which was called *Hops*. In the event the band did not take part but one of the songs included, to a piano accompaniment, was *Jolly Good Ale and Old*, later published by OUP under the title of *Maltworms*.

It was probably on a visit to H R Barbor that PW's famous bike ride took place, possibly not a lone incident, but this would not really have alarmed the natives at all. They had become used to eccentric behaviour in the 1820s when Samuel Palmer, the visionary painter, lived in Shoreham and he and his friends, the 'Ancients' would bathe naked in the river and roam the hills at night in thunderstorms or at full moon, earning themselves the epithet of 'extollagers'.

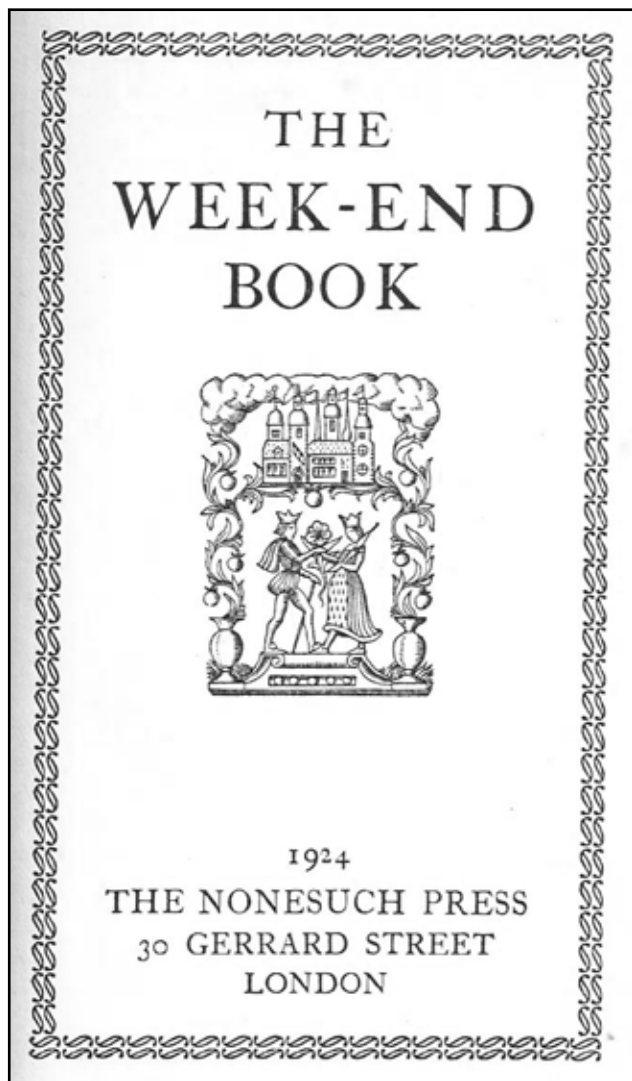
A few years ago the present owner of *Friars*, where Barbor lived, was having some work done in the garden when the old well came to light. Carefully preserved about three feet down was a large cider pot, a wine bottle and a spirit bottle. These were identified by a local archeologist and expert on glass as dating from the 1920s.

Trophies from a special occasion perhaps? ■

## Articles

### *One more One more river and a new Old Song*

John Mitchell



The frontispiece of the 1924 edition of  
*The Week-End Book*.

There seems to be at least two songs about the animals trundling into Noah's Ark, with perhaps the generally best known being 'The animals went in two by two', sung to the tune of 'When Johnny comes marching home'. The latter would appear to have its origins at around the time of the American Civil War. The other one is 'The animals came in two by two', familiar to Warlockians as *One more river*. The tune's provenance here is less clear cut – the references to the River of Jordan might suggest a Negro Spiritual connection, and I have read somewhere that the tune may have originated in the West Country. What is known for certain is that Warlock's source, when he came to pen

*One more river*, was *The Week-End Book*, a miscellany of poetry, songs and other topics (such as first aid, and food & drink), first published by the Nonesuch Press in 1924. With Warlock being a good friend of John Goss, the book's Musical Editor, it is perhaps not surprising that a copy of it may have come his way<sup>1</sup>.

The tune of *One more river*, as it appears in Warlock's first setting, is exactly as written in *The Week-End Book*, even to the extent of being in the same key of F major. This setting was for soloist, unison chorus and piano, with Warlock later making a second arrangement (one assumes with John Goss and his Cathedral Male-Voice Quartet in mind) for male voice quartet and piano in the key of C major. Later still, presumably for an occasional performance, Warlock produced a third version with the accompaniment rearranged for piano, timpani and strings, which was left unpublished at the composer's death<sup>2</sup>.

Whilst Warlock stuck to the music note for note, with the lyrics of *One more river* he allowed himself a little more leeway with their treatment. Many versions of the words have the animals going in from 'one by one' all the way up to 'ten by ten', but Warlock limited his setting from 'two by two' up to 'six by six'. He probably realised that to have gone the whole hog with all ten verses would have led to something that was less well balanced musically. The deft touch he employed was to round things off with a final verse after 'six', with a cut to the last line of 'ten', where 'If you want any more you must sing it again' rhymed neatly with Warlock's 'The door was shut and it started to rain'. Curiously, Warlock has tinkered with the 'five' verse which in *The Week-End Book* is 'Some were dead and some were alive'. Perhaps he found this did not quite match the humour of the other verses, and instead he substituted the somewhat enigmatic 'The missing link was the last to arrive'. Interestingly, three years after the first appearance of *The Week-End Book*, John Goss then went on to be the editor of the *Daily Express Community Song Book* in which *One more river* also appeared. However, although the tune used was essentially the same as that in *The Week-End Book*, the lyrics were completely different and much extended, with the rejoinder 'Vive la compagnie' being replaced by 'There's one more river to cross'. Presumably, in the meantime, Goss must have come across this longer, alternative version of the words that he deemed more suitable for community singing!

**One more One more river and a new Old Song (continued)**

With three versions of Warlock's *One more river* available it is perhaps surprising that recently a fourth arrangement has appeared, and one which the present writer has to own up to! Having arranged Warlock's *Bethlehem Down* for a local women's choir, I was subsequently invited to provide another Warlock arrangement for them. It seemed a good idea to offer a contrasting something that represented the lighter side of Warlock, and *One more river*, in its more interesting male voice quartet guise, was selected from his 'sociable' output. The main consideration was finding a suitable key for women's voices: it struck me the C major version was too high, and the F major one too low, and in the end A major was the final choice. Putting it in another key also allowed for some minor simplifying of the piano part – hopefully this version might be slightly easier for the accompanist!

Perhaps one of the petty annoyances for those who catalogue music is when a composer gives two of his compositions, completely different from each other, the same name. It would seem Warlock was guilty on one count here as, having called a short orchestral work *An Old Song* in 1917, he then (according to Bernard van Dieren) gave the same title to a song he composed near the end of his life. We only know of this song because, after Warlock's death, van Dieren was attempting to discover the location of the manuscript, the song not having been published. One strategy he adopted here was to mount a press appeal for the return of several lost Warlock scores<sup>3</sup>. Van Dieren was partially successful in that he managed to retrieve *The Old Codger* and *A Chinese Ballet*, but *An Old Song* eluded him, seemingly disappearing without trace. It has never turned up since.

What is known about the song can be summarised as follows: firstly that it was a late Warlock work, and secondly that it was a setting of 'I syng of a mayden that is makelès'<sup>4</sup>. Van Dieren also linked it to three other late songs (*The Frostbound Wood*, *After two years* and *The Fox*) and it can thus be assumed to have been also for voice and piano. He (BvD) also thought it a significant work, as he described it in the press report as a "little treasure"<sup>5</sup>, which perhaps explains his eagerness to find it.

'I syng of a mayden' is, of course, a lyric Warlock had set much earlier in the 1918 work for a *cappella* mixed chorus, *As dew in Aprylle*. The big question is whether

**ONE MORE RIVER**

*In march time*

The ani-mals came in two by two, *Vive la com-pagnie* the  
centipede with the kangaroo, *Vive la compagne!*  
One more river, and that's the river of Jordan,  
One more river, There's one more river to cross.

The animals came in three by three,  
*Vive la compagne.*  
The elephant on the back of the flea,  
*Vive la compagne.*  
One more river, etc.

The animals came in four by four, etc.  
The camel, he got stuck in the door.  
Some were dead and some were alive.  
The monkey he was up to his tricks.  
Some went to Hell, and some went to Heaven.  
The worm was early, the bird was late.  
Some had water and some had wine.  
If you want any more you must sing it again.

*One more river*, as it appears in the 1924 *Week-End Book*.

In his arrangement Warlock also directs that the performance should be 'In march time'!

*An Old Song* was a completely new piece, not deriving at all from the existing setting, or was it an arrangement or transformation of what he had composed previously? There is a possible clue provided by two compositions from his final months, that were in varying ways revamps of existing works. Firstly there was *As ever I saw* being adapted into an attractive new song with string quartet accompaniment (*The Fairest May*), and just before he died Warlock gave the choral *Bethlehem Down* a complete facelift that resulted in a much more darkly hued work for solo voice and organ. The last completely original piece that Warlock wrote would appear to be *The Fox* in the summer



Articles

*One more One more river and a new Old Song (continued)*

The image shows a musical score for voice and piano. The top system is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. The lyrics are: "flour. He cam al so styl - lè Ther his mo - der lay As". The piano part is in the same key and time, with a dynamic marking of *pp misterioso*. The bottom system continues the voice part with the lyrics: "dew in A - pryl - lè That fall - yt on the spray." and includes a *poco rit.* marking. The piano accompaniment continues with complex harmonic textures.

Part of the reconstruction of *An Old Song* for voice and piano.

of 1930, and perhaps in the ensuing last months of his life his inspiration had dried up when it came to producing completely new musical ideas<sup>6</sup>.

Accordingly, on a balance of probabilities basis, I am inclined to the view it is more likely in *An Old Song* that Warlock simply used material he had written already in the choral *As dew in Aprylle*. Another relevant factor is that because the latter is essentially a 'tune on top', with harmony underneath (ie., there is no complex counterpoint, etc., within its texture), it potentially lends itself fairly readily to a solo voice with piano accompaniment treatment. With these considerations in mind I made what I have termed a 'reconstruction' of the song, using the melody in the soprano voice from

*As dew in Aprylle* just as it stands, and juggling the three remaining parts into an accompaniment that, following Warlock's original harmony quite closely, would be hopefully both pianistic and one that effectively offset the vocal line (it sounds straightforward, but in practise it was not that easy to do). Whether the results achieved quite restore Bernard van Dieren's 'little treasure' back into the Warlock canon is questionable at the very least. It could well be that if Warlock transformed his *As dew in Aprylle* into a solo song, he may have adapted it in such a way (as he did with the later solo version of *Bethlehem Down*) where the change to the character of the work was fairly radical. We shall probably never know – unless the manuscript of the lost *An Old Song* ever turns up! ■



**One more One more river and a new Old Song (continued)**

**Footnotes**

- 1 As an aside here it is interesting to note that the 1924 *Week-End Book* also contains three other 'Warlock associated' items: the Thomas Ravenscroft round *He that would an alehouse keep* (so memorably rendered on the *Merry-go-Down* LP!); *Mrs Dyer, the Baby Farmer* (a song noted down by Warlock at Begbroke in Oxfordshire); and *O Good Ale, thou art my darling*, which Warlock arranged and published as *The Toper's Song*. One suspects that Goss may have got the first two via Warlock, but with *The Toper's Song* it would seem to have been the other way round.
- 2 eventually published by Modus Music in 2012.
- 3 A fuller account is given in the article 'A Lost Warlock Song' that appeared on page 10 of PWS Newsletter 80, Spring 2007.
- 4 This detail about the song's lyric is given in the Peter Warlock Handbook, Volume 1, but I have been unable to establish where the information came from. Certainly with the anonymous text dating from the 15th century 'An Old Song' is clearly not an inappropriate title! I am inclined to suspect the source may have been Bernard van Dieren Jnr., who perhaps was told by his father.
- 5 and surely this epithet is strongly suggestive of van Dieren having actually seen the score at some point, rather than having heard about it second hand?
- 6 I seem to recall one of his friends, writing shortly after his death, recording that "...he felt he couldn't do any more", which might imply an indirect confirmation of this.

**One more One more river and a new Old Song**

**Postscript**

I am grateful to Jennifer Bastable who has since provided a few more thoughts about the origins of *One more river*. It would seem likely that the chorus part of the lyric ('One more river, and that's the river of Jordan') can be reliably described as '19th century, Traditional Negro-American'; there is, for example, one source dating from 1867 that includes the title (as a boat song) in a list of Negro Spirituals – see:

<http://xroads.virginia.edu/~hyper/TWH/Higg.html>.

An odd juxtaposition exists between the more serious intent of the chorus lines and the comical humour of the verses.

It is thus possible to speculate whether the song as we now know it derives from a combination of the scraps of

**The following items mentioned in the article are currently available from Modus Music**

**MM 401:**

Peter Warlock: *One more river* arranged by the composer for male voice quartet, strings, timpani and piano. Score £4.50 (parts available on hire)

**MM 448:**

Peter Warlock: *Bethlehem Down* arranged by John Mitchell for women's voices (SSAA) unaccompanied. £4.50

**MM 454:**

Peter Warlock: *One more river* arranged by John Mitchell for women's voices (SSAA) and piano. £4.50

The following item will be published on, and be available from 1st June 2016:

**MM 457:**

Peter Warlock: *An Old Song* – a reconstruction for high voice and piano by John Mitchell. £3.90

The prices include UK postage (those outside of UK please enquire for a price). Orders can be placed either online at [www.modusmusic.org](http://www.modusmusic.org) or by 'phone (01227 832871).

original refrain (to make it 'negro' in the terms of the day) added to a deliberate music-hall-type set of jolly words that would be perfect for the style of the 'negro' bands that were such a vogue in England (and perhaps also in cosmopolitan parts of North America) in the latter 19th century. The 'Vive la compagnie!' exclamation that occurs in the song is interesting in that traces of it can be found in songs dating back to the early 19th century. One such example is a college song that can be heard at:

<https://www.youtube.com/watch?v=TmA1qITB5Aw>

Although the tune is different, it is possible there may have been a link here with the rejoinder exclamation in *One more river* that has been obscured by the mists of time.

## Articles

### *John Mitchell's Arrangements performed by Canterbury Voices 2015-16*

Director of Canterbury Vocals **Kerry Boyle** provides the background to the choirs' decision to add John Mitchell's arrangements of *Bethlehem Down* and *One more river*, for women's voices, to their repertoire.



Canterbury Voices (PWS member Laura Hobbs is third from the left)

(Photo: Kerry Boyle)

Canterbury Voices is a selective female chamber choir from Canterbury in Kent. Our members include singing teachers, advanced singing students and undergraduate music students from Canterbury Christ Church University. The ensemble performs on a regular basis with repertoire ranging from madrigals to female barbershop and arrangements of contemporary song.

In 2015 John Mitchell agreed to provide piano accompaniment for Canterbury Voices along with Canterbury Ladies Choir and Canterbury Girls' Choir at concert events in and around the Canterbury area in East Kent. Having heard the Canterbury Voices in concert in May 2015, John very generously arranged Warlock's *Bethlehem Down* for the ensemble. The arrangement was premiered by the choir at an advent celebration at St John's Methodist Church in Whitstable, Kent in December 2015. The arrangement successfully conveyed Warlock's moving melody, allowing the singers flexibility for expressive shaping. Movement between the parts was effective with delicate shading throughout and particularly poignant crafting in the cadences. The arrangement captured the atmosphere of Warlock's carol sympathetically and provided the singers with a challenging but rewarding experience. The audience reaction was positive as the ensemble performed the arrangement throughout the festive season.

Having enjoyed one arrangement, the group were keen to experience more of Warlock's work. So, when John mentioned his arrangement of *One more river*, there was an enthusiastic response from all members of the choir. The driving energy and rhythmic detailing were a sharp contrast to the styling of *Bethlehem Down*, providing the choir with a challenging but exhilarating experience. The call and response patterns featured fascinating harmonic textures and the arrangement provided 'interest' in each of the voices. We gave a performance of the piece, accompanied by John as part of a Summer Celebration at Boughton Under Blean Parish Church near to Canterbury in July 2015. The vocal arrangement was enhanced by an intricate and challenging piano part (played with great panache by Mr Mitchell) and the buoyant character of the piece was successfully conveyed.

Several members of the choir were unfamiliar with Warlock's compositions and were impressed by these two arrangements, both in terms of the part writing and the melody and style of the pieces. As a choral director, I found that these arrangements by John Mitchell offered an excellent introduction to Warlock for intermediate / advanced singers, inspiring them to explore more of his repertoire. Canterbury Voices look forward to continued collaboration with John Mitchell in the future and more opportunities to perform his arrangements of Warlock songs. ■

**30th Concert with pupils of Malcolm Rudland**

23 November 2014, St Wilfrid's Convent, Tite Street, Chelsea.

**Stephen McGhee**

It was a cold and wet November Sunday afternoon that young and old gathered at St Wilfrid's Convent in Chelsea's Tite Street to enjoy a landmark 30th concert of Malcolm Rudland's pupils. What a wonderful achievement to be showcasing fine talent from Malcolm and Emily Calderwood's expert tutelage. Performers ranging 5 to 88, presented themselves in a wide ranging repertoire that included works from the sixteenth century to the present day.

Little Martha Robinson performed a piano fugue by Alec Rowley. She then sang in the sweetest treble voice a song from the musical *The Barnstormers* entitled 'Orrible Little Blue Eyes'. Martha had the honour of being accompanied by the composer herself Miss Betty Roe MBE whose 80 plus years has given us a number of musicals, operas and choral works. Isabella Cloonan also chose a song from another Betty Roe musical 'I'm learning to read' from the musical *Banky Field*. Watch out musical theatre there is real talent here. Then Malcolm Rudland accompanied two of Emily Calderwood's pupils Steele Forbes-Thomas and Matilda Bell in songs by Schubert and Orlando Gibbons. In *Adelita* by Tarrega, Matilda Bell demonstrated a lovely legato tone and beautiful phrasing.

Ben Cole played two grade three clarinet pieces *Ave Maria* by Schubert and Scott Joplin's *When your hair is like snow*. Throughout he demonstrated a warm melifluous tone. Ben's sister Lally Cole then performed the Presto from Sonata No.7 in A by Thomas Arne and *Mr Satchmo* by



From left to right: Matilda Bell, Isabella Cloonan, Martha Robinson, Steele Forbes-Thomas

Valeria Capers (from *Portraits in Jazz*). Despite one or two memory slips, Lally had a real lilt to her playing and a very good left hand technique. After that, Ben Cole transferred from clarinet to piano, conjuring up an evocative dream-like central section in Elgar's *Andantino*, followed by a contrasting piece by composer Christopher Norton. Both Lally and Ben Cole then duetted in piano arrangements of waltzes by Delibes and Berlioz offering us a beautiful lilting tone. Ben Cole then performed the fifth of Bartok's *10 Easy Pieces* – a beautiful folk song evocation and a spirited piano arrangement of the third movement of Rachmaninov's 2nd Piano Concerto.

Fists full of notes comprising of what is perhaps Rachmaninov's most popular Prelude in G minor and the contrasting *Butterfly* by Edward Grieg were expertly executed by Malcolm Rudland. The distinguished guest pianist Allan Schiller gave us 'Asturia' and 'Aragon' from Albeniz's *Suite Espagnole*. Clarity and precision and finely nuanced playing were the hallmarks of these interpretations as well as a delightfully sunny central section in 'Aragon'. A youthful 88 year old Gordon Honey delighted the audiences with Peter Warlock's *Mr Belloc's Fancy* and the 'Policeman's Song' from Gilbert & Sullivan's *Pirates of Penzance*.

To finish Malcolm and Allan duetted in Warlock's *Capriol* marked by great subtlety and panache. The inclusion of the above composer's compositions were a reminder that this delightful concert was being given just yards away from the blue plaqued Chelsea home of Peter Warlock. ■



Allan Schiller (left) and Malcolm Rudland play a piano duet version of *Capriol*.

## Reviews

### *An Inter-course Musical Lunch*

22 April 2015, Champs Hill, near Petworth, West Sussex.

Malcolm Rudland



Champs Hill Concert Hall  
(Photo: Malcolm Rudland)

Few dates in my calendar are as fixed as an annual retreat to join the monks of Prinknash from St George to St Mark (23 to 27 April), initiated in 1967 when, as a baptismal Warlockian and organist at Holy Trinity, Watermoor, Cirencester, I was taken by my then vicar to meet Brother Sebastian, who had just made some vestments for him, and they were ready to be collected. Since 1974, I have been going there for an annual diet of Gloucestershire birdsong and plainsong.

Of late, on 23 April, I have been playing the organ for their Festal Mass, with selections from *Elgar's Greatest Hits* (Yes. ISBN 0 86359 385 2, published by IMP), It makes the monks feel very patriotic.

However, this year, I was told the monks would be saying Mass at 7am on St George's Day, which enabled me on the previous day to return to Champs Hill, near Petworth, Sussex, for an Inter-course Musical Lunch, hosted by the gentleman farmer and his wife there, David and Mary Bowerman, life members of the Warlock Society since 2002, and hosts of our infamous 2004 Warlock AGM, shared with the Elgar

Society. Fortunately no hosts or Elgarians I met there this time remembered anything of what happened there in 2004! With the Elgarians in the concert hall, the Warlockians had their AGM in a marquee, now where lunch was served in a permanent building adjoining the concert hall. For those who know not what made it infamous, see *Private Eye* 1121 dated 10 Dec 2004, p. 12 *Music and Musicians*.

I say 'enabled me to return' because seeing guests invited for coffee at 11am, a first recital not until 12.45, then a buffet lunch, before a second and third recital, I realised I was not then going to get to Prinknash before their 'Greater Silence' on the eve of St George, in time to play for a morning Mass.

The event was advertised in memory of Michael Kennedy CBE: *Mary and David Bowerman, good friends of young musicians and promoters of performances in their concert hall invite members of the Delius, Elgar & Strauss Societies to an exclusive day at Champs Hill Gardens and Concert Hall on 22 April 2015*. However, I was not to know until I got there that the event was overshadowed by David, our host, being in hospital unable to receive visitors.



Hon. Secretary Malcolm Rudland (left) with the President of the Delius Society, Dr Lionel Carley.

*(Photo: Dave May)*

As qualifying to go to the event as a member of the Delius and Elgar Societies, I went to attempt some cross-fertilisation. I gave out at least a dozen Warlock Society brochures, and met the chap who runs Terry Barfoot's website, [www.artsinresidence.co.uk](http://www.artsinresidence.co.uk) where a different composer society is regularly featured. Warlock will be coming up soon! However I didn't see either Presidents of the Strauss or Elgar Societies there, but of course I did meet the President of the Delius Society, Dr Lionel Carley, who came laden with Michael Kennedy's review of his second book of Delius letters from the *Daily Telegraph* on 21 September 1988, in which Michael mentions Delius's advice to Warlock that 'Prolonged virginity for women is always very bad'. Michael Kennedy had been a Warlockian Sympathiser since 2001, and had often written openly on Warlock.

David Bowerman's art collection in the concert hall has many distinguished references to the Warlock era; Epstein sculptures of Augustus John, Vaughan Williams and G B Shaw, and the paintings on this occasion were from the Newlyn School.

The musical and gastronomic fayre was equally distinguished: Canapés of smoked trout or crumbed pork belly; Strauss Violin Sonata Op. 18; Chicken or lamb with asparagus or cauliflower; Delius 1892 Violin Sonata; Trio of Chocolate, rhubarb and pear desserts; Elgar Violin Sonata Op. 82; Coffee and mints. The musical performances invited comparisons that Delius and Elgar were more practical violinists than Strauss, and that the performers of the Elgar got to the heart of their music more than the others.

However, for those of you who might be thinking it was a musical marathon, I must tell you there were different young performers for each sonata, but all six of them had played before in the Bowermans' regular series of concerts there. For those of you who might be thinking it was a gastronomic marathon, I tell you, we didn't leave until 5pm.

PS. As we go to press, I am glad to report that David Bowerman is back home, and was only out at a physiotherapy session when I phoned. ■



## Reviews

### *The 2015 Annual General Meeting Weekend*

Saturday 9 May 2015 – Overview

**Michael Graves**

The Peter Warlock Society Annual General Meeting of 2015, as in previous years, offered a number of activities and attractions to provide members with a good reason for having a weekend away, or, for those living more locally a good day out.

The proceedings began with a lecture by Dr. Brian Collins entitled *What Everybody Should Know About Peter Warlock*. Chris Sreeves provides a brief account below.

Lunch followed at *The Boat Inn* where the AGM was later held in the inn's function room. The choice of venue was excellent as the exterior wall, mainly glass, offered magnificent views over the River Wye.

There were no contentious issues raised at the meeting. The Chairman's and Treasurer's Reports were duly delivered (transcripts below) and the election of Officers and Committee members soon completed. Members then crossed the main road from *The Boat Inn* to Whitney's church, St. Peter and St. Paul, to hear an afternoon concert of Warlock's music performed by local musicians led by Gary Higginson. Claire Beach provides an excellent review of this concert.

The day concluded with afternoon tea at *Church Barn Farm Shop*, which was just yards from the church and within view of the vicarage where Warlock's Auntie Connie, wife of the rector the Rev. L. W. Ritchings, had lived and where Warlock would have stayed. Some members then left for home whilst those staying over later met up for an evening



*The Boat Inn Whitney-on-Wye*  
(Photo: Michael Graves)

meal. There were two contingents, one at *The Boat* and the other in Hay-on-Wye.

Sunday morning saw the remaining members attend Matins at St Mary's Church, Almeley (the largest church in the Benefice), which included Warlock chants, *The birds* and Brian Collins' *Toccata on 'Jillian of Berry'*. The final fling was lunch (or just a drink for those who had had a 'Full English'!!) at *The Bell* in Almeley. The entrance to this pub, rather confusingly, gave access to the village shop, the bar being located at the end of a short corridor to the right. Delightfully Warlockian! ■



View of the River Wye from the restaurant of *The Boat Inn*  
(Photo: Michael Graves)

*The 2015 Annual General Meeting Weekend (continued)*

*The Chairman's Report*



PWS Chairman Michael Graves

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. I'm pleased to say that, over the last 12 months, there has again been a great deal of Warlockian activity of one sort or another.

**Concerts and Events:** The launch of the critically acclaimed all Warlock CD by The Carice Singers, on the Naxos label, took place last September and the choir performed again recently in St James Church Chipping Camden and St Peter's College, Oxford. Warlock was included in the programme and the encore for both concerts was *My Own Country*.

The Symposium held at the British library on 25 October was a great success. It was well attended by Warlockians and a pleasing number of 'civilians.' Feedback was excellent.

Five days later on 30 October, Warlock's actual birth date, the *Peter Warlock 120th Birthday Concert* was hosted by the Birmingham Conservatoire. Over 30 students were involved in the performance and the Warlockians who attended were all very impressed by the performances. One error in the programme brought smiles to some faces. The fifth movement of *Capriol* had been identified as 'Pied-a-terre'!

Last year John Mitchell arranged *Belthlehem Down* for women's voices. This was performed by the Canterbury Voices in November and the choir liked it so much they have asked John to arrange some more Warlock for SSAA.

In November Malcolm Rudland put on a 30th anniversary concert celebrating the achievements of his students. The final item of the concert was a piano duet performance of *Capriol* played by Malcolm and concert pianist Allan Schiller.

Robert Hollingworth, of I Fagiolini, led a Winter Singing School in Ludlow over the New Year period. The school included Tudor and Elizabethan music as well as that of Gesulado, Elizabeth Poston and Warlock. Robert explained that Warlock was the vital thread that drew together the ill-assorted potpourri of composers.

A performance of *The Curlew* took place on Sunday 1 March in Canterbury. Four members of the Warlock Society attended and all considered the performance to be one of the better ones they had heard. This is all the more remarkable considering that the musicians were mainly amateurs and it was also the first time that Paul Young, the tenor, had sung the work.

Also in March, The Ionian Singers included *All the flowers of the spring* in their concert in Dulwich. The day after the concert Rosemary Lindsay wrote to John Mitchell saying, 'The Warlock piece was a very enjoyable addition to our programme and much appreciated by the audience.'

On 20 March in Cape Town, our President Barry Smith devised, directed and played piano duets in a concert entitled *The Music of Peter Warlock*.

Canterbury came up trumps again in April when the group of musicians who played *The Curlew* performed *Capriol*.

**Projects:** The *Merry-go-down* CD project referred to last year is progressing and a release later this year or early 2016 is hoped for.

The *Orchestral Warlock CD Project* has come to life again. Some disappointing responses from orchestras and recording companies led to the project lying fallow for a while. Recently the EMF Records organisation has become involved and is very enthusiastic about it. It's early days, but we very much look forward to seeing developments in due course.

Another project that has re-surfaced after some years is the collection of Warlock's *Prefaces* that were written for a number of publications. It is envisaged that these will be published as a collection being the 5th volume of Warlock's *Occasional Writings*.

## Reviews

### *The 2015 Annual General Meeting Weekend (continued)*

Another EMF Records project is a recording to be released later this year, which will include *Heraclitus* and *Sweet Content*, two of the four Warlock songs that were recently arranged for voice and SQ by John Mitchell. It is known that Warlock planned to make arrangements of these four songs, but never actually did so as far as we know. John meticulously studied Warlock's methodology when creating SQ parts from the original piano score in order to produce scores as authentic as possible. The CD is called *Heraclitus* and also contains world premiere recordings of Butterworth's *Suite for String Quartet* and a hauntingly beautiful quartet movement by Ivor Gurney, as well as songs by Gurney and Butterworth. These works are performed on the CD by The Bridge Quartet with Charles Daniels (tenor) and Michael Dussek (piano).

Speaking of Gurney, The Warlock Society has been approached by the Director of Music at the Parish Church in Dartford. Gurney lived in Dartford for a while shortly before his death and as Eynsford is just down the road, he has ambitions to start a Warlock/Gurney Song Festival. The project is very much in the early stages of exploring possibilities. We will see what emerges.

**New Publications, CDs etc.:** A new book, *The Street of Wonderful Possibilities: Whistler, Wilde & Sargent in Tite Street*, by Devon Cox, is to be published on 4 June 2015 and contains a chapter on Warlock. Hopefully there will be a review in a future *Newsletter*.

Finally I should like to take this opportunity to thank all members of the Peter Warlock Society for your continuing support and particularly those who have made the journey to be here today. I should also like to thank the Officers and members of the Committee, and our Vice-President Brian Collins, for the on-going support they have offered 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 detailed minutes taken at our Committee meetings, and Claire Beach, who does the same for the Annual General Meetings. Last but not least, I should like to thank Malcolm Rudland for all the work he has done to organise this year's AGM in Whitney-on-Wye.

It is heartening to know that there is still a significantly eccentric aspect to our Society, thoroughly in keeping with the extraordinary world of Warlock. Long may it continue.

**Michael Graves – Chairman**

## The Annual General Meeting 2015

### *The Treasurer's Report*



PWS Hon. Treasurer John Mitchell

Having recorded a slight increase in subscriptions for the year 2013, it is less pleasing to announce that last year there was a significant decrease of 9%. Donations were also down (-32%), but the figures here were non-comparative as we had received a substantial sum from the Hungarian Cultural Centre in 2013. The downward trend on royalties from Music Sales continues (-36%), probably reflecting an increasingly sluggish sheet music market. Interest on the deposit accounts remain nugatory.

The major item of non-routine expenditure in 2014 was the £650 subvention given to facilitate the Carice Singers Warlock CD launch. The good news is that although receipts for 2014 were down by 16.6%, expenditure was down too by 14.7% – we were not too far off 'balancing the books' (to use the current political jargon!) with a deficit of only £84 year on year.

The Society is thus in fairly good financial shape, with a total fund of £14,176 at the start of 2014. Of that, the following amounts have been set aside for ongoing projects: i) a reissue of the *Merry-Go-Down* LP in CD format – £1000; ii) Orchestral Warlock with voices project – £3000; iii) Pictorial Biography project: £2788.

**John Mitchell – Treasurer**



*The 2015 Annual General Meeting Weekend (continued)*

**Lecture: *What Everybody Should Know About Peter Warlock* – Dr Brian Collins**

11am Saturday 9 May 2015, Village Hall, Whitney-on-Wye.

Chris Sreeves



Left: Dr. Brian Collins delivers his lecture *What Everybody Should Know About Peter Warlock* (Photo: John Mitchell)

Right: Finer points are discussed during the interval – left to right, Claire Beach, John Mitchell, Dr Brian Collins and Bryn Philpott. (Photo: Chris Sreeves)

It had been intended for this event to be open to the public. However, the population of Whitney-on-Wye is modest in number (the village consists of twelve houses, a garage, B&B, farm shop and a pub) and as it appeared that Brian's talk had not been widely publicised locally, the audience mainly consisted of Warlock Society members. Those locals who might have been attracted to the lecture were unfortunately, at the time, rehearsing for the afternoon concert in Whitney church. Brian acknowledged at the start of his lecture that he had had some difficulty arriving at the title, but once he had sized up the audience it became clear that he wouldn't be delivering *Warlock for Beginners*.

Brian went straight to the initial point: that one way of becoming acquainted with Philip Heseltine/Peter Warlock was through his writings. In particular, his writings on music (although he did write on other topics) and specifically the book he wrote with Cecil Gray: *Carlo Gesualdo Prince of Venosa: Musician and Murderer*. Heseltine, we heard, was possibly ahead of his time, both in the fact of writing about Gesualdo, and his deep knowledge of the modern music with which he compared Gesualdo. The musical illustrations were certainly not *Warlock for Beginners* either: *The Full Heart* and *The Shrouding of The Duchess of Malfi* were the first Warlock items featured.

Brian then led us on to explore Warlock's fascination

with the combination of music and text referring to his brushes with W B Yeats and his official censor. I liked the description of Yeats being out on a limb both metaphorically and geographically – as indeed was Warlock when he visited the island of Achillbeg to study the Irish language. Other poets were available: Blunt, Li Po and William Cory also made an appearance.

It was suggested that (apart from the obvious pastiche of the string serenade) Delius' legacy to Warlock was not so much in his music but in his attitude, whereas Van Dieren was the serious influence in musical terms. This was illustrated by examples from *The Curlew* (Yeats' censor having finally relented by this time) where the chords and melody were mingled, producing, as Brian said, a 'melody of chords'.

A Brian Collins lecture on Warlock would be incomplete without a mention of *Lillygay* and we were not disappointed. The question was posed as to why Warlock would have written these folk song-like settings. Brian's conclusion was that the motivation was probably more akin to Bartok's response to traditional music than that of Vaughan Williams.

We adjourned for lunch in *The Boat Inn* looking forward to hearing more Warlock in the afternoon concert in Whitney-on-Wye church. ■

Reviews

*The 2015 Annual General Meeting Weekend (continued)*



*Top: The Church of St Peter and St Paul, Whitney-on-Wye; Above left: Lunch in the The Boat Inn (Photos: Brian Collins)*  
*Above right: A map of the area around the church (the church is represented by the rectangle to the right of the 'PW' legend).  
Can anybody enlighten us as to what the legend 'PW' might stand for?!*

*The 2015 AGM Weekend: A Peter Warlock Concert* – The Quebb Choir Dir. Gary Higginson  
3pm Saturday 9 May, Church of St Peter and St Paul, Whitney-on-Wye

Claire Beach



Gary Higginson with the Quebb Choir in the Church of St Peter and St Paul, Whitney-on-Wye  
(Photo: John Mitchell)

It is always pleasing for seasoned old Warlock aficionados when new people are introduced to the music of Peter Warlock. It is equally pleasing to have the opportunity to hear some of Warlock's less familiar works. Both these agreeable events were combined at the lively concert given after the 2015 AGM in the church of St Peter & St Paul at Whitney-on-Wye, in a concert performed by people local to Whitney.

The score of Joseph Szigeti's arrangement of four movements from *Capriol* for violin and piano stipulates that when performed in public, 'the name of the composer and transcriber must be mentioned jointly in the programme'. Tony Urbainczyk explained the background to the original *Capriol*, and identified a mystery: why are some movements of this 1929 arrangement dedicated to the memory of players who died in 1961 and 1962 respectively? Whatever the explanation, Tony (violin) and Malcolm Rudland (keyboard) gave a spirited performance of this arrangement which imbues the work with moods not apparent in the original: at times that of a gipsy fiddler, at others a Palm

Court orchestra. I thought 'Mattachins' the most successful, with the double-stopping making the discords sound even wilder than usual.

*Capriol* was followed by more of Warlock's transcriptions of old music as Malcolm's keyboard was miraculously transformed from a piano into a harpsichord to accompany Gary Higginson singing *Have you seen but a white lily grow* and *I am so far from pitying thee*. These were nicely judged, with Gary's plaintive tone suiting the wistful lyrics.

The Quebb Choir was formed 2 ½ years ago and is open to all. Conducted by Gary Higginson, they sing a wide variety of music and it's unusual for them to concentrate on one composer, as they did for this concert. Some had never sung any Warlock before, but this wasn't evident in their jaunty performance of *Good ale*, nor in *I have a garden* which was more pensive. Gary's own take on *I have a garden* from his suite *Shadows*, called *Peter Warlock's Farewell (from Sussex)*, uses the first five notes of the song as the basis for a passacaglia. Gary played it on the church's own organ, whose colours suited it well.

## Reviews

### *The 2015 AGM Weekend: A Peter Warlock Concert (continued)*



Left: Tony Urbainczyk plays David Cox's *A Warlock Suite*.

Right: Gary Higginson singing *The Jolly Shepherd*

(Photos: John Mitchell and Brian Collins respectively)

Next came some local connections. *The jolly shepherd* was dedicated to G. T. Leigh-Spencer, Warlock's teenage friend and correspondent, who lived across the river Wye from the vicarage. Gary's jovial interpretation even sped up towards the end – 'not easy with so many words to fit in-a' (to echo the words of *The jolly shepherd!*). The dedicatee of E. J. Moeran's *Farewell to barn and stack and field* also lived near Whitney, in Kingston. Gary conveyed well the drama and pathos of this setting of A. E. Housman's poem.

Richard Hichens now took a turn as soloist, with the choir providing the complex harmonies of *Balulalow* against Malcolm's intricate organ accompaniment, and then some nicely judged exchanges with the bucolic owner of *Twelve Oxen*. Two Christmas songs followed – *The Frostbound Wood* and *The First Mercy* – though, as Brian Collins pointed out, it was probably the mystic rather than the religious

aspect of Christmas that appealed to Warlock. Richard had just the right air of control and melancholy to suit Bruce Blunt's poignant words, and Malcolm accompanied the first song from its original publication in the *Radio Times* of 20 December 1929.

After this, Tony Urbainczyk returned, now accompanied by John Merrick, to play David Cox's *A Warlock Suite*. Tony told us that he was glad to have been introduced to this work which, having been corrected earlier when referring to the *Capriol Suite*, he was henceforth going to call just *Warlock!* The suite is in an arch form, with a 'Piggessnie' scherzo in the middle. Tony varied the textures nicely throughout, ending with a delightfully schmaltzy 'Tyrley, Tyrlow'.

The Quebb Choir returned to sing *Queen Anne*. Brian Collins admitted he had never heard it performed live before; most Warlockians would probably say the same. It

## Reviews

### *The 2015 AGM Weekend: A Peter Warlock Concert (continued)*



Above: Richard Hichens sings several of Warlock's Christmas songs. (Photo: John Mitchell)

Below: Gary Higginson with Schola Homovox Warlockensis, including PWS members Tim Travers-Brown (second from left) and John Merrick (far right). (Photo: Chris Sreeves)



was good to hear a song which 'serious' singers are unlikely to programme in more formal concerts – a shame, as the choir seemed to enjoy singing the ridiculous words (perhaps Warlock's own?) This was followed by *Yarmouth Fair*, which reached breakneck speed at the end, to the choir's obvious pleasure.

John Mitchell reminded us that the words to *Yarmouth Fair* were written by Hal Collins, Warlock's Maori factotum and also a talented artist, whose own setting of *Forget not yet* was transcribed by Warlock and published by the OUP in 1928. Out of print for years, this has recently been rediscovered and Gary Higginson's performance here may have been its premiere. This is an effective setting, reminiscent of Warlock but with its own voice, and Gary conveyed it well. This was followed (after a false start) by *Jillian of Berry*: Malcolm remarked that the opening of this was not for the faint-hearted, and that he used to give David Cox 50p every time he got it right! Malcolm then dashed over to the organ to follow the song, appropriately, with Brian Collins' *Toccata on 'Jillian of Berry'*, which worked well on the instrument.

For the final number, Gary Higginson was joined by Schola Homovox Warlockensis – who will be providing the musical entertainment at next year's Eton AGM – in a slow but splendid rendition of *The Lady's Birthday*, which provided a hilarious end to the concert.

Michael Graves thanked everyone involved with organising the concert and then proclaimed Gary Higginson

president of the Herefordshire Chapter of the Peter Warlock Society. He gave him a Warlock/Bartok badge, which had been prepared by Malcolm Rudland, as there is no official badge of office. Gary is, in fact, the only member of the PWS in Herefordshire....

Malcolm and Tony then reprised 'Pieds-en-l'air' from *Capriol* to round off a most enjoyable concert which seems to have given as much pleasure to the performers as to the audience. It was satisfying to talk to some of the choir afterwards and find that Warlock has some new fans. ■



Reviews

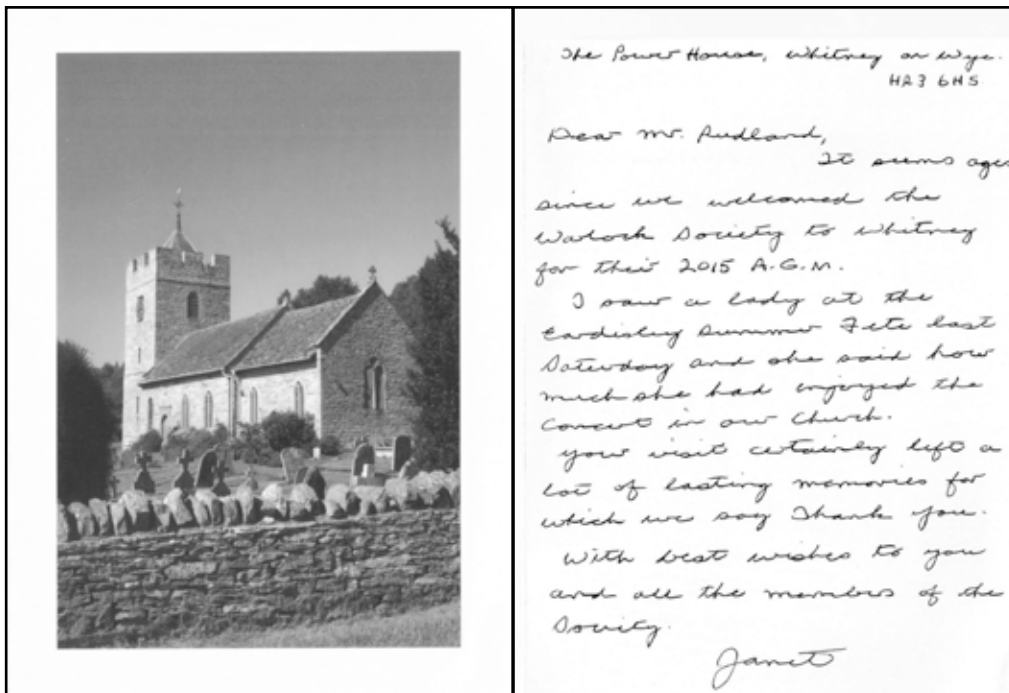
The 2015 Annual General Meeting Weekend (continued)



Above: Afternoon tea at the Church Barn Farm Shop, just yards from the church and within view of the vicarage where Warlock's Auntie Connie, wife of the rector the Rev. L. W. Ritchings, had lived and where Warlock would have stayed.

(Photo: Malcolm Rudland)

Below: Facsimile of the card received by Malcolm Rudland from the Church Warden, Janet Bunford.



**A Canterbury Capriol**

Saturday 18 April, The Colyer-Fergusson Hall, University of Kent Campus, Canterbury

**John Mitchell**



Anthony Halstead

Writing as someone resident in the area, it is very pleasing to record that two of Warlock's most significant compositions, *The Curlew*, his masterpiece, and *Capriol*, his most popular work, have been performed in Canterbury within a couple of months of each other. The memorable airing of *The Curlew* has already been very ably and favourably reviewed (see Newsletter 96, pages 41 & 42), and the Kent-based Festival Chamber Orchestra, that had arranged this earlier event, is to be congratulated for including *Capriol* in their following concert on 18 April 2015.

Described as a Musical Celebration of the orchestra's conductor, Anthony Halstead's 70th year, the concert was held in the fairly recently completed (December 2012) Colyer-Fergusson Hall, located on the University of Kent campus, north of the city. With a wealth of wood making up much of the interior fabric of the building, the acoustic of the venue was excellent, adding greatly to the enjoyment of the music. The evening featured two 20th century works: *Capriol* and the conductor's own *Concertino Elegiaco*, with the programme being made up by music from the 18th century: Handel, JS Bach, Mozart, and Salieri.

The concert opened with the last-named's *Sinfonia, La Veneziana*, a short-ish three movement work for small orchestra, which oddly enough impressed the present writer more than some of the other 18th century fare of the evening. Antonio Salieri (1750-1825), until fairly recently, had been mainly remembered, if at all, as Mozart's one time *bête noire* and rival, and his prominent portrayal in the 1984 film *Amadeus* has led to a resurgence of interest in his music. Certainly *La Veneziana*, with its melodic charm, sound structure and 'clean' orchestration, suggested that Salieri was perhaps a composer that had been unfairly treated by the passage of time/entrenched musical opinion, and belied the epithet of 'deservedly forgotten'.

*Capriol* was next on the programme, and with it being so often performed (and written about in the Newsletter), a reviewer is rather hard pressed to come up with something particularly new to say about either the work itself or the performance in question. However, as I was listening to its very familiar strains on this occasion I did find myself musing on what exactly is it about *Capriol* that

makes it such a satisfactory, attractive and successful work (and probably Warlock's best known to the proverbial man-in-the-street)? A major aspect of its appeal probably lies in it coming over so convincingly to audiences as both modern sounding, and redolent of the late Tudor/Jacobean era at one and the same time, and perhaps it is not too surprising that one often hears snippets from the suite in TV period costume dramas, history documentaries, etc.. But there are other contributing factors too; to begin with, I believe Warlock chose well and wisely with the melodic material he purloined from Arbeau's *Orchesographie* – tunes that were not only memorable in themselves, but sufficiently contrasting, and capable of development. Each movement is so concisely structured so as not to outstay its welcome, with Warlock only allowing 'Bransles' to reach slightly longer proportions. There is a pleasing variety of mood and tempo as the work progresses, and Warlock's choice of a six movement format was probably crucial for its success in terms of balance. Would *Capriol* (as a whole) have worked as well if it had had, say, as few as only four, or as many as eight movements? I wonder...

## Reviews

### *A Canterbury Capriol (continued)*

As to the performance itself, this was overall a very fine one, with accented chords being well articulated in the quicker movements, and with a gentle expressiveness given to the two slower ones. Having said earlier that it is never easy to pinpoint anything strikingly new in such a well known work, there was one small detail in this performance worth commenting on. At Letter C in the third movement ('Tordion') Warlock has given a dynamic marking of *pppp*, which strictly speaking translates as 'quieter than "as quiet as possible"'!! Congratulations must go to Tony Halstead and the string players for getting as near as possible to Warlock's 'impossible' direction: the orchestra at this point really was barely audible, and I am sure I was not alone in straining my ears to hear these bars (fortunately cough-less from the auditorium!). It nicely illustrated that dramatic moments in music do not necessarily have to be loud ones!

The other 20th century work was composed by Tony Halstead as long ago as 1983, the year when his *Concertino Elegiaco* was written to celebrate the 40th anniversary of the Detroit Chamber Music Society. Tony explained afterwards that the work had only received three previous performances, all around the time of the premiere, and so he was especially pleased for it to be played again during his 70th year after a gap of thirty years or so. Prior to the performance he gave a short amusing account of the how it came to be written in the way it was: a fellow composer had just composed a piece which started off quite bright and upbeat, and then, as the music progressed, it grew darker and darker in mood until it ended somewhat gloomily. Tony deemed this both an interesting idea and a challenge, but for the piece he was about to write he decided he would do the exact opposite, where 'bad' gradually transformed to 'good', as it were. In three movements, the results of his approach were fascinating and engaging, holding one's attention completely throughout. The opening *Poco Allegro* began with some jagged discords on the strings, which sounded rhythmically quite intricate and off-beat, announcing music that was both unsettling and inimical. The mood was largely sustained into the following *Allegro*, and it was only when the final *Chorale*

arrived that a kind of solemn calm descended on the work. After the composer's introduction, if one had been expecting a 'jolly' conclusion, then disappointment was in store! The clue was in the title in the sense that, despite subtle changes, the elegiac cast of the piece was maintained throughout. However, the *Chorale* did have much to commend it in terms of wistful melody and original harmonic touches, aspects which perhaps revealed an underlying kinship with music of the English landscape, albeit heard through late 20th century ears. The composer has succeeded in writing a piece that is beautifully crafted for small orchestra and also rich in content. It is surprising that it has had so few performances, and has never been recorded.

The evening's soloist was the soprano Kathryn Jenkin (not to be confused with the crossover-classical soprano Katherine Jenkins!) who concluded the first half of the concert with a vocally brilliant rendering of Handel's *Silete Venti*, a substantial piece that required both virtuosity and stamina from the singer. Her contributions to the second half were an aria, 'Zerfliebe, mein Herze' from Bach's *St. John Passion*, Handel's *Laudate, Pueri, Dominum*, and ending the programme, Mozart's *Exultate, jubilate*. Like *Silete Venti*, this last work concluded with a rousing *Alleluja*, in this case a fairly well known one, which proved to be a splendid way to round off such an enterprising and imaginative concert. ■

[Ed: John's reference to the scarcely audible *pppp* in 'Tordion' reminded me of a recent encounter I had with the same conundrum. When my recorder group started rehearsing an arrangement of Capriol for recorders, I was invited (no doubt as a 'presumed authority' on the work!) to direct the ensemble. From my school days I remembered a master who taught technical drawing telling us that to draw extremely fine lines rather than heavy ones was achieved by saying "Draw an imaginary line and fill it in." I told this story to the recorder ensemble and said that the *pppp* in 'Tordion' was much like that. Imagine the sounds silently and fill them in. It worked a treat.]



## Obituary

**Brian Sewell (15 July 1931-19 September 2015)**

**Malcolm Rudland**



Brian Sewell

(Photo: Reprinted by kind permission of the Evening Standard)

The death of Brian Sewell at the age of 84, early in the morning of Saturday 19 September at his home in Wimbledon, heralded a double-page spread in the following day's *Mail on Sunday* by Geordie Greig, now editor of that paper but Brian Sewell's editor on the *Evening Standard* from 2009 to 2012. *The Sunday Times* offered a half-page spread that day, as did *The Sunday Telegraph*; and on the following day (21 September), there were full-page obituaries in *The Times*, *The Independent* and *The Guardian*. All mentioned that Brian's father was Peter Warlock, but only *The Sunday Telegraph* included a reference to the fact that his father went to Eton [where, incidentally, we return for our AGM next year on 22–23 April 2016.]

I first heard the name of Brian Sewell on Tuesday 1 July 2003, when I caught the first of his series of six Channel 5 programmes on a Catholic pilgrimage via Paris to Santiago de Compostela in his 'gold' Mercedes, with his artistic commentaries on the way. The series was called *The Naked Pilgrim*, because of a tradition that pilgrims (yes, including Brian) bathe in the nude once they get to Santiago. *Time Out* described the series as having 'genuine onscreen emotion'. [DVD available from Amazon]

The previous Sunday I had deputised on the organ for a service at St James Garlickhythe, where I learnt that some ships also went on a similar pilgrimage to Santiago

de Compostela, the garlic apparently enabling the pilgrims to stay alive and healthy. This piece of cross-fertilisation hooked me for the series.

In one of the programmes Brian told us that he was three-score-years-and-ten, and in another that he was born on St Swithun's Day, but when he finally declared that his father was a composer whose music he couldn't listen to, I was reminded that Warlock's legitimate (by the skin-of-his-teeth) son, Nigel, had often said he thought he had a brother. Finding that the filming had been in 2002, that St Swithun's Day is 15 July, and that Warlock died on 17 December 1930, it wasn't long before my mental computer logged that Brian could have been conceived in Warlock's lifetime.

So, now on a mission to find out

whether Brian Sewell might indeed have been a real son of Peter Warlock, I found that in that same year he was down to lecture on art forgeries at the Chelsea Festival, only some hundred yards from my home. After the lecture, I joined the queue of devotees wishing to question him, and duly apologised that my question was about music. I said I had watched *The Naked Pilgrim* and remembered that he'd said his father was a composer whose music he couldn't listen to. I asked him if his father might have been the composer for whose society I was secretary, and I wondered if I might entice him to listen to some of Warlock's music on a CD that I offered to lend him. He graciously accepted the CD, but when I went to buy another the following day I found it had been deleted.

Brian was the art critic of the London *Evening Standard*, so I wrote to him c/o the paper to ask if he would allow me to exchange the CD for another. He kindly agreed that we could meet at his home in Wimbledon on 3 August 2003. After dissecting each other for about an hour, I was emboldened to mention the manuscript of a song entitled 'A Love Song', thought to be by Delius, that had been languishing undetected in the British Library for many years until Dr Rhian Davies had recognised the handwriting and established that it was in fact by Peter Warlock. I then asked: "Could it be that a love-child of Peter Warlock has

## Obituary

### Brian Sewell (continued)

been languishing undetected in the art department of the *Evening Standard*?" Brian replied enigmatically: "You are very discreet!"

A thinly-disguised account of this meeting appeared on pp.4-5 in *Newsletter* 76 (Spring 2005) as 'From Love Song to Love Child', but Brian would not allow me to mention his name. However, from time to time Brian did say to me that all would be revealed in his memoirs. Back in 2003, he had said simply "It's still too painful" and "I can't handle it yet."

Eventually confirmation finally occurred in 2011 in *Outsider - Always almost: never quite* (ISBN 978 0 7043 7267 2). This first of two volumes of autobiography charts a frank and honest account of life with his mother in the 1930s in Kensington and Whitstable, then at Haberdashers' Aske's School in Hampstead, through National Service, the Courtauld Institute and on until his departure from Christie's in 1967. However, the gutter press chose to misquote and twist Brian's intentions, and headlines appeared like 'Brian's father was a sex-sadist composer'. But if you read p. 20 of his book, you will see that Brian only writes 'If [my italics] my father was in some sense sexually sadistic ...' Furthermore 'Why I will never love my father' was the headline given to an article that Brian wrote, whereas the text itself reads 'I am not unhappy to have had Peter Warlock as my father.'

To form an opinion, you must read the book yourself; second-hand reviews like this only invite more questions than they can answer. However, in *Outsider* I received a very gracious acknowledgement on p. ix: 'I have also had vital, enthusiastic and unstinting assistance from Malcolm Rudland, musician extraordinary and Secretary of the Peter Warlock Society.'

My greatest claim to fame for this acknowledgement was having been able to propose the exact address of his mother's monthly visits. I related this story in another thinly-disguised article on p.8 of *Newsletter* 79 (Autumn 2006) entitled 'A Love Child's Reminiscence' where there is also an unnamed photo of Brian's mother. Years later, when attempting to retrace some of his childhood steps, Brian was unable to locate the exact address.

However, I had an idea where it might have been. My archives gave me to suspect 6 Norfolk Street - but there is now no Norfolk Street in the London street directory. However a search in a 1930 London street directory found one, now absorbed by the newer King's College buildings between Surrey and Arundel Streets, 'twixt Somerset House

and the Temple. It had been in Norfolk Street that a young Leipzig student by the name of Edvard Grieg had once briefly lodged, with his family, in the summer of 1862.

I showed this 1930 map to Brian and he immediately identified it as the address, whereupon I told him that it was the office of Frederick John Oliver Prescott who on 7 May 1942, as her solicitor, executor and trustee, had drafted the will of Warlock's mother, Bessie Mary Edith Covernton (1861-1943).

I was also able to identify the tree. *Outsider* opens with Brian's first recollection of fear, looking down on his mother from a tree in the garden of *Cefn Bryntalch*. He could not share this fear, and was quite content for her to leave and fetch Evan Roberts, the gardener, who climbed a ladder to bring him down. (I took the photo of the tree facing p.176 in *Outsider*, but a photo of it along with Warlockians at their 2013 AGM appeared in colour on p.26 of *Newsletter* 93.)

Similarly, I was able to identify *Orchard Cottage* (now *Ocean Cottage*) in Whitstable, the one element of stability in Brian's haphazard childhood (*Outsider*, p.19). In September 2006, Brian went to see it in a little diversionary activity while preparing a travel column for the *Evening Standard*, reviewing the new Abode Hotel in Canterbury, though in this piece he never actually mentions his own idyllic childhood in Whitstable. But the local folk took offence to his calling their town 'ghastly beyond belief' and as full of DFIs ('Down From Islingtonians'), going so far as to suggest that a sign be erected at the edge of town: SEWELL GO HOME (cf. *Whitstable Gazette*, 14 September 2006).



*Ocean Cottage*, Whitstable. (formerly *Orchard Cottage* in the 1930s when there was no sea wall).

(Photo : Malcolm Rudland)

## Obituary

## Brian Sewell (continued)

The chapter on Brian's father starts with: 'Well into my adult life my father was a shadowy figure'. Warlock, if he was indeed Brian's father, had died seven months before Brian was born, and it must be remembered that Brian's mother did not confirm his father's name to him until July 1986 when he was 55. Even as late as 2010, Brian was still refusing to allow me to make public the fact that Warlock was his father. On 14 August 2010 he wrote to me: 'My early life is mine to reveal as and when I wish to – not yours. Please write no more about me ... your blunt revelations are a form of theft and, without the gloss of circumstance, are certainly not the whole truth.'

Brian had told me his mother was Jessica Goldsmith (1900–96), born in Dublin, but when I visited Dublin's Register Office they could not find any record of her. Until Brian first went to school in 1942, she single-handedly brought him up in Art and Music, though Max Rostal taught him violin (so that he and his cellist mother might play together?). As mentioned, she took Brian monthly to the National Gallery; and in *Outsider* (pp.64-70) there is also a touching tribute to the Proms organist since the late 1940s, Alan Harverson (1922-2008), who took Brian under his wing and introduced the boy to many organs, where he turned pages for eminent recitalists of his day.

In 1966, twenty years before his mother's revelation to her son that Warlock was his father, Brian had *written* to her on the breakdown of his first long homosexual relationship, to which she had replied with no expression of warmth or understanding but simply with the words: "You are just like your father". However, she would still not divulge that father's name. In pages 18-20 of *Outsider*, Brian tells of his mother describing events with his father in Eynsford, and how his father had taken a lease for her to escape to a tiny cottage in Whitstable. There is documentary evidence that Warlock had to stay there after falling asleep on the train from London to Eynsford (see letter to Colin Taylor dated 25 June 1925, line 14 of p.823, in *The Collected Letters of Peter Warlock*, ed. Barry Smith, pub. The Boydell Press, 2005 (ISBN I 84383 080 9).)

Eynsford also caused friction between the 14-year-old Brian and his mother when his school set up a harvest camp there in 1945. He felt he had trespassed on some private property of hers, but just set the matter aside. His mother's sexual interest in Warlock must have outlived the Eynsford years (1925-8), for Brian was not conceived until October

1930, by which time Warlock was living in Tite Street with Barbara Peache.

After publication, I was separately able to take Dr Barry Smith and Dr Rhian Davies to meet Brian in Wimbledon, but even though in *Outsider* Brian describes Barry's 1994 biography as 'indefatigably researched and likely to remain for ever the authoritative life', he adds 'though I dare say that the enthusiastic zealots of the Peter Warlock Society, to whom I am deeply indebted, will add bells and whistles when they can' (*ibid* p.22). However, after Barry Smith and I had left, Brian wrote to me to say we had so drained him that he could do nothing for the rest of that day. In that same letter, Brian added that he found 'digging in the past painful and disturbing; not having a father and knowing that he was deliberately being deceived by both his mother and his stepfather had quite a darkening effect on his boyhood.'

Apart from Brian's earliest recollection of fear, another was of his mother telling him he might have been a little Indian boy – it appeared she had had an affair with the Maharaja of Kutch. She had also been engaged to an army officer in the Malay States, but the weather there had put her off. She was also involved with a tea-planter in Chile, and knew Paris as well as London.

In Dr Brian Collins's review of *Outsider* (*PWS Newsletter* 90, pp.30-40) he very fairly raises questions and doubts about one or other of the author's accounts, but Brian Sewell's illnesses since then prevented any dialogue. You may remember that after Nigel Heseltine published *Capriol for Mother*, several members wanted to raise questions and doubts about Nigel's writings, but his illnesses similarly prevented any dialogue. Incidentally, Brian found a copy of *Capriol for Mother* himself when it was published in 1992.

In *Outsider*, it is Brian's mother who is the source of most of the stories. How reliable a witness was she? In her latter days, Brian himself described her as 'emotionally unmanageable'. It is said that on the grounds of her Catholicism she refused Warlock's £5 offer for her child to be aborted but, with her self-declared hedonism and Brian's stepfather's hint that Brian might have had a sister, this could well be suspect (*ibid*. p.29).

'Uncle Robert' married Brian's mother in 1942 and tried very hard to become a good father, getting Brian to adopt his family name of Sewell. He looked after the financial affairs of composers like William Walton and Benjamin Britten. In 1945, Brian hated the first performance of *Peter Grimes*,

## Obituary

### Brian Sewell (continued)

on account of the Adam's apple and excruciating vibrato of Joan Cross. After Robert died of cancer, a termagant of a woman turned up with a daughter for whose education he had been paying and for whom he had left a will in her favour. It appeared that his marriage to Jessica had been fraudulent and so, presumably, was the name Brian Sewell (*ibid.* p.35). On p.34, just before his National Service, there was a cruel event Brian could not explain: Robert took him to the High Court where he was pressed to 'do the decent thing' and adopt Sewell as his surname. For one moment he could have sealed his real identity, but he faked it and the anger remained with him throughout his life.

Dr Collins's review of *Outsider* starts: 'When I read Brian Sewell's glorious demolition of Tracey Emin's exhibition on the South Bank last summer ('Terrible Tracey', *Evening Standard*, 19 May 2011), I straightway thought "Like father, like son". I too have felt that reading Sewell's criticisms were sometimes like reading Warlock's own (*Musical Criticisms*, Music Sales 1977-8), for Sewell also wrote on music. Both scribes are fully frank, fearless and fun, qualities that have rubbed off on me and that I now try to emulate in every aspect of my life.

On Friday 30 May 2008, Sewell reviewed ENO's *Der Rosenkavalier* as 'almost triumphant', but he quotes John Tomlinson's Ochs as having a 'voice of an old leather bellows', and although Sarah Connolly's Octavian, although as well suited as any he had heard, he adds that she resembled 'a scrawny middle-aged man rather than an adolescent boy'. He also asks the RSPCA to note a live Congo African Grey parrot found in a cruelly small cage at the Marschallin's levee.

Then in the *Daily Mail* on 25 September 2011, Brian lampooned the BBC for dumbing down Radio 3, questioning why Petroc Trelawny needed to ask performers and listeners such inanities as 'and what does this mean to you?' Furthermore he wrote that the Proms that year were fronted by an 'ignorant, screechy Katie Durham who was more worthy of *Celebrity Big Brother*, only marginally worse than the unforgettably awful Alan Titchmarsh.'

Similar panjandrums were cut down to size by Warlock (in the *Daily Mail* on 31 May 1915): 'Mr Vladimir Rosing opened his season...with Tchaikowsky's *Queen of Spades*. Throughout the five hours one had the uncomfortable feeling that mountains were labouring to produce a mouse... Mr Rosing has a very adequate company...but first-night

irregularities...need not have hindered the complete success of a really fine work. But this Tchaikowsky's opera emphatically is not.'

Another Sewell proposal was that Lucian Freud's paintbrush 'crawls into a woman's crutch with the insistence of a caterpillar into a cabbage heart', whereas on p.58 of *The Collected Letters of Peter Warlock*, Vol. 4, you can read three Warlock limerick verses in similar vein on the Reverend Horoscope Phallus [E H Fellowes].

However, some Warlock and Sewell victims did survive being lampooned: Anthony Bernard, conductor of the first *Capriol*, turned up at Warlock's funeral; and although Brian Sewell chose not to have a funeral, Charles Saatchi did once try to take Brian out for lunch.

When his mother died in 1996, Brian found sheets and sheets of Warlock manuscripts (Oh that I had been there, only 10 minutes walk from where I was then living!). But far odder, there was a catalogue of North Italian drawings that had once belonged to John Postle Heseltine, by Titian, Bellini etc., and another, of his thirty-one drawings by Rembrandt. John Postle Heseltine (1843-1929), a stockbroker, and trustee of the National Gallery since 1893, was the second eldest of Warlock's father's eleven brothers, and he had seven children. Warlock's father, Arnold (1852-1897) was eighth, but he died when his only child, Philip, was two. Evelyn (1850-1930), the seventh, built the church at Great Warley in memory of Arnold. When his uncle Evelyn died in April 1930, Warlock bemoaned the fact that he had not received a penny from him.

Many have commented on Brian Sewell's voice, but it was only how his mother spoke. My favourite quote is from John Humphrys' *Lost for Words*, often misquoted. On p.17, under 'The Nobs', he writes about people who 'try to speak like the Queen or even Brian Sewell, the only man I have ever met who makes the Queen sound common.'

My last meeting with Brian was when he came to lunch at my home in Chelsea, on 19 July 2012, with John Amis and Lionel Carley.

There are still some people who, without a DNA test, will not believe that Brian Sewell was the son of Peter Warlock. However, as a Warlockian lawyer friend of mine said, this tale is too good to stand up in a court of law, but it has been good enough to convince me and the putative son. I only wonder how many other offspring of Peter Warlock have managed to get through this 'vale of tears' undetected? ■

**Capriol at the 12th Stellenbosch International Chamber Music Festival, SA 7 July 2015**

The Stellenbosch International Chamber Music Festival is the first and only musical event of its kind in South Africa and for the past eleven years has combined both chamber music and orchestral playing/training in one festival. Since its inception, it has played a major role in redefining the nuanced 'Classical' Music culture in South Africa. The number of student participants as well as the teaching and performing international staff has more than doubled since it was established thus making the excellent facilities of the Stellenbosch University Conservatoire available to a wide and diverse community in a sustainable and meaningful way in post-apartheid South Africa.

During the duration of the week training includes individual public master-classes in addition to chamber music group classes (coaching sessions), orchestral training, performance opportunities as well as the chance to listen to world-class faculty members. Tuition in piano, strings, woodwind, brass and percussion is offered and the festival culminates in concerts performed by the Festival Symphony Orchestra and the Festival Concert Orchestra, which is made up of the participants.

At this year's Festival I was a guest for the evening concert on 7 July when the programme consisted of three works: Warlock's *Capriol*, a piano trio by Anton Arensky (Op. 32) and the Ernest Chausson concerto for solo violin, piano and string quartet (Op. 21). It seemed a happy coincidence

that the solo violinist in the Chausson on this occasion was Daniel Rowland who led the London Conchord Ensemble in the performance of *The Curlew* in the 2013 BBC Proms in the Cadogan Hall.

Some twenty, mostly young, string players gave a most satisfying performance of *Capriol*. Considering it was performed without a conductor the neatness and accuracy of the ensemble was particularly noteworthy. There was all the energy and enthusiasm in the fast movements whilst the 'Pieds-en-l'air' was played with the love and warmth this beautiful fusion of beguiling melody and harmony demands. Maybe the final 'Mattachins' was a trifle too fast for complete comfort but the energy level ensured a more than rapturous applause from a large audience.

Alas, the brief programme notes would not have been very helpful for those who had never heard of Warlock or his music. There was no reference to his songs or of his ground-breaking editing of early music – instead we were briefly told that 'he occupied himself with independent scholarly projects, such as his important study on Delius, whilst drifting from job to job' and that his 'real name was Philip Arnold Heseltine' and that 'he changed it after moving to Dublin, in order to avoid being drafted to fight in World War I.' However, there is always the hope that such a persuasive performance would have made some of the audience delve deeper into treasures yet awaiting them.

**Barry Smith**

**Warlock in BBC Music Magazine**

One page I am always keen to look at in the BBC Music Magazine is that which includes a ten question music quiz, and readers will be pleased to learn that, in the July 2015 issue, Warlock featured as one of the answers. Each quiz has a particular theme, and on this occasion it centred around anything to do with woods. Question 7 read as follows:

Can you name the composers who entice their listeners to venture into the following woods: a) *November Woods* (1917); b) *Silent Woods* (1883); c) *Willow-Wood* (1903); d) *The Frostbound Wood* (1929)?

PW is, of course, the solution to d), and interestingly the magazine gave the answer simply as 'Warlock', rather than 'Peter Warlock', which in itself tends to confer a level of fame associated with better known composers who are usually referred to just by their surnames.

And the answers to the other parts of the question? Well, Warlock was in the good company of (respectively) Bax, Dvorak, and Vaughan Williams!

**John Mitchell**

## Forthcoming Events

### Friday 23 October 4.30pm and 7.30pm Beckenham

*The Centenary Celebrations for W G Grace and a performance of The Cricketers of Hambledon*

4.30pm Remembrance Service at W.G.'s grave in Beckenham Cemetery.

7.30pm Celebrations in St George's Church, Beckenham

The cricketing career of Dr William Gilbert Grace, W.G. as he was known, spanned 48 years from 1861 to 1908. When his international career was over, he formed the London County Cricket Club based at Crystal Palace Park, Beckenham. He died in Eltham on 23rd October, 1915 and is buried in the Beckenham Cemetery in Elmers End.

For Warlockians the highlight of the evening will be a repeat performance of *The Cricketers of Hambledon*.

### 23/24 April 2016 Eton College

*The PWS 2016 Annual General Meeting* and weekend of events. Please see Page 3 for more details.

### 27-30 May 2016, Dorchester-on-Thames

*English Music Festival*

The Tenth English Music Festival will be held between 27th and 30th May 2016. It is possible that there will be a première performance of a reconstruction, by John Mitchell, of a lost Warlock song. If the première performance is confirmed, further details about the performance will be included in the Spring 2016 edition of the *Newsletter*. See 'One more One more river and a new Old Song' on pp.22-23 for more information on the reconstruction.

### Friday 28 October 2016

Guildhall School of Music & Drama

*Peter Warlock: The 122nd Birthday Concert*

The Peter Warlock 122nd Birthday Concert will be held in the Milton Court Concert Hall, Guildhall School of Music & Drama, Silk Street, Barbican, LONDON, EC2Y 8DT.

More details in the next edition of the *Newsletter*.

### Changes of address

Michael Pilkington has a new email address:  
[m.c.pilkington7@gmail.com](mailto:m.c.pilkington7@gmail.com)

Richard Valentine has a new home address:  
6B Aspenwood, Ballston Lake, NY 12019, USA

### and finally ...

The Peter Warlock Society once again wishes to express its gratitude to Music Sales ([www.musicroom.com](http://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](http://www.musicroom.com).

*The Music Sales Group*



## Warlock at The Antelope



by kind permission of the landlady, Sandra Spiller

**YOU ARE INVITED**

**to another Social Lunch**

by the Peter Warlock Society, at the nerve centre of their Society, where members, sympathisers and civilians interested in Warlock can meet the committee after one of their meetings.

This is a Fullers Real Ale pub, with a wide choice of food and good wine to choose from, and to pay for at the downstairs bar

**Saturday 9 January 2016**

**from 1pm in the Upper Room**

**of the Antelope Tavern (Tel 020 7824 8512)**

**Eaton Terrace, London, SW1 8EZ**

*There is meter parking in the area until 1.30pm.*

*Nearest tube station is Sloane Square.*

*Turn right out of the station past the*

*Royal Court Theatre; turn right into Cliveden Place, then left into Eaton Terrace, whereupon the tavern comes into view.*

RSVP to (or more details from)  
the Hon. Sec of the Peter Warlock Society  
Malcolm Rudland on 020 7589 9595 or [mrudland2@gmail.com](mailto:mrudland2@gmail.com)



**Tuesday 27 October, Royal Northern College of Music**

**124 Oxford Road, Manchester M13 9RD Tel: 0161 907 5200**

## ***Peter Warlock: The 121st Birthday Concert***

**12pm: Social Lunch in Sinclair's Oyster Bar**, 2 Cathedral Approach, Manchester M3 1SW Tel: 0161 834 0430

**5pm: Tour of the RNCM's facilities** (Meet in Reception)

**6pm: The 121st Birthday Concert**, Carole Nash Recital Room, RNCM

Tickets £10 available from the Box Office – [www.rncm.ac.uk/whats-on](http://www.rncm.ac.uk/whats-on) or Tel: 0161 907 5555

**7pm to 8.30pm:** Members are invited to a complimentary drinks reception on the Carole Nash Mezzanine where they will have the opportunity to meet the performers.

### **The Programme**

The programme for this concert will include:

*Greetings* to Philip Heseltine from Fred Tomlinson

Songs with string quartet: *My lady is a pretty one*; *Corpus Christi*; *Sleep*; *O death, rock me asleep*; *Sorrow's Lullaby*.

Three Moeran Songs and assorted songs with piano by Peter Warlock. There will also be the *Four Cod Pieces* arranged for saxophone quartet by Cary Blyton and John Mitchell, two of which will be world premières.

### **Location**

The Royal Northern College of Music is part of the extensive complex of Manchester University campuses on Oxford Road, the largest complex in the country. The RNCM itself is on the corner of Oxford Road and Booth Street West.

### **Getting around Manchester**

Buses are frequent and a tram network known as the MetroLink runs north to south through the city centre. Three MetroShuttle bus routes link the main rail stations, car parks, shopping areas and businesses in Manchester city centre and are free to all passengers. Most buses in Manchester start from Piccadilly Gardens (a stone's throw from Piccadilly Station).

### **Getting to the RNCM**

The best buses to catch are numbers 85 or 86 from Piccadilly Gardens. Both turn right off Oxford Road at the RNCM into Booth Street West and the first bus stop on Booth Street West is exactly opposite the entrance to the RNCM's Reception. At least a dozen other bus routes pass the RNCM along Oxford Road, but buses 85 and 86 do run every few minutes.

### **The Social Lunch at Sinclair's Oyster Bar**

For those wishing to join us for lunch at *Sinclair's Oyster Bar* (which is part of *The Old Wellington* pub) and would rather not eat oysters, let me reassure you that a wide choice of pub food is available ... no oysters though!

### **Getting to Sinclair's Oyster Bar**

The bar is located immediately adjacent to Manchester Cathedral. Find your way to Victoria Station. With the station entrance behind you, bear left until the National Football Museum comes into view. Turn right into the mini park with the NFM on your left and Chetham's School of Music on your right. The Cathedral then comes into view and *Sinclair's Oyster Bar* is immediately behind the Cathedral.

### **Accommodation**

There are many hotels in Manchester that have been consistently well reviewed and are reasonable in cost (eg. Motel One near Piccadilly Station).

### **More information and RSVP**

Please contact me, Michael Graves, for more information (01666 837334 or [pwsnewsletter@yahoo.com](mailto:pwsnewsletter@yahoo.com)), or go online.

- The Royal Northern College of Music: [www.rncm.ac.uk](http://www.rncm.ac.uk).
- Transport for Greater Manchester: [www.tfgm.com](http://www.tfgm.com)
- Manchester in general: [www.visitmanchester.com](http://www.visitmanchester.com)
- Accommodation: websites such as [www.booking.com](http://www.booking.com)

RSVP to me (or Malcolm Rudland – 0207 589 9595 or [mrudland2@gmail.com](mailto:mrudland2@gmail.com)). I look forward very much to meeting you in Manchester on 27 October.

**Michael Graves – Chairman**

# Peter Warlock his Birthday



## The 121st Birthday Concert

6pm Tuesday 27 October 2015

The Carole Nash Recital Room

# Royal Northern College of Music Manchester

**12pm:** You are invited to a Social Lunch at *Sinclair's Oyster Bar*.

2 Cathedral Approach, Manchester M3 1SW Tel: 0161 834 0430

**5pm:** The RNCM invites PWS members to a tour of the college facilities (Meet in Reception).

**6pm:** The Peter Warlock 121st Birthday Concert (Tickets £10)

**7pm-8.30pm:** Members are invited to a complimentary drinks reception on the Carole Nash Mezzanine where they will have the opportunity to meet the performers.

Royal Northern College of Music, 124 Oxford Rd, Manchester M13 9RD

Tel: 0161 907 5200 – Box office: [www.rncm.ac.uk/whats-on](http://www.rncm.ac.uk/whats-on) or Tel: 0161 907 5555

**See inside back cover for lots more information**

