

Peter Warlock Society

Newsletter 99

The Journal of the Peter Warlock Society – Autumn 2016

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Editorial

Welcome to **Newsletter 99** and once again we thank Music Sales for their generous support in printing it for us.

We were greatly saddened to hear of the death, on 17 July 2016, of Fred Tomlinson. Fred was the leading authority of his generation on Peter Warlock, and was the Chairman of the Warlock Society from 1970-1995. When stepping down from the rôle, he was made a Vice-President and Chairman Emeritus. It is impossible to overestimate Fred's contribution to Warlock scholarship and to the work of the PWS. Accordingly, this edition of the *Newsletter* is dedicated to the memory of Fred and there are eulogies, obituaries and tributes contained in the section *Fred Tomlinson Remembered*. Re-working this edition to accommodate these contributions has led to a delay in the distribution of the Autumn *Newsletter*, for which I apologise. However, I am sure you will understand. Our sympathies go out to Fred's wife Pam, and to his family.

The tributes to Fred are followed by two articles. It is exactly 100 years since Warlock first became aware of, and pre-occupied by, Carlo Gesualdo and Dr Brian Collins explores Warlock's interest in this fascinating composer. In the second article, Dr Barry Smith, unravels the mystery surrounding a radio broadcast about Warlock in the 1940s.

The events of the 2016 AGM weekend at Eton College are then described in detail and the usual cluster of reviews of Warlock and Warlock related concerts follow.

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 2017** is the deadline. My full contact details are on the front cover.

Michael Graves
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Contents

Fred Tomlinson Remembered

- | | | |
|----|--------------------|--|
| 3 | Dr Barry Smith | <i>A short eulogy for Fred Tomlinson</i> |
| 4 | Jennifer Partridge | <i>Eulogy for Fred Tomlinson</i> |
| 6 | Hilary Ashton | <i>Fred Tomlinson, 1927-2016. Singer, Chorus Master, Arranger and Musicologist</i> |
| 11 | Dr Brian Collins | <i>Fred 'n' me</i> |
| 12 | Tony Woodward | <i>Fred Tomlinson: He is already missed by me</i> |
| 13 | Glen Barnham | <i>Fred Tomlinson: active on the Equity Singers Committee</i> |

Articles

- | | | |
|----|------------------|---|
| 14 | Dr Brian Collins | <i>Exceedingly shocking and disgusting to the ear</i> |
| 28 | Dr Barry Smith | <i>The Broadcast that nearly wasn't</i> |

Reviews

- | | | |
|----|------------------|--|
| 30 | Michael Graves | <i>Introduction to the AGM weekend of activities at Eton</i> |
| 32 | Dan Gillingwater | <i>The Danny Gillingwater sketch for the 2016 AGM</i> |
| 33 | Graham Smallbone | <i>Peter Warlock Society AGM Concert</i> |
| 34 | Dr Barry Smith | <i>Some memories of the Peter Warlock Society AGM 2016</i> |
| 35 | Malcolm Rudland | <i>Thoughts on the 2016 Eton Weekend</i> |
| 36 | Michael Graves | <i>The Peter Warlock Society AGM 2016 Chairman's Report</i> |
| 38 | John Mitchell | <i>The Peter Warlock Society AGM 2016 Treasurer's Report</i> |
| 39 | Malcolm Rudland | <i>More Warlock at the Savage Club</i> |
| 40 | John Mitchell | <i>A First Visit to the English Music Festival</i> |
| 41 | Claire Beach | <i>The English Music Festival Monday morning concert</i> |
| 42 | Michael Graves | <i>Warlock at Gregynog</i> |
| 44 | | <i>Forthcoming Events</i> |
| 45 | | <i>Letters</i> |
| 47 | | <i>News and Miscellaneous</i> |

Fred Tomlinson Remembered

The President of the Peter Warlock Society, **Dr Barry Smith**, sent this short eulogy for Fred Tomlinson from his home in Cape Town. It was read at Fred's funeral on 3 August 2016 by Chairman Michael Graves.

I have no doubt that everything one has to say about Fred and his achievements must be dealt with the adjective 'superlative'.

I first got to know Fred through our extensive correspondence, which began when the Oxford University Press commissioned me to write about Warlock for the centenary year of his birth, 1994.

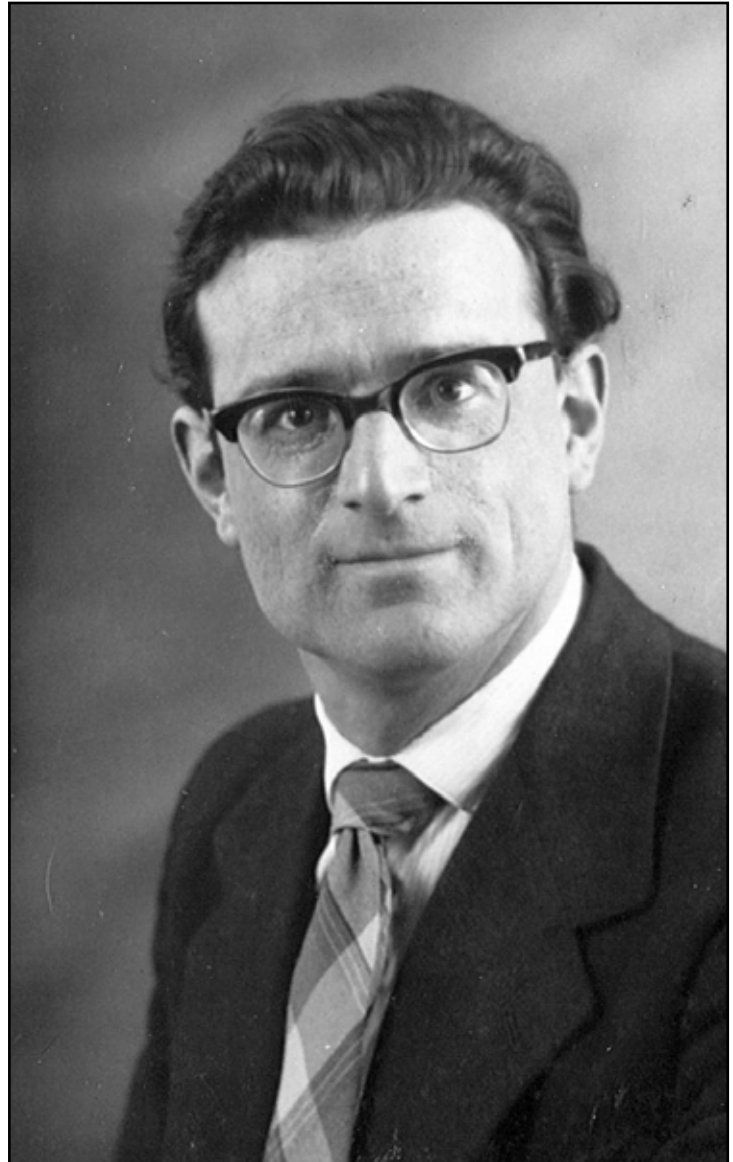
As I write this short eulogy I have in front of me the very first letter I received from him, dated 4 November 1991, 25 years ago. His words from the very start were most helpful and encouraging:

'Of course we will all help you as much as we can . . . I know I can save you a lot of time either by having the stuff myself or knowing where to look. It would obviously be a bonus in both directions for your book to coincide with the centenary [in 1994]. Malcolm has all sorts of plans – he is indefatigable – and with any luck there should be a good bit of Peter Warlock publicity that year. . . .'

How encouraging that first letter was! It gave me the confidence I sorely needed – especially with a deadline and also living in South Africa some 6000 miles away. I had one thing on to which I could cling – the proud fact that soon after arriving in Cape Town as a young man of 25 in 1964 I had been befriended by Colin Taylor – Warlock's piano teacher at Eton. The fact that Colin and I had often shaken hands meant a connection that was only one away from the young boy whose hand he had shaken at his first piano lesson in September 1908.

If I thought Fred's letter encouraging then my meetings with him surpassed all my hopes and expectations. He and Pam welcomed me so warmly into their home in Walnut Way on many occasions, Fred always so helpfully guiding me through the many questions I had and the theories we mulled about. Those times were 'Oh so special' to me, especially in the happy remembering now.

I hope I managed to sum up my enormous appreciation and my great debt to him in the best way I could when I placed the following words at the beginning of the Warlock biography: 'To Fred Tomlinson in acknowledgment of his unequalled contribution to Warlock Scholarship'



I feel that today the words of Etonian schoolmaster, William Johnson Cory, sum up all our feelings – these are final lines of Cory's most famous poem, *Heraclitus*, set to music by Philip Heseltine and dedicated to his piano teacher, Colin Taylor in September 1918, almost a hundred years ago:

'And now that thou art lying, my dear old Carian guest,
A handful of grey ashes, long, long ago at rest,
Still are thy pleasant voices, thy nightingales, awake;
For Death, he taketh all away, but them he cannot take.' ■

Fred Tomlinson Remembered

Eulogy for Fred, written and read at Fred's funeral by **Jennifer Partridge**

Thank you so much, Pam, for asking me to say a few words about Fred.

Fred was an amazing musician. He sang, played the piano, composed and wrote wonderful vocal arrangements.

In the early 1960s on the BBC's hugely popular *Billy Cotton Band Show*, George Mitchell supplied the singers and Fred was the chorus master. In the mid 60s, George Mitchell left the show and Fred took over both rôles and the Fred Tomlinson Singers were born.

The BBC Light Entertainment Department were soon to learn of the high quality of Fred's singers and of his excellent vocal arrangements, and began to employ him for many of the comedy shows, such as:- *Are You Being Served*, *You Rang My Lord*, *Dad's Army*, *The Goodies*, *Only Fools & Horses*, *Monty Python's Flying Circus* and *The Two Ronnies* - to mention but a few!

I auditioned for Fred in 1968 when he was looking for singers for the chorus in a TV production of *Iolanthe*. I passed, and appeared on TV as a fairy!! But it didn't stop there! Fred also booked me for many of the TV comedy series I've just mentioned, (sometimes as a singer and sometimes as an accompanist), and through him I met some fantastic and amazing celebrities.

Fred was involved with *Monty Python's Flying Circus* right from its beginning and he and the singers appeared in 6 of the 45 episodes. Episode 9 included *The Lumberjack Song* which Fred co-wrote, and he booked me to accompany it. I will never forget the crazy and chaotic rehearsals. John Cleese, Graham Chapman, Eric Idle, Michael Palin, Terry Jones & Co were creating a ground breaking comedy cult, although I don't think we realised that at the time.

They were a great crowd and thought so much of Fred, that they involved him and the singers in several films and spin-off records including the 1991 recording of Eric Idle's *Always Look on the Bright Side of Life*, which reached No 3 in the charts, and Fred & his singers appeared with Eric Idle on *Top of the Pops*.

Undoubtedly, one of the peaks of Fred's involvement with BBC comedies was *The Two Ronnies*. He and his singers appeared in 25 of the episodes which always finished with a musical item. With Ronnie Barker's clever and hysterical lyrics, and Fred's wonderful vocal



Still from an episode of *The Two Ronnies* with Fred Tomlinson (centre) in the *Morris Dancers* sketch.

arrangements, these were the highlights of the shows. Two of them stand out in my mind. Firstly, the *Morris Dancers* when Fred was the vocal soloist. He was brilliant and somehow managed to keep a straight face throughout. Secondly, *The Plumstead Ladies' Male Voice Choir*. All the ladies were dressed in identical pink dresses, including the two Ronnies in the middle row. And, in the front, a grand piano with the accompanist also in the pink. This was me!! The lyrics married to Fred's vocal and piano arrangements were just hilarious. I'll never forget it!!

I mentioned *Only Fools & Horses* just now. In one of their Christmas Specials, the plot called for Del Boy and Rodney to go carol singing one December night. Because of the Musician's Union rules, professional singers had to be engaged. One of the professional singers Fred engaged, was the soprano, Glenys Groves. Sadly, she is unable to be here today, but she has asked me to refer to a chapter in her recently published book of reminiscences. Glenys recalls "half a dozen of us, including Fred, gathered in a street one morning near Ealing Studios, dressed warmly to combat the winter chill. Unfortunately, although it was a Christmas episode, filming took place in August and, typically for an English summer, it poured with rain all day. The intention was to use a special technique whereby day could appear on screen as night, but unfortunately, this technique didn't work in the rain! In the event, we all retired to the pub, still in our heavy winter-wear, and spent the entire day eating, drinking and playing silly games. At 9pm, the weather broke and we all tumbled out, lustily sang a couple of carols

Fred Tomlinson Remembered

Eulogy for Fred, Jennifer Partridge (continued)



Monty Python's infamous *Lumberjack Song*. Fred Tomlinson wrote the music to words by Michael Palin and Terry Jones. The Tomlinson Singers played the Canadian Mounties with Fred at the centre.

and went home. This was the most profitable day of 'not working' I've ever done", said Glenys, "as the repeat fees are still coming in!!"

Talking of repeat fees, Fred was always meticulous in paying these and it gave us all the chance to 'phone and thank him and enjoy a good old chat, which invariably triggered happy memories of past gigs, and there was always laughter. Fred told me he loved these 'phone calls.

Apart from the lighter side of music, Fred was passionate about the composer, Peter Warlock, who lived from 1894-1930. Malcolm Rudland, the Honorary Secretary of the Peter Warlock Society, tells me Fred was the leading authority of his generation on Peter Warlock, and was the Chairman of the Society from 1970-1995 and then was made Vice-President and Chairman Emeritus.

Fred loved the songs of Peter Warlock and the first Warlock song he ever sang was in 1937 at the age of 10, when he was a choirboy at Manchester Cathedral. The song was *Balulalow*. He also loved the singing of my brother Ian.

Pam tells me that Fred said, if he'd been a full time professional solo singer he would have liked to have sung like Ian. What a compliment!

He encouraged Ian and me to include as many Warlock songs as possible in our recitals – and we did, happily! In October 1974 Fred asked us to take part in Warlock's 80th Birthday concert at the Purcell Room in London. He devised a beautifully constructed programme which included so many different aspects of Warlock's writing. Fred's knowledge of Peter Warlock was amazing. I think he knew every note and every word that Warlock had written.

Ian recalls a lovely evening at the Royal Academy of Music a few years ago when Warlock's *The Curlew* was performed alongside Fred's own *Curlew Companion* composition, which used the same vocal and instrumental line-up. An emotional Fred was in the audience and he was given a huge ovation. Incidentally, Fred's *Curlew Companion* was first performed at the Purcell Room in March 1997.

Fred had a wonderful sense of humour and apart from his love of music, he loved doing the *Guardian* Crossword, playing Bridge, and was passionate about cricket. He was, of course, a great supporter of Lancashire Cricket Club, and I remember a group of us going to the Gillette Cup Final at Lords in 1970 between Lancashire and my team, Sussex. Luckily, Lancashire won!!

My memories of Fred span nearly 50 years and it has been impossible to mention them all. Many other musicians, like me, owe Fred a huge debt of gratitude. He was one of the most loyal and talented people I have ever met. He will be sorely missed. Such happy memories. Thank you Fred. ■

For Ian Partridge, C.P.E. (Curlew Performer Exemplaire)
and whomever else it might interest or concern

Flute (doubling Alto Flute)

A Curlew Companion

Peter Warlock
arranged by Fred Tomlinson

Fast (♩ = 120) 4

Slow (♩ = 50)

Fast (♩ = 144) 5

Fred Tomlinson Remembered

Fred Tomlinson, 1927-2016. Singer, Chorus Master, Arranger and Musicologist

Hilary Ashton



From left to right: Brothers Ernest, Jimmie and Fred Tomlinson on the occasion of Fred's first Sunday in the Manchester Cathedral Choir

Fred Tomlinson, chairman of the Peter Warlock Society for 25 years and Chairman Emeritus for a further 25, has died aged 88. He was born in Rawtenstall, Lancashire, in December 1927, the youngest son in a very musical family. His father, also called Fred, was a keen and talented amateur musician. He founded the Rossendale Male Voice Choir in 1924, and conducted it for the next fifty years with many festival and broadcasting successes. His ambition for at least one of his sons to be a cathedral chorister was more than fulfilled in 1937 when Fred junior joined his two older brothers, Ernest and Jimmie, at the Manchester Cathedral Choir School. (It was at Manchester that Fred first sang Peter Warlock's *Balulalow*, which began his life-long interest in the composer.) The three brothers recorded some trios during their time at the cathedral and the purity and blend of their voices was truly beautiful.

It must have been a strange life for the three boys, and so very different from those of their neighbours. They lived in a small terraced house on Beech Street, a cobbled street in the Lancashire mill town Rawtenstall. As children from a poor family they often went barefoot in the summer (to save wear on their shoes) and played out in the streets. The money they gained as choristers added a significant amount to the family income. Although they had a fairly 'normal' school uniform they also had to wear Eton suits for some occasions and this made them an object of derision to other local children. My father, Ernest, recalled that, although the three brothers certainly fought each other, they turned a united front on anyone who attacked them. Apparently the train journeys to and from Manchester were enlivened either by fights or singing together in harmony!

Because of the number of services the boys sang their day off was on a Monday and they devised various games to while away the time. One story involving Fred has been told many times. Money was scarce so the boys decided to improvise their own dart board. They had managed to save up enough to buy one dart, and each took it in turns to throw this at their dart board, which was made from a wooden orange box. To add a bit more spice, one of the boys (they could never decide whose idea it had been) had the bright idea of standing behind the box to watch the oncoming dart through the gap in the boards. Yes, you've guessed it. Fred ended up with the dart stuck in his forehead! Naturally that put a stop to the boys' darts games.

At Manchester all three boys developed their love of sport even though the games were somewhat improvised. When the cathedral school was planned little thought had been given to the problems of letting loose twenty-odd high-spirited boys at their various playtimes into the cathedral precincts. Play was restricted to the immediate vicinity of the school, opposite the Mitre Hotel. They were soon stopped from playing with balls, which could send them chasing anywhere, not to mention breaking windows. The boys did their best with paper balls tied up with string. The wicket at cricket was the small buttress in the north-west corner of the cathedral grounds. Relievo was a favourite game too, with one team guarding the den by the gates opposite the Mitre Hotel. Extracting themselves from the clutches of the defending team stood the brothers in good stead later when they all played rugby.

Fred Tomlinson Remembered

Fred Tomlinson, 1927-2016. Singer, Chorus Master, Arranger and Musicologist (continued)



The boys' musical upbringing wasn't all about Manchester Cathedral of course. They had piano lessons with a local pianist and they had some knowledge of more modern music because, although Fred snr wouldn't have a wireless set in case it interfered with homework, the family had a cabinet wind-up gramophone, with a variety of records that had been given to them. These included Ambrose and his orchestra, Gracie Fields, and various other bands and singers, which broadened their outlook somewhat. Naturally the activities of their father's choir were also an ever-present interest. In the early 1930s he had the enterprising plan for the RMVC to sponsor three celebrity concerts each year, bringing to Rawtenstall some of the great singers of the day: Isobel Bailey, Heddle Nash, Peter Dawson, Walter Widdop, Frank Titterton and many more. The distinguished solo spots were interspersed with songs from the choir. The dramatic impact the male voice choir could have in colouring words, and its "as one voice" tone quality, from brilliant fortissimo to real pianissimo, were things that affected all three boys.

Fred was only 11 when WWII broke out and he was evacuated with his brothers and the rest of the cathedral choir school to Thornton on the Lancashire coast. However, after a year, the cathedral authorities decided the expense was too great, and the whole school was disbanded. Most of the boys returned to their homes and were sent to local schools. Fred and his brothers all attended Bacup and Rawtenstall Grammar School, but Fred was only there for a couple of weeks before being fortunate enough to be selected for a place as a chorister at King's College,



Top left: The Tomlinsons step out of their home in Beech Street, Rawtenstall, circa 1931. (Each family member had to carry their own lunch!)

Top right: The Tomlinsons moved to 6, Derby Terrace during the war. Their home was the lighter coloured house on the right, which overlooked the church yard (above).

Fred Tomlinson Remembered

Fred Tomlinson, 1927-2016. Singer, Chorus Master, Arranger and Musicologist (continued)

Cambridge. He was there from Autumn 1940 until his voice broke, when he returned home to continue his schooling at BRGS.

In spite of Fred's obvious musical ability it may seem surprising that at first he didn't opt to take music at university. With hindsight it does seem as if the whole family suffered from the notion that Ernest was the one with musical genius. Undoubtedly he was extremely talented, and he went on to make a significant career as composer and conductor, but the others were also very gifted. Freda (who also had a lovely singing voice and played the guitar) made a career in teaching and eventually became a headmistress. Jimmie became an outstanding electrical engineer and continued making music all his life. He kept his alto range as a singer, played the piano, learned to play the lute and sackbut and also composed some charming songs. Whatever the reason, Fred opted to study Mathematics and Statistics. He also decided to go to Leeds University instead of the obvious choice of Manchester where both his brothers had gone.

It wasn't long before Fred decided to add Music and Italian to his studies. He soon realised that he was just as good as, if not better than, the average music student. My father always said, "Our Fred could sight sing anything." During his time at university Fred did a great deal of singing but he also showed organisational skills. He became secretary of the University Music Society, and it was through his initiative that the Society staged a performance of Bach's *Mass in B Minor* in 1948, with the Leeds University Chorus and an augmented university orchestra. Nothing as big or difficult as this had ever been attempted by the Music Society before but it was a resounding success. Fred himself sang the bass solos in the performance, and the alto soloist was his future wife, Pamela Mellor.

Following his degree, Fred had six months of teacher training before being called up for National Service in 1949. He served in Singapore in the RAF where he developed a liking for exotic foods quite different from the Lancashire fare he had been brought up on. He seems to have enjoyed his time out there. With typical wry humour he would "boast" that he had played rugby for Combined Forces. Then he would add, "Kuala Lumpur". After his discharge, and having decided he was not cut out for teaching, he



Left: Fred and Pamela marry in 1956

Opposite: The Northerners

settled in London. Ernest was beginning to make a name as an arranger and composer and was working as staff arranger for Mills Music publishers, and Fred also worked for the firm for a time.

With his choir school upbringing Fred's musical tastes had tended to be somewhat conservative, but in his own words, "I thought there was no-one but Bach, but then I discovered Doris Day!" In later years his all-time favourite singing group was the Hi-Lo's. Pamela encouraged him to audition for the George Mitchell Singers, a group providing backing singers for many radio and television programmes, and so started his broadcasting career. George Mitchell soon discovered Fred's arranging abilities and began to pass on work to him. Fred also formed his own quartet. A press cutting from 1955 describes the group. "Tonight in *Forces Requests* 27-year old Fred Tomlinson leads the vocal quartet The Northerners. The group was formed six weeks ago for the show. Their qualifications? – training with George Mitchell and service in the Forces. Says Josephine Douglas, the producer, 'We're building them into a top-class group.'"

In June 1956 Fred and Pamela were married, and George Mitchell was best man at the wedding. Their first daughter, Bridget was born the following year and they moved to a house near London. In 1960 the family moved temporarily to Southport. The Littlewoods Pools Company was a very big concern at the time and even

Fred Tomlinson Remembered

Fred Tomlinson, 1927-2016. Singer, Chorus Master, Arranger and Musicologist (continued)



ran a girls' choir and an orchestra that used to broadcast. George Mitchell was asked by the company to come as Musical Director because the orchestra was in difficulties. He refused, but said he would send his chief assistant, Fred Tomlinson, to take over. The family were in Southport for two years and Fred did a number of broadcasts from BBC Manchester, arrangements for the BBC Northern Dance Orchestra, and also some touring. Interestingly, it seems that some of those NDO arrangements have recently turned up, rescued from the BBC who were going to throw them away.

When the family returned to the south Fred continued to sing with the Mitchell singers and make arrangements for

them. At this time he worked mainly in radio with very little television work, although a picture from the *Radio Times* shows Fred in the George Mitchell Singers rehearsing for a programme called *On the Campus* which was apparently a television show.

During the late 1960s Fred formed his own vocal group, the Fred Tomlinson Singers. The group soon became the preferred choice for various shows, notably the *Monty Python* series and *The Two Ronnies*, but also appeared in *Coronation Street*, *Dad's Army*, *The Goodies*, *Only Fools and Horses* and others. For the next twenty years or so Fred's singing, playing, arranging, compositional and even whistling, skills were frequently called on for the musical items in programmes, and he will certainly be remembered for having co-written the *Lumberjack Song*, amongst others. A particular favourite sketch was when he appeared with Ronnie Barker and Ronnie Corbett as the soloist in the St Botolph Country Dance Team's rendition of *Bold Sir John*. It was often left to Fred to complete the musical ideas. The comedians and script writers would come up with suggestions for a musical sketch and then say, "And we'll leave the rest to Fred". Michael Palin paid tribute to Fred as an important part of the *Python* team. He said, "Fred insisted on high standards, and much work and rehearsal went into ensuring that something extremely silly was also extremely polished."

Fred's singing was not just confined to the popular field. Because of his superb sight-singing he was an asset in any choral group, and was often roped in as a last minute "stiffener" by amateur groups. He did much work for John McCarthy and the Ambrosians, performing in a wide range of music and he also made vocal and orchestral arrangements for them. His versatility as a singer meant that he could perform any range of music and there is an amusing letter he wrote to my father where he describes one of Harrison Birtwistle's opuses. "I'm glad the adverts call it Music Theatre rather than opera. Theatre it may be, music it's not." The letter continues with a detailed description of the orchestra, which was so large that the choir ended up having to sing in the rehearsal room with feedback and a monitor. "So we don't have to dress up and be on our best behaviour." The choir apparently spent some of their time whilst waiting to sing having a competition for the best anagram to be made out of Birtwistle's name.

Fred Tomlinson Remembered

Fred Tomlinson, 1927-2016. Singer, Chorus Master, Arranger and Musicologist (continued)

Fred met and became friendly with the tenor Ian Partridge and his pianist/singer sister, Jennifer. They all shared a keen delight in the music of Peter Warlock and collaborated in many performances of Warlock's music. Fred became one of the foremost authorities on Warlock's music and collected a most extensive Warlock archive. He was very actively involved in publicising the music he felt was unjustly neglected and he attended as many concerts and society meetings as he could. I was astonished to read in his final report as chairman in 1995, that he had attended no fewer than seven performances of *The Curlew* during that year. He promoted concerts and recordings of Warlock's works and also those of composers E.J. Moeran and Bernard van Dieren. As well as doing some talks about Warlock he wrote the preface for the *Collected Edition* of all Warlock's music and many programme notes for recordings and concert programmes. He also published a two volume *Peter Warlock Handbook* and two other books; *Warlock and Blunt* and *Warlock and van Dieren*. He collected first editions and memorabilia and edited many of the songs which were published in albums under the aegis of the society. In some instances it seemed that Fred had the only copies of items so his preservation of this material was of inestimable value to musicians and researchers.

In the family we knew that Fred was a Peter Warlock "nut"! My father admired his music too and had copies of some of the songs, one or two of which I attempted to play and sing, and I remember my father playing a record of *Bethlehem Down* which sent shivers down my spine. We also had the piano duet version of *Capriol*. But I also knew about Warlock because our family lived in Eynsford from 1957 until 1968. Fred was amused because, unfortunately, Warlock's behaviour whilst living in the village meant that the locals who remembered him didn't recall him with much enthusiasm. Apparently Mr Munn the grocer was worried that my father, being "one of they composers" might also run up bills that weren't paid! Later, my husband also discovered Warlock's music whilst studying music at Sheffield University and, having a Warlock expert in the family to advise, this seemed the ideal subject for an undergraduate dissertation. I was very close to Fred's daughter, Bridget, so it was a pleasant idea to make the journey south on various occasions and stay with her and

also visit Pam and Fred. We attended some of the Warlock concerts and also a couple of PWS meetings. A result of this interest was that my husband and a fellow pianist included the *Cod-Pieces* in a student recital in Sheffield. Fred was immensely helpful and so knowledgeable. (On one occasion he played us some songs recorded by the Hi-Los. I noticed that he mentioned the group in one of his PWS letters and thought Warlock would have loved them! I agree. They were superb.)

As well as singing and arranging Fred composed some of his own music. He wrote an orchestral and choral piece called the *Chaucer Suite*, using words from Chaucer's *Canterbury Tales*, which certainly deserves attention. He used the pseudonym "Frederick Culpan" for any compositions, combining his own name and his mother's surname. He also arranged a brilliant and complex medley of Warlock songs, with harmonies quoting from other Warlock compositions, that he tentatively called *Centenary 'Curlew' Companion* using the same instrumentation as Warlock used in *The Curlew* but with flute doubling alto flute and Cor Anglais doubling oboe. He also made some arrangements for his father's male voice choir.

Fred Tomlinson did not actively seek the limelight. He was well aware of his musical capabilities and enjoyed most of the music he performed, but he held firmly to the opinion that the music of composers, such as his own favourite, Peter Warlock, was on a different level. He pursued his other interests quietly and with gentle enthusiasm. He enjoyed watching cricket, and if a test match was on was guaranteed to know the score. Although his career was successful his personal life was not without great sadness. He was blessed with a happy marriage for over sixty years but his elder daughter, Bridget, who was also a talented singer, was killed in a car accident in her early thirties. His younger daughter, Deborah, was born with a condition which caused her to become increasingly handicapped and unable to communicate from the age of 18 months onwards. Nothing was known about the condition then and the diagnosis of Rett Syndrome was not made for many years. Always hoping for a breakthrough in treatment Fred and his wife cared for their daughter with unstinting love and patience for over fifty years until her death in 2011. ■

Fred Tomlinson Remembered

Fred 'n me

Dr Brian Collins



Fred Tomlinson and Dr Brian Collins in Hampstead 2003

(Photo: Rhian Davies)

I first encountered (I choose my word carefully) Fred in the early summer of 1970 during the Weekend of Warlock at Bede College, Durham, organised by my tutor, Louis Pearson. Fred would later summarise the experience as “Warlock coming out of every window” – a reference to singers and instrumentalists rehearsing in the practice-rooms of the music suite prior to performances in the adjacent Caedmon Hall. I wrote a piece for the occasion, an *in memoriam*, a setting of a Shakespeare sonnet for voice and small ensemble. It would be my last serial work. I raised it with Fred years later and he recalled it (and me) but was too polite to comment...

It would be some time before we met again. It was now the 1980s and I had begun my research into Warlock's compositional technique. I'd re-joined the Society and wrote to Fred for some information which, of course, he willingly supplied. I told him that I hoped to see him at the forthcoming AGM. Noting my address he asked if I'd bring him a genuine Melton Mowbray pie. (This was in the days before the name and style were geographically protected.) “I've eaten cheddar from Cheddar and drunk beer in Beer,” he told me. A pie was duly provided, a simple offering but, as it turned out, a prophetic one.

We got to know each other better still as the years passed. Although he'd tried to persuade David Cox to stay

on, Fred was very supportive when I became editor of the PWS *Newsletter* although I little thought at the time that I would soon succeed him as Chairman of the Society. But before that happened, while he still had the rôle himself, he came up to Leicestershire for the all-Warlock concert that my PhD supervisor, Anthony Pither, had put together at the University to celebrate the Centenary in late 1994. Fred stayed overnight with us in Melton and the following morning, before departure, walked around the market and town centre where he bought enormous quantities of – yes – pies (and Stilton cheese) to take back to London.

In 1996 our AGM shenanigans in Cornwall included a minibus tour on the Sunday. When we got back to Truro some of the company went to evensong in the Cathedral but Fred and I numbered ourselves amongst the heathen and he declared his intention of returning to his B&B to watch *The Two Ronnies*. If he and his Singers were on, he informed me with relish, his repeat fee would subsidise his weekend away! Fortuitously I met him at the railway station the following morning: they were; it did! We shared the first stage of our respective journeys, he to London and I to the Midlands, during which he regaled me with revelatory stories of working with the Ronnies and other show-business characters.

Notable amongst those *Two Ronnies* pieces was his famous rendition of *Bold Sir John*, part of a cod-morris scene. When Fred got to know of my own morris involvement he reminded me of the fact. A little later I was able to tell him that the folksong spoof had gone full circle, was now part of the morris repertoire, and that I had heard it performed at a number of convivial singarounds. Some of my friends have posted the episode on Facebook and I've been able to identify the singer for them, a rare occasion in the shows when neither Barker nor Corbett was the soloist.

I must also relate an exchange in *The Antelope* prior to a committee meeting. “Did you see me on Top of the Pops the other night?” Fred asked me by way of greeting. I told him I rarely watched it but, on this occasion, I had happened to see it with my son. “You wouldn't have recognised me,” he said, “I was in drag!” He'd been appearing with Eric Idle as *Always look on the bright side of life* was high in the charts. He'd written to the *Guinness Book of Records* to ask whether he merited an entry as the oldest person to perform on the show.

Fred Tomlinson Remembered

Fred 'n me (continued)

Fred's generosity went beyond his providing factual information about PW. I came away from a visit to Ruislip with the two volumes of Chappell that he had given to me. But, knowing my love of *Lillygay* and my thoughts on its significance, he also gave me his own beautiful copy of Neuburg's anthology, one of the small number printed on antique paper and with hand-coloured woodcuts. I show it off to special friends.

This is a personal memoir of a northerner by a northerner, of a Lancastrian by a Yorkshireman (albeit two generations removed). True to our peculiar county rivalries we had our healthy disagreements on certain issues although none of those ever seriously got in the way or impaired our common enthusiasm. Other folk who have known him longer and more closely will undoubtedly describe in greater detail

Fred's enormous contribution to Warlock studies; suffice it for me to say that his two volumes of the *Handbook* have been particularly valuable and are my regular companions when I travel to speak about Peter Warlock and need a reliable work of reference to check details on the spot. And they are my ready-reckoner, my almanack, always by my side when writing articles and the like.

In recent years, as Fred's health faltered, we saw less of each other as it became more difficult for him to attend meetings and other functions. However, on one of the occasions he could be present I gave him a badge I had recently made only to spot that he was already sporting the model that I had produced nearly 20 years earlier for the Centenary Weekend at The Savoy. "That's an old one!" I commented. "So am I!" he replied with a smile. ■

Ah yes, RIP Fred Tomlinson, he is missed by me.

Tony Woodward (Life member of the PWS since the 1970s)

I wasn't able to be at the Antelope on 17 September, but I was there in spirit. Back in 1981 I had a pint at the *Antelope* in the Warlock corner below the cartoon. I also took a walk down Tite Street where PH lived at the end of his life.

In 1981 I made a visit to London and spent a week there. Born in the Cotswolds, I emigrated to Canada in the 1960s and I'd spent only a few hours in London until 1981. I wrote a piece for the Newsletter in the 1970s about the impossibility of finding anything by Warlock over here at that time. Luckily things have gotten a bit better but not good if you want live performances. In 1981 I went to the British Institute of Recorded Sound (BIRS) as it was then, to listen to some BBC recordings which had never been released on record at that time – two orchestral pieces by William Baines, and Constant Lambert's *Summer's Last Will and Testament*. I now have a CD of the latter which was issued later but these were the most urgent for me at the time. I tried to attend an Elgar concert at the Royal Festival Hall but it was sold out. I managed to attend the English National Opera but they were having an all-Bartok evening (*Miraculous Mandarin*, *Duke Bluebeard's Castle* and *The Wooden Prince* naturally). A beloved composer of mine (and of Warlock too) and magnificent performances by the ENO, so I was not disappointed. But this was not the English music in an English venue that I was craving. So

my iconic musical memory is of Elgar's first symphony in Gloucester Cathedral at the Three Choirs Festival in 1957, the first live concert I ever attended.

Then I was invited to lunch by Fred Tomlinson. I took the tube out to Ruislip and he made me so welcome. We talked about Warlock for an entire morning. I had some ideas about editing (and perhaps publishing) the letters of PH and Viva Smith, and he let me take away the entire file to have it photocopied. These were priceless archives that he had trusted a stranger with! I rate him a good judge of character because of course he got them back the next day. I was instructed to give them to another enthusiastic Warlockian living in central London, whose name I have now sadly forgotten. I duly had a pleasant lunch with this guy (mea maxima culpa I forgot his name!) and returned the manuscripts via him to Fred Tomlinson the next day, proving that his trust in me was justified. Warlockians are trustworthy and we all know it! Fred certainly did.

The other thing Fred did was lend me the printed sheets of the rest of the PW solo songs I hadn't got already. Since the 1970s I had now collected about 20 more than the only two I was complaining about when I wrote my article. I spent a fortune at the photocopiers! Oddly enough the only song out of the hundred I missed and am still missing was *Mourn no Moe*.

Fred Tomlinson Remembered

Ah yes, RIP Fred Tomlinson, he is missed by me. (continued)

Well I procrastinated and now someone else has published the Viva Smith letters. PW's handwriting is neat and beautiful but infuriatingly hard to read! I photocopied the very few letters to Moeran as well. A wonderful composer who blossomed the moment PW died with some of the iconic works from the English Musical Renaissance. His violin concerto is on my list of desert island discs along with *The Curlew* and *Lillygay*, which has personal significance for me.

I remain the person who first alerted Fred to the letter

to Percy Scholes (and sent him a transcript around 1980) which explained the repeated references to bellows in Warlock's correspondence with Scholes. This letter finally appeared in print in the Barry Smith biography, without any indication that I was the one who initially uncovered it in the National Library of Canada archives. I had a 25 year career as a librarian at the NLC so I was the one who found it, and although music was not my ostensible field, I have always been a musician manqué so I had access to the music department which held the Percy Scholes archive. ■

Fred Tomlinson was active on the Equity Singers Committee

Glen Barnham

My memory of Fred goes back to the mid 70's when I joined the Equity staff. Fred was an active member of the Singers Committee and had been a founder member. At that time the Musicians Union did not want the Singers so they found a welcome home within Equity. Fred was an active committee member for many years and retired about 16 years ago. It was a very strong committee and fellow members included John Noble, Edgar Fleet, Leslie Fyson, Terry Edwards, Geoffrey Mitchell, Meryl Dickenson, Cyril Somers etc. all prominent in the singing world and carried weight and great experience. My colleague Jack Elliot was the singers' organiser who enjoyed a close relationship with this merry band. Fred with a number of the others was part of John McCarthy's legendary Ambrosian Chorus, who at one time were never out of recording studios. His other activity with his own group was famous for the work with *Python* and the *Two Ronnies*. I shared an office with Jack and some of our work crossed over, and I got to know all of them very well. Fred was always a positive man in committee and a great fighter for professional singers. This was a time when amateur choruses were replacing professionals, less work in the recording studios and in TV and Radio. Fred with his own successful career could have turned away but he was always available for those meetings to put the case for the pro's and to help increase fees with the BPI (records) and the BBC. I attended those meetings which were not easy ones, but we all stuck to our guns. Even to the point when in an episode of *The Archers* the BBC wanted to use an amateur choir for Doris Archers funeral, and we said no and went to the 'barricades'. The end result was newspaper

headlines and Telegraph editorials about the power of the Unions. There were a few episodes like that to highlight the case for the pro singer. Looking back in retirement I see that now as being a different world, but singers today can be grateful for the likes of Fred who fought their corner, helped get agreements with employers into place and establish fees. Fred was a lovely person with a great sense of humour and loyalty. There is a lovely story about the formal agreement the BBC had with Equity, which contained a BBC distribution list at the back of it. In those days it did not list names but they would refer to each other by initials such as 'HR tel', for example, and there were hundreds of them. Fred wrote a song and got the committee to sing it going through all those initials. I wish I had a copy. Fred was a very decent man, cared about the profession, loved music and had a lovely sense of fun. ■

PS to obituaries for Fred Tomlinson

Malcolm Rudland

PS from Malcolm Rudland, the Warlock Society Hon Sec for 22 of Fred's 25 years as Chairman, who instinctively appreciated having the world's leading authority on Peter Warlock as its head, and this will be proved when we can publish Fred's charts and AGM reports. Even in his failing health, Fred always liked regular phone calls to him on Warlock's birthday (30 Oct) and also his deathday (17 Dec), (Happy Deathday!), and he liked my letters addressed to him at **25 Warlock nutters Way, HA4 6TA** (ha,four,six,ta – Fred always loved mnemonics!) ■

Articles

Exceedingly shocking and disgusting to the ear

Dr Brian Collins

Philip came across the first clue, in connexion with a quotation from a madrigal ... found in Dr Burney's History of Music, which the author described as 'exceedingly shocking and disgusting to the ear', but which seemed to us to be not only astonishing in its harmonic daring for the time in which it was written, but also of intrinsic expressive beauty; and we thereupon resolved to find out more about this singular composer.¹



Don Carlo Gesualdo with his uncle Carlo Borromeo

It is exactly 100 years since Peter Warlock became aware of a composer who, alongside Frederick Delius and Bernard van Dieren, would turn into another of his preoccupations. Ten years later and after much investigation the tangible result, the late flowering of this fascination which had occupied him on and off over the time, was a book – the first significant one in any language – about the high renaissance, Italian composer Carlo Gesualdo, Count of Conza, Prince of Venosa.²

Four centuries after his death Gesualdo remains puzzlingly elusive, someone about whom even my better informed students have little or no knowledge either biographical (the gruesome bits included) or artistic. As

will be seen, there are even discrepancies and conflicts of opinion between the writings of the few commentators who have chosen to discuss him. He is undoubtedly difficult to categorise: a contemporary of Giovanni Gabrieli and Hans Leo Hassler and whose life overlaps – or is overlapped by – those of, *inter alia*, Lodovico Viadana, Gioseffo Guami, Claudio Monteverdi, Tomás Luis de Victoria, William Byrd, Samuel Scheidt and Heinrich Schütz, his music can be very different from theirs. His output consists principally of madrigals³ that became increasingly chromatic and self-indulgently mannered over his lifetime; consequently, there are affinities with the works of composers such as Giaches de Wert, Luzzasco Luzzaschi, Luca Marenzio, Pomponio Nenna and Sigismondo d'India (although his vocabulary is more extreme than theirs). What we perceive as his harmonic style is idiosyncratic and largely at odds with those simultaneous developments that characterise his contemporaries of the early baroque era: he demonstrates little attempt to establish and maintain note-centres in the tonally conventional way.

Which made him instantly attractive to Warlock, of course. Gesualdo's isolation – he lived predominantly outside the mainstreams of the major musical centres (remote Ferrara, where Luzzaschi became a significant influence,⁴ being the exception) – helped to generate procedures that are idiosyncratic and, when compared to those of his better established contemporaries (those that fit more conveniently into the historical overview), perplexing. Of course, as a wealthy nobleman he was able to be radically innovative with impunity: he had no congregation or clergy to please, or dilettante prince to satisfy and obsequiously praise; he was that Prince, *il Principe!* Could his anomalous peculiarity of style be the reason why, with notable exceptions, scholars have been reluctant to take him on? When Warlock was pursuing his enquiries there was no complete, modern edition available, only a minority of the output having been edited into print. Half a century after Heseltine/Gray, Glenn Watkins noted this dearth of prior work and the limitations of the material to which others would have had access.⁵ In his own *Bibliographical Appendix*, Warlock listed fewer than 30 printed madrigals (although he knew that the composer wrote 144) which he could have examined and then only as secondary sources.⁶

Exceedingly shocking and disgusting to the ear (continued)

The book, though, was not Warlock's first published attempt to come to terms with this exciting phenomenon. His brief editorship of *The Sackbut*⁷ gave him the opportunity to bring before its readers a variety of genres and personalities of which, in all likelihood, it would have been unaware. An article entitled simply *Carlo Gesualdo (1560-1614)* appeared in the October 1920 issue.⁸ At its head is one of several limericks Warlock wrote about the composer,⁹ given the detailed scholarship of the article, such bathetic levity strikes one as incongruous...¹⁰

The year of Gesualdo's birth is one of those issues which has engendered divergent opinion. Until quite recently it was thought to have been 1560 so Warlock was merely following received knowledge in his title. But it has become a matter of much speculation. There is no definitive record of Gesualdo's birth or baptism: Lorenzo Bianconi¹¹ has him born c.1651 following his parents' marriage in 1560 when his father was invested as the first Prince; as Carlo is known to have had an elder brother this doesn't add up! Denis Arnold states¹² that '... he was the second son of the union of Fabrizio II Gesualdo and Girolama Borromeo, whose marriage had taken place in 1562. It seems reasonable to assume that Carlo's elder brother, Luigi, was born the following year, Carlo himself in 1564.' Glenn Watkins¹³ initially suggested a date sometime between 1560-62 but this was revised to 30 March 1566¹⁴ on the basis of a verbal report in 1985.¹⁵ Marco Longhini has 'ricerche recenti' – recent research (unspecified) – claiming him to have been born 'l' 8 marzo 1566, a Venosa' – on 8 March 1566, at Venosa. Likewise the year of death needs consideration: Gray¹⁷ gave 1613 and blamed Keiner for the original error; Watkins established the date of death as 8 September 1613.¹⁸ Luigi died in 1584 so Carlo eventually inherited the title, household and the requirement to marry and father heirs, none of which he really wanted.

We have to go back even further than his article in *The Sackbut* to discover Warlock's own earliest references to the enthusiasm kindled by reading Charles Burney's account.¹⁹ Two letters of 1916 demonstrate the burgeoning interest. The first, of August 10 to his Oxford friend Robert Nichols, contains a limerick; the second, to the composer Eugène Goossens, is from September 12th and accompanied a copy of the article on Goossens' chamber music that would first proclaim the pseudonym 'Peter Warlock'.²¹ This letter

centred on proposed concert programmes, one of which would feature early music including examples by Gesualdo, "an amazing neglected genius" – he quotes the sensational opening of *Moro lasso al mio duolo* as evidence. (Actually, at this early stage in the proceedings, one wonders what other works he knew.)

The Prince of Venosa therefore figured as an early subject in Warlock's exploration of antique music.²² To put that into a chronological context, it is generally considered that this aspect of his career began around the time of his examination of keyboard pieces by Byrd, Gibbons, Tomkins and Farnaby in the British Museum archives (now the British Library). A letter of 12 November 1915 to his former piano teacher, Colin Taylor,²³ tells of his delight on encountering them along with unidentified 'chamber music' from the early seventeenth century; less than a year later he was enthusing about Gesualdo too. Within that short period of time he must have accumulated a quantity of knowledge which then increased further: four years after the letter to Goossens what is remarkable about the *Sackbut* article is not just that he wrote about Gesualdo at all – that was truly extraordinary in itself – but that he could discuss from such a well-informed, authoritative position.

Crucial to Warlock's thinking are the ramifications of the mathematical ratios by which the octave was divided to produce the correct pitches of what we would call a scale; these divisions were initially made according to Pythagorean principles. The perfect intervals of the 4th, 5th and 8ve predominate; the resulting 3rds could be tricky beasts, one reason why they used to be avoided in the final chords of phrases, sections or entire pieces. Early treatises on music were not necessarily the musicological investigations that we might recognise today; rather they could re-examine and restate these very mathematical bases, recognising the incongruities and suggesting compromises that we can now classify as different temperaments. Among those who proposed such theses was one Prosdocimo de' Beldomandi (*fl.* early 15th century in and near Padua),²⁴ referred to by Warlock in a latinised form as Prosdocimus de Beldamandis and thereby the source of another of Heseltine's many pseudonyms. Mathematics and music were interrelated studies bound by a discernible logic and those nineteenth-century ears and attitudes, with which many are still saddled,²⁵ have

Articles

Exceedingly shocking and disgusting to the ear (continued)

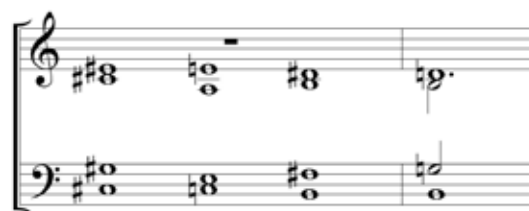
difficulty finding an aesthetic way into it. Music conformed to logical procedures and our modern concept of beauty in art could have been an alien one.

From our early-twenty-first century vantage point we can discern that Gesualdo lived when the nature of music was changing fundamentally, breaking with its past and a process that had been evolving for 600 years or more. There was a conscious, deliberate shift from the intense polyphonic textures of the renaissance that were, themselves, the zenith of a procedure that had begun in the ninth century – or earlier – with organum (the regulated addition of a new line to an existing plainchant), which had become more complex by the time of the Notre Dame School at the very end of the twelfth century, that then mutated into *cantus firmus* masses and motets (often, but not exclusively, based on plainchant) thereby establishing a process which crept into some of the vernacular songs of the trouvères and the secular works of Guillaume de Machaut and Guillaume Dufay too. (It took an Englishman, John Dunstaple, to question the uncompromising linearity of these processes and to recognise the importance of the harmonic implications.) The multi-linear sonorities that resulted were further refined into the sophisticated textural techniques familiar from the choral output of Thomas Tallis, Giovanni Pierluigi da Palestrina and Andrea Gabrieli (*etc.*). In his own way Warlock was aware of this although he expressed it differently.

Towards the end of the sixteenth century there was a conscious movement for change. The most significant result was the emergence of a dramatic, revolutionary style, sometimes referred to as *le nuove musiche* (the new music), actually the title of a treatise of 1601 by Giulio Caccini. Now the textural emphasis was monodic, a single, declaimed line – a radical departure from the intense textures that resulted from polyphony. It was supported by the *basso continuo*, a bass instrument alongside another capable of playing chords. Newcomers to Monteverdi's Orfeo of 1607 might be confused by the resulting dearth of aria (there are some but not of the type found in later opera) and the pre-eminence of what sounds like recitative. Choral sections would be homophonic – all the parts singing the same words at the same time to the same rhythms – and instrumental passages would be similarly isorhythmic, especially the dances. This new

style was founded on an equality between the verbal text (often submerged in a polyphonic work, the splendour of the sound notwithstanding) and musical invention. The protestant reformations that had been sweeping Europe also demanded an emphasis on the ready discernibility of the words, biblical or liturgical, that polyphony could not guarantee but which homophony could, especially when there was only one syllable to a note.

Gesualdo's madrigals often start with what can be considered just such a homophonic statement but the adjacent chords that result from his artifice and the relationship between them can still be disorienting today. These presentations, sometimes in long notes, only intensify any perceived discrepancies; how much more would this have been the case alongside the tonal developments of the early years of the seventeenth century? In his *Sackbut* article Warlock provided a number of notated examples, one of which was inevitably the madrigal *Moro lasso al mio duolo*, the work that he had quoted in his letter to Goossens, now written out in full, albeit in short score (*i.e.* on two staves, as if for a piano rather than with a stave for each voice as Burney had it). Modern ears will hear a chord of C sharp major followed by those of A minor (first inversion), B major and G major (first inversion). [See *Example 1*.]



Example 1

Gesualdo: *Moro lasso* (opening)

But Gesualdo and his contemporaries didn't necessarily think like that; it is important for us to realise that what we now know and love as the tonal system was in a state of flux at this time and ascriptions of key, not to mention terms like 'major' and 'minor', were still some way in the future. (Music had been written with a note-centre in mind – a modal 'final'; but modulation, the change of key which tests that note-centre, now the 'tonic', by quitting it and then returning to it – and is therefore essential to tonality

Exceedingly shocking and disgusting to the ear (continued)

– was by no means yet a standard practice.) Here, in *Moro lasso*, the two outer parts are in chromatic, parallel motion while the inner parts are moving independently of them but parallel to each other. There is, therefore, still a sense of linearity, a horizontality of thinking. For this reason we must consider Gesualdo an extraordinary culmination of the high renaissance, a hyper-modalist rather than a proto-tonalist. You might like to play the opening shapes over on a piano tuned in that compromise-riddled way that we call “equal temperament”. But...

No standard keyboard instruments of Gesualdo’s day could pitch them accurately.²⁶

Certainly the Pythagorean tunings, referred to above, couldn’t cope. Performers and theorists realised this and devised ways of dealing with the anomalies that arose from “just” tuning (based on these “perfect” intervals). Some adjustment was necessary and this resulted in “meantone” temperaments (where some notes have to be altered to counter the discrepancies caused by just tuning). Notice “temperaments” (plural) for there was a variety of solutions to the problem. None was totally effective; there would still be some pitches – the “wolf” notes – that would sound wrong and it was contrived for these to occur on notes rarely used. Some tunings, though, were modified to the extent that they came close to equal temperament in all but name. The first chord of *Moro lasso* contains a G sharp; in a regular meantone tuning where all the 5ths are slightly narrowed, G sharp/A flat is the wolf note.^{27, 28}

It would appear from this fact alone that Gesualdo’s madrigals only really work as pieces for voices. Lutes and viols can have the same problems as harpsichords and organs; their gut frets can be moved but it is impractical to do so continually during a piece.^{29, 30} Could this be a reason why Gesualdo wrote hardly any music for non-vocal resources in spite of being a fine instrumentalist himself?³¹ Prosdocimo *et al.* had realised that (for example) D sharp and E flat are different pitches depending on circumstance. Keyboard instruments were built that possessed some split keys to enable such alternatives but without going to the extremes of the arcicembalo, a microtonal monstrosity devised about 1555 by Nicola Vicentino with around three dozen notes to the octave and to which Warlock refers in his *Sackbut* article (as ‘Archicembalo’).^{32, 33} So Gesualdo’s is an avant-garde music making demands not just on the

listener but on the performers’ technique too. Warlock cites³⁴ Ernest Walker’s *History of music in England* where *Moro lasso* is described as ‘late Wagner gone wrong’,³⁵ a description that fails miserably by using an irrelevant reference-point from the recent past to describe music of two-and-a-half centuries earlier still. (And, anyway, it doesn’t sound like that at all!)

However, from Gray’s account above, Warlock too was overcome by the cumulative effect of the resulting sounds, listening to them as he did with the same post-Wagnerian conditioning (post-Bachian, even) as Walker. Is it not odd that Warlock gets such pleasure from Gesualdo’s statements while rejecting Skryabin’s and Richard Strauss’s, which can be heard as equally thrilling? But Gesualdo was obscure, unknown and appealing; Strauss and Skryabin were already being celebrated as modern masters and becoming, dare one say, commonplace. Early music had little presence in the academic world, the recital-room or the musical establishment in general, a good reason for Warlock to pursue and proselytise it.

By contrast, though, the potted history of music in the late middle ages and renaissance presented above was written with the benefit of the considerable volume of musicological research and recordings (reflecting recent investigations of performance practice) that have become available since the Second World War and, particularly, in the last few decades. Warlock had no such luxury. He had to rely on the limited amount of Gesualdo’s music that was available to him and on the paucity of published material about early music in general. It is the more remarkable, therefore, that he was able to write with such confidence and exhibit such a store of background information.

Gray assumed responsibility for the biographical sections of the book (pp. 3-74) and inevitably relates and considers the murder in 1590 of Gesualdo’s adulterous first wife, Maria d’Avalos, and her lover ‘in flagrante delicto di fragrente peccato’.³⁶ Warlock wrote about the music and examined his subject vis-à-vis earlier exponents of the chromatic madrigal. In addition to examples of works by the composer himself, there are notated extracts from pieces by Antoine Brumel, Giuseppe Caimo, Giles Farnaby, Costanzo Festa, Orlando di Lasso (Lassus), Luca Marenzio, Cipriano de Rore and Cesare Tudino. Additionally, Giandomenico la Martoretta, Vincenzo

Articles

Exceedingly shocking and disgusting to the ear (continued)

Ruffo, Giulio Fiesco, Pietro Taglia, Francesco Manara, Francesco Orso and Ludovico Agostini are mentioned in the text. A recognition of the problems surrounding temperament and correct tunings of the chromatic notes is demonstrated by citing the work of Guido d'Arezzo, Marchettus of Padua, Johannes Tinctoris, Thomas Morley and, of course, Prosdócimo de' Beldomandi. This last issue alone is considered so significant that Warlock devotes much space to it in both article and book. He appears to consider it essential to an appreciation of both the evolution and content of Gesualdo's music.

How many of these composers and writers would have been known to Warlock's contemporary academics, never mind his prospective readers and purchasers? How many are familiar even today beyond specialist examination? Very few can be considered household names. It remains a matter of wonder that Warlock was able to accumulate such a wealth of knowledge at that point in time and to draw it together in such a convincing fashion.³⁷

Arising from all of this, therefore, the question to be considered is to what extent, if any, did Gesualdo influence Warlock the composer? The explorer will not necessarily find passages in Warlock's music that sound like Gesualdo's (in the way that some are reminiscent of Delius or van Dieren, those other two obsessions whose music certainly had an influence); Warlock's musical vocabulary was different, it belonged to another era, and by the time of his discovery of Gesualdo it had already been shaped by other events and was mostly in place, although it would be subject to further crystallising and polishing. Also Warlock wrote remarkably little about the detail of Gesualdo's style: there is little evidence there of his having consciously defined or analysed it in spite of several striking features: one format has a homophonic opening with an associated, chordal intensity; this merges into a new kind of drama characterised by agitated, frenetic counterpoint that drives towards an emotional climax – only for the whole process to start again. *Moro lasso* is an archetype in this respect. Other pieces that Warlock quotes, usually in the form of extracts, display other characteristics but he prefers to describe them all from the effect of their motivic and harmonic content.

If Warlock did absorb aspects of Gesualdo's methodology then it seems that he did so subliminally, osmotically,

rather than by empirical examination. To reiterate, there is no close analysis of Gesualdo's style or technique in any of his writings. In a post-Shenkerian world we have come to expect this sort of approach but such was not the way in the 1920s. Warlock does draw attention to the universality of the falling, chromatic line that features in the opening of *Moro lasso* by demonstrating it alongside extracts from Wagner (*Die Walküre*) and, inevitably, Delius (*On Craig Ddu*)³⁸ but has little to say otherwise about Gesualdo's vocabulary.³⁹ Rather, he marvels at its content and assumes that the reader will come to the same conclusion. [See *Example 2*.]

He could have referred to descending, chromatic passages in the output of other composers: Henry Purcell, of whose work he was far from ignorant, comes to mind. He could have included a piece of his own. Falling semi-tones are presented right at the beginning of *A lake and a fairy boat*; in that context they are unquestionably a Delian hangover, a not-too-subtle insertion of a stolen motif into a juvenile attempt at composition. [See *Example 3*.]

As this was 'probably one of a group of songs Warlock showed to Colin Taylor in his last term at Eton in 1911'⁴⁰ it pre-dates the Gesualdo experience and, indeed, the emergence of Peter Warlock from his Heseltinian chrysalis; the use of the motif, however limited in duration, anticipates both and is an early indication of a potential sympathy for Gesualdo's procedures.

Within the Warlockian canon there is, of course, one work unquestionably linked to Gesualdo – *The full heart*, which bears the dedication 'To the immortal memory of the Prince of Venosa'. Uncharacteristically it took some time, several years' gestation (1916-20), for Warlock to complete his composition of the piece so a question is begged about the relationship of the final manifestation (which we have) to the earliest version (which we don't). This is the time-zone that includes PW's primary investigations, from the letter to Goossens to the publication of the article in *The Sackbut*. So, is the dedication on the piece simply an act of gratitude and homage to a figure for whom the composer had respect or should we look for a stronger connection?

The text of *The full heart* is by Robert Nichols, the recipient of that early, if oblique, notification of Gesualdo's significance. It is a contemplation of man's place in the vastness of the cosmos so, in this way, it is about as far

Exceedingly shocking and disgusting to the ear (continued)



Example 2

Heseltine/Gray p 121



Example 3

Warlock: *A Lake and a fairy boat* (opening piano part only)

away as one can get from the immediate physicality and eroticism of words set by Gesualdo (although the images and symbols are striking in both). However this does give it a point of contact with the later English madrigal tradition in which the pastoral and amorous content of earlier models (Farmer, Morley) gave way to more introspective and metaphysical subject-matter (Ward, Vautor). Mortality is here too but within the universal theme of life inevitably terminated, regardless of status or achievement. For Gesualdo, death could be an allegory for sexual orgasm or, with its eschatological associations, the

gateway to judgment for temporal sin. In some instances the division between the two is not clear; both meanings present themselves simultaneously and ambiguously.

Materially it is not particularly Gesualdo-like. There is an affinity of sorts with the earlier composer in the sensuousness of the harmonies but these could just as well be considered super-Delian, especially so given their tonal and timbral density and the period of the piece's composition. There is one device, however, that can be interpreted as recognising the Prince: an anacrusis *Curlew*-chord that immediately acquires an extra, dissonant note

Exceedingly shocking and disgusting to the ear (continued)



Example 4

Warlock: *The full heart* (opening)

(2nd tenor) is joined (2nd soprano, then 1st soprano a third higher) by that same falling, chromatic motif identified as being common to Gesualdo, Wagner and Delius. [See *Example 4*] and that figured in *A lake and a fairy boat* which is now retrospectively justified. Nevertheless, while *The full heart* continues to be driven by descending shapes, there is no further usage of this distinctive pattern.

Can we consider Warlock's choral songs – many of them, anyway – as latter-day madrigals? The secular works can be thought of so and even some of the more overtly religious pieces such as those associated with Christmas. There are, after all, precedents in the "spiritual" madrigals of the English renaissance such as Wilbye's *Draw on sweet night*, Farnaby's *Construe my meaning* or Campian's choral ayre *Never weather-beaten sail*. Also in this context Warlock's lighter choral works – the unison songs, the arrangements (*One more river*, *The lady's birthday*) – are parallels of the frothy Arcadian madrigals, the balletts and canzonets beloved of the early English madrigal school. *The lady's birthday* even has nonsense syllables equivalent to those in a Gastoldi ballett.

A recent set of recordings, however, has prompted some further thoughts about a compositional relationship between the two men. A complete edition of Gesualdo's volumes has been recorded by a male ensemble.⁴¹ This gives an altogether different feel to the pieces as well as a particular psychological focus. The texts have, after all, a masculine orientation and the inclusion of the women's voices that have figured in so many performances of these pieces could be considered, on this basis, inappropriate. Consequently it is of interest to hear, alongside these interpretations, Warlock's choral song for men's voices *The shrouding of the Duchess of Malfi*, one of the three settings of

texts by the metaphysical dramatist John Webster.⁴² Once again its theme of death – Warlock calls the group *Dirges* – provides a point of contact with Gesualdo's output, both the later madrigals and the *Responsoria*. In *The shrouding* the opening, dramatic, chordal progression starts from the *Tristan* chord which, if redistributed, creates the *Curlew* pattern that features not just in that work but many others.

There is another aspect of this song that marks it as being closer to the methodology of Gesualdo than was the case with *The full heart* for there is a much more evident use of counterpoint here than in the earlier work. Perhaps it is really "quasi-counterpoint" for, while linear and imitative, it is essentially chordal. The intent is there right at the beginning where the opening, chanted chord is shifted down a semitone at the word "still" [*Example 5*.] Such parallelism becomes a recurring device throughout [*Examples 6 & 7*] and achieves its most climactic usage in bars 49 *et seq.* [*Example 8*] where the flagrant parallel 5ths reject tonal good manners. Warlock's own provocative words validate this approach and also demonstrates that after all – consciously or otherwise – he had analysed perfectly and concisely the opening of *Moro lasso*: '... the so-called homophonic revolution which is supposed to have dethroned polyphony at the end of the sixteenth century is a mere figment of the historians' imagination. Gesualdo was always a polyphonist in his methods, yet there are harmonic passages in his work ...'⁴³

We must be wary of Warlock's generalisation and his attempted denigration of 'historians'. (Perhaps he had Charles Burney particularly in mind.) Gesualdo might well have been 'always' a polyphonist but that is not to say that his contemporaries were too. His vocabulary, which when perceived chordally, is consequently startling and,

Exceedingly shocking and disgusting to the ear (continued)

tenors

pp
sotto voce Hark, now ev - 'ry-thing is still,

basses

Example 5

Warlock: *The shrouding of the Duchess of Malfi* (opening)

tenor 1

(Sin their con - cep - tion)

tenor 2
basses 1/2

Example 6

Warlock: *The shrouding of the Duchess of Malfi* (bars 21-5)

tenors 1/2

mf Strew your hair with pow - ders sweet

basses 1/2

Example 7

Warlock: *The shrouding of the Duchess of Malfi* (bars 31-4)

tenors 1/2

basses 1/2

('Tis now full tide 'tween night and day,)

Example 8

Warlock: *The shrouding of the Duchess of Malfi* (bars 49-53)

Articles

Exceedingly shocking and disgusting to the ear (continued)

to ears like those of Dr Burney, 'shocking and disgusting'. But it is founded on established principles that have evolved into an avant-garde dialectic. Such is the nature of artistic advance. The pathway of Gesualdo's achievements, however novel, turned out to be a blind alley; the consensus favoured tonality and functional harmony so his music was deemed fit only for the historians' waste-paper basket. Warlock too, influenced as he was by Delius – another aesthetic backwater, however picturesque – employed material from earlier generations as an eclectic element of his own style but his output became a compositional *cul-de-sac* in the process. So, just as there is no 'school of Gesualdo' there is no 'school of Warlock' either. Both had absorbed the practices of others but their respective outputs are so idiosyncratic that they defy ready comparison with their contemporaries. Warlock does at least seem to have inhabited the real world fortified by a scepticism that marked his disaffection with it. Gesualdo's solitariness was more extreme and dramatic.⁴⁴

A factor behind this shared phenomenon is that, while Gesualdo's music appeared as tonality was developing but was not yet fully formed, Warlock's emerged during the era in which tonality was breaking down. On the one hand, therefore, both Warlock and Gesualdo could be branded as reactionaries in that, whatever their innovations, they preferred the methodologies of a bygone age rather than siding with contemporary fashions. On the other hand, while one can analyse the music of both composers in terms of their diatonic chord-shapes, to do so misses the point. The thrill of the chords, individually and in succession, is their immediate justification although Gesualdo's late-renaissance horizontality and Warlock's van Dierenesque linearity are both examples of a process that does not have tonality as its *raison d'être*. The results can even be considered in terms of Delian hedonism; was Gesualdo in reality a free-thinker, some self-celebrating, pre-nineteenth-century romantic unabashed by formal procedures, a reveller in his own imaginative liberty, a spirit more akin to Liszt than Lassus? Liszt was a visionary adventurer who didn't need to relinquish the sonata-form of his predecessors; but his liberalism needed to be checked so from time to time he too, along with his contemporary virtuoso/composer Charles-Valentin Alkan, felt driven to withdraw from society.⁴⁵

Analysis of the mix of textural devices encountered in *Moro lasso* and *The shrouding of the Duchess of Malfi* can be extended and further categorised. In his *New Grove* article⁴⁶ Lorenzo Bianconi notes the episodic nature of Gesualdo's madrigals: each section of verse is treated individually and the adjacent units employ a variety of procedures – homophony/polyphony; dissonance/concordance; chromaticism/diatonicism. He breaks down the madrigal *Beltà poi che t'assenti* (Book VI) and lists these sorts of approach for each text-block. This is an appropriate process as there are often comparable diversities of sense and sentiment in the verses Gesualdo chose to set, not just in the expressive vigour of specific words but in the occasional verbal opposites and adjacent oxymorons.

Can a similar sort of approach be revealed by an examination of Warlock's pieces? Clearly it won't work in all cases; the technique implies through-composition and some of the choral songs are strophic (*I saw a fair maiden, Benedicamus Domino*) so such an analysis is not always appropriate. The table below examines *All the flowers of the spring*, companion piece to *The shrouding of the Duchess of Malfi*. Notice too that Warlock keeps the sections distinct, discrete; there is no overlap between them, another characteristic he shares with Gesualdo. [See Table 1]

Interpretation of the musical devices is open to debate but they make statements about the spirit of the text rather than its corporeality. The setting of "wind" at the end, for example, might be thought of as onomatopœic but must be considered as going beyond that relatively crude ascription. There is only a limited use of polyphony but such a texture should not be expected from a composer whose starting point was Delius's harmony. Nor is this to say that Warlock was unequivocally influenced by Gesualdo's methodology. As has been noted, nowhere does Warlock make any identification of, or comment upon the nature of Gesualdo's structural preferences. But it is worth pointing out that, while Warlock essayed the composition of several solo songs (most of them lost) in the years between leaving Eton College and the Gesualdo encounter,⁴⁷ he wrote no partsongs, in spite of being initially inspired by one of Delius's. His first attempt in this genre was that early version of *The full heart* which, of course, would be dedicated to the memory of his new infatuation.

Exceedingly shocking and disgusting to the ear (continued)

Text	Style & Rôle of Musical Comment
All the flow'rs of the Spring Seek to perfume our burying; These have but their growing prime, And man does flourish but his time.	homophonic, some dissonance, juxtaposition of tonally divergent chords philosophical premise
Survey our progress from our birth;	polyphonic imitation imperative
We are set, we grow, we turn to earth.	diatonic, homophonic, predominantly concordant factual statement
Courts adieu, and all delights, All bewitching appetites! Sweetest breath and clearest eye Like perfumes go out and die;	long-note homophony, melisma, chordal discrepancies elaborate images of temporal existence
And consequently this is done As shadows wait upon the sun.	diatonic, homophonic, concordant preparation for of the end of life
Vain the ambition of kings Who seek with trophies and dead things	divergent harmony inescapable universality of the condition
To leave a living name behind,	long-note homophony, melisma, dissonance futility of purpose
And weave but nets...	melismatic, parallel chords poetic elaboration
to catch the...	rhythmic homophony prepare for climax
wind.	elongated melisma, dissonance katharsis

Table 1

What might appeal to Warlock, then, is Gesualdo's treatment of words, the way that they and especially their implications are enlarged by musical statements. While there must be a technical credibility in the construction of motifs and phrases, this is secondary to the appropriate fusion of verbal meaning and sonic expression, be that harmonic or linear. Warlock, though, appears to have chosen his poetry carefully, a product of his extensive reading; from the table above it is possible to relate the choice of stylistic technique to the tone or sentiment of

the associated words. Denis Stevens suggests that, in the case of Gesualdo (and Nenna) the words were of lesser importance so long as they contained the linguistic elements that they needed: '[they] appear to have shared the belief that madrigal texts were of little intrinsic importance, destined to be written by themselves or by a malleable literary hack content with some small financial recompense.'⁴⁸ Nevertheless, in the output of both Warlock and Gesualdo, musical expression exceeds simplistic allegories of the physical world (such as word-painting)

Articles

Exceedingly shocking and disgusting to the ear (continued)

and, in a manner not unlike Lisztian transcendentalism, seeks to encapsulate sensuous and sensual expression.

It could be appropriate to apply this analytical technique to other pieces by Warlock. Even in the most chord-led pieces (e.g. *The spring of the year*) there are successive musical blocks that relate to separate text-units. And, yes, even in the strophic pieces, where it could be thought they would be less likely to be found, there are textural differentiations between lines of verse.

The impact of Gesualdo on at least some of Warlock's choral output cannot be ignored, then. But could there have been an effect on the solo songs also? We have always maintained that the Winthrop Rogers songs were a result of the "Irish year", a period of absorption wherein the Delius and van Dieren elements melded, distilled and crystallised. And this might well have been the case but is it the whole story? Given the chronology, should we add Gesualdo into the equation? The Rogers songs are quite different from those that preceded Ireland; the Gesualdo revelation bisects them. This issue requires further consideration but, as a starter, examine *My ghostly fader*: imagine it as a choral piece if you can; does it not have that Gesualdo-like sectionality?

The rediscovery and consequent evaluation of Gesualdo was very much a twentieth century phenomenon of which Warlock was at the forefront. Commentators and composers alike took to him; he was an intriguing figure from a pre-tonal era to be championed and reassessed in a post-tonal one. Stravinsky's reconstructions and reworkings have themselves become the subject of discussion, as much an assessment of his own place in musical history as that of his predecessor and inspiration. Another composer with whom Gesualdo has been compared is Arnold Schoenberg.⁴⁹ The latter's rôle within the decline of tonality at the beginning of the twentieth century is set alongside the former's during the evolution of tonality at the beginning of the seventeenth. It was, of course, Schoenberg who was the subject of Philip Heseltine's first foray into music criticism⁵⁰ (he was little

more than a schoolboy at the time), another extraordinary venture dealing with a subject of whom the musical public would have little or no knowledge.

In the course of examining Warlock's involvement with Gesualdo both as a historical musicologist and composer other, more personal links between them have become evident as biographical material was come across. For example, while it might be considered an outrageous point of view, given Warlock's ambivalent but largely negative attitude to women, was Gesualdo some kind of hero, a paradigm who could dispose of his unwanted uxorial encumbrance in the most spectacular manner, untrammelled by any consequent legal nicety? If this seems far fetched there is, nevertheless, a startling number of other parallels between the two men. In conclusion, therefore, there follows a list of statements that cover both of their characters and which can be pondered in the light of – or in addition to – the information already accumulated above. They are in no particular order.

- He was estranged from his son.
- He did not find marriage a successful venture and preferred to take mistresses.
- He suffered fits of depression – he could have been bipolar.
- He might also have been bisexual.
- His mental state was aggravated by exposure to the dark arts.
- His compositions are not a part of the mainstream – they have eclectic roots and his own style became something of a dead end.
- He could be scathing about his fellow composers regardless of their eminence or achievements.
- He lived at a time when tonality was fluid, undergoing radical change.
- His music was published under a pseudonym.
- He antagonised those about him and engendered negative feelings towards himself.
- His output and a true assessment of it have been clouded by sordid biographical details. ■

Exceedingly shocking and disgusting to the ear (continued)

Notes

- 1 Cecil Gray: *Musical Chairs*, Home & van Thal, London, 1948, p. 240. Gray relates a number of fortuitous encounters with other references to the composer and his circumstances which, in his view, went beyond coincidence and suggested that the joint venture was “preordained”. The work to which he refers is Charles Burney: *A General History of Music From the Earliest Ages to the Present Period (1789)* Vol. II. In Frank Mercer’s edition (G T Foulis and Co. Ltd, London, 1935) the madrigal is printed in full on pp. 181-2, “... a specimen of his style, and harsh, crude, and licentious modulation ...”.
- 2 Philip Heseltine (with Cecil Gray): *Carlo Gesualdo, Prince of Venosa, musician and murderer*, Kegan Paul, Trench, Trubner/Curwen, London, 1926; hereinafter *Heseltine (2)*. Gray lists Carlo’s other aristocratic titles. The Venosa and Gesualdo residences were in the south of Italy near Naples.
- 3 Warlock lists the two volumes of *Sacrae cantiones* (1603) and the *Responsoria* (1611) in his *Bibliographical Appendix* but makes no mention of them in the text.
- 4 Denis Stevens: *Carlo Gesualdo*, *Musical Times* no. 1770, vol. cxxxi, August 1990, pp. 410-11: “Books III and IV [of the madrigals] were inspired by Luzzaschi, while the last two leaned heavily on Pomponio Nenna.” Ferrara was the home of Gesualdo’s second wife, Leonora d’Este.
- 5 Glenn Watkins: *Gesualdo, the man and his music*, OUP, London, 1973 p. xxii (first edition), hereinafter *Watkins (1)*. Second edition 1991.
- 6 *Heseltine (2)* pp. 135-7.
- 7 “...more than an admirably informed musical journal ... it was also a paper that was often alarmingly right” according to Hubert Foss, quoted in Ian Copley: *The music of Peter Warlock*, Dennis Dobson, London, 1979, p. 16 & associated endnote. Warlock edited it between May 1920 and March 1921.
- 8 (as Philip Heseltine) Vol. 1, no 6, pp. 259-67 (hereinafter *Heseltine (1)*); reprinted in Barry Smith (ed.): *The occasional writings of Philip Heseltine (Peter Warlock)* Volume 2: *Early Music*, Thames Publishing, London, 1998, pp. 22-42.
- 9 Gesualdo, the eminent madrigalist,
Played the lute well and was not a bad regalist,
At keyboard extemporaries
He beat all his contemporaries
As later did also a lad we call Liszt.
See Brian Collins (ed.): *Cursory rhymes, limericks and other poems in the best interests of morality*, The Peter Warlock Society, London, 2000, pp. 62-3. There are four separate verses and one variant as well as another (p. 110) that, while clearly about Gesualdo, refers to him as ‘Charles’ alongside Leonora (?Eleanora), his second wife.
- 10 Nor did it stop there. Yet another of the four limericks epigrammatically heads Cecil Gray’s contribution to their joint venture.
- 11 *Gesualdo*, Carlo, *New Grove Dictionary of Music and Musicians*, 2nd ed., Macmillan, 2001, vol. 9, pp. 775-86.
- 12 *Gesualdo*, BBC Music Guides, London, 1984.
- 13 *Watkins (1)* p. 4.
- 14 (in the 2nd edition).
- 15 See also Glenn Watkins: *The Gesualdo hex – music, myth and memory*, Norton, New York, 2010 (hereinafter *Watkins (2)*).
- 16 Liner notes to the Naxos recordings of the complete madrigals (catalogue no. 8.507013, 2013).
- 17 *Heseltine (2)* p. 52.
- 18 *Watkins (1)*.
- 19 Gray does not state exactly when he and Heseltine made their first discovery of Gesualdo (see endnote 1 above) but it was probably shortly before the writing of the two letters referred to in this paragraph. Nor did Gray say which of Gesualdo’s madrigals it was but it proves to have been *Moro lasso al mio duolo* from the 6th Book which would figure so strongly in Heseltine’s writings. A few pages before the madrigal and its associated comment, a footnote by Burney (p. 178) records that “Copies of all of these [printed copies of the madrigals], except the fifth book, are preserved in the collection of Music bequeathed to Christ Church, Oxon, by Dr Aldrich ...”. One wonders if they were still there during PW’s time at Oxford, and at Christ Church too? Warlock knew of four copies in the UK and lists them in *Heseltine (2)* but none is at Christ Church.
- 20 Numbered 519 & 520 in Barry Smith (ed.): *The collected letters of Peter Warlock*, Boydell, Woodbridge, 2005, Vol. III pp. 41-5. The dates of letters are given as Warlock himself wrote them; he employed no consistent format.
- 21 *The Music Student*, November 1916 (Chamber music supplement no 22a) pp. 23-4
- 22 There were other, shorter articles between that in *The Sackbut* and the eventual book. *Early chromaticism in the light of modern music* appeared in *The Chesterian* of September 1922 and refers to Gesualdo in its closing paragraphs. A piece in *The Weekly Westminster Gazette* of 25 August 1923 is entitled simply *Carlo Gesualdo*.
- 23 Smith: *Collected letters*, no 494, Vol. II p. 385.
- 24 Prosdócimo wrote eight treatises on music theory. For two of them see Jan Herlinger (ed./trans.): *Brevis summula proportionum quantum ad musicam pertinet* (“A short summary of ratios insofar as they pertain to music” – 1409) and *Parvus tractatulus de modo monacordium dividendi* (“A little treatise on the method of dividing the monochord” – 1413), University of Nebraska Press, 1987.
- 25 In *Heseltine (1)* he calls these ‘diatonic prejudices’.
- 26 “...he was perhaps the first of a long line of musicians

Articles

Exceedingly shocking and disgusting to the ear (continued)

- who have ‘composed at the piano’ (or whatever keyboard instrument happened to be handy at the time)” (*Heseltine* (1)). Given the problems of tuning and temperament, of which Warlock was indubitably aware, this is a difficult statement to reconcile with other knowledge. He might have had this information from Ambros (see below). This is another aspect that has divided opinion: Lorenzo Bianconi, (*op. cit.*), having said of Gesualdo’s madrigal style that it “should be seen in the light of the inability of contemporary keyboard instruments to cope with extreme chromaticism”, dismisses “... the myth, believed by Ambros among others, of an empirical, irrational Gesualdo, trying out his chromaticism ‘auf dem Klavier oder der Orgel.’” However, Denis Stevens in his *Musical Times* article (see above) says of Nenna’s and Gesualdo’s chromatic style that “... it may have been discovered by chance experimentation at the lute or clavichord.”
- 27 Ross W Duffin: *How equal temperament ruined harmony (and why you should care)*, Norton, New York, 2007, p. 35.
- 28 If Gesualdo really did compose at the keyboard as Warlock suggested (see above) how was the tuning of that instrument tempered?
- 29 In spite of the inherent difficulties, there is a record of some of the madrigals being played on viols. See *Watkins* (2) pp. 55-7. However Barbour states not only that fretted instruments – lutes and viols – were already using equal temperament but that they would have been employed to double the vocal lines in performances of the madrigals (James Murray Barbour: *Tuning and temperament, a historical survey*, Michigan State College Press, 1951, repr. Dover, 2004, p. 199). More recent research into performance practice would not seem to bear this out; until very recently the present author had not encountered any performances of the madrigals other than by unsupported voices. So a broadcast performance (BBC Radio 3, 1st November 2015, at 10.50 pm) that presented the content of *Book VI* with a lute accompaniment that went beyond mere doubling of the vocal lines came as something of a shock that warrants not a little explanation.
- 30 During an informal conversation with the eminent lutenist Paul O’Dette and following a recital (15th June 2014) in which he had played the remarkable Pavan – in what we would now think of as E flat minor – by Edward, Lord Herbert of Cherbury, I asked about the problems of temperament on the lute. I had noticed that, to perform this piece, Mr O’Dette had repositioned some of the frets so that they sat diagonally across the fingerboard rather than at right-angles to the strings. He told me that this was a compromise and that under other circumstances, such as in a recording studio, he would have completely retuned his instrument but that the time needed to do this would not be appropriate to a public concert.
- 31 “... we are obliged to remember that Gesualdo was a virtuoso lutenist, that he was well practiced in the art of intabulating polyphonic madrigals on his lute, and that, having a demonstrably acceptable tenor voice (according to [Count Alfonso] Fontanelli who heard him sing), he no doubt understood and practiced the classic Renaissance art of solo song to a lute accompaniment.” *Watkins* (2) p. 272 (American spellings).
- 32 Both spellings are permissible! Vicentino referred to the “archicembalo” but also to the “arciorgano”, a similar but, possibly, even more terrifying machine.
- 33 “Though we have evidence that Gesualdo owned one of the archicembalos designed by Vicentino that divided the octave into as many as thirty-six divisions, we have little evidence ... that Vicentino’s microtonal experiments and equally troublesome notation resonated in Gesualdo’s workshop.” (*Watkins* (2) p. 87.) And later: “...an inventory made in the 1630s of items found in Gesualdo’s castle ... included ... a ‘cembalo grande con l’ottava stese cromatico ...’ (a large keyboard with the octave chromatically extended...). ... Gesualdo heard Luzzaschi play the archicembalo at the time of his second marriage in Ferrara [1594] and had later become personally familiar with it.” (*idem* p. 292.) However, Professor Watkins goes on to reject the idea that the instrument was responsible for Gesualdo’s harmonic style, his non-utilisation of Vicentino’s notation being indicative. But Bianconi (*op. cit.*) disagrees: “The practice and theory of [the archicembalo] had an undoubted influence on Gesualdo’s stylistic evolution ...”
- 34 *Heseltine* (1): “The only reference to [Gesualdo] that I can recall in any modern English publication”.
- 35 Warlock would have been referring to the first edition of 1907 (OUP). There was a later edition (1923) and it was “revised and enlarged” (1952) by Jack Westrup where the description, a latter-day Burneyism, appears to have been dropped.
- 36 By one of those quirks of circumstance that would be considered fanciful in a work of fiction, Maria’s lover was Fabrizio Carafa, Duke of Andria, the dedicatee of the first book of madrigals for 5 voices by Pomponio Nenna with whom Gesualdo would later become closely associated.
- 37 In *Heseltine* (1) he does acknowledge those writers whose work he was able to access – Carl von Winterfeld’s *G. Gabrieli und sein Zeitalter* (1834), Wilhelm Ambros’s *Geschichte der Musik* (1909), Theodor Kroyer’s *Anfänge der Chromatik im italienischen Madrigal des XVI Jahrhunderts* (1902) and Ferdinand Keiner’s *Die Madrigale Gesualdos von Venosa* (1914).
- 38 Which he calls “On Craig Dhu”. Would not Warlock’s knowledge of Welsh told him otherwise? But the error is a common one, to be found in broadcast listings, on recordings

Exceedingly shocking and disgusting to the ear (continued)

and in works of reference, which suggests that this was the spelling on the published work. Incidentally, “Craig Dhu” is correct in Scots Gaelic...

39 *Heseltine* (2) p. 121.

40 Michael Pilkington: Preface to Vol. I of the *New Peter Warlock Critical Edition*, Thames Publishing, 2004.

41 The Naxos recording referred to above. *Delitiae Musicae* is directed by Marco Longhini.

42 The others are *Call for the robin redbreast and the wren* (for women’s voices) and *All the flowers of the spring* (mixed voices). The latter was the first to be written with the other two following later. Despite the time lag, they work well as a set with several common features.

43 *Heseltine* (2) p. 120.

44 “... we have no record of any travelling by the Prince from the time of his return to Gesualdo [the place to which the

family gave their name] in 1596 until his death. It is likely that he confined himself almost exclusively to Gesualdo and Naples, and tended to become increasingly a recluse.” (*Watkins* (1) pp. 79-80.)

45 Liszt is mentioned alongside Gesualdo in one of Warlock’s limericks (see above). Had Warlock come to the same conclusion about a link between the two composers? Certainly the limerick now appears less irrelevant.

46 *op. cit.*

47 Fred Tomlinson: *A Peter Warlock Handbook vol. 1*, Triad, London 1974. Revised edition ed. Michael Pilkington, The Peter Warlock Society, 2008, pp. 33-4.

48 *op. cit.*

49 See *Watkins* (2), *passim*.

50 P A Heseltine: *Arnold Schönberg, The Musical Standard* vol. 38 no. 977, 21st September 1912, pp 176-8.



Above: Carlo Gesualdo

Above right: The town of Gesualdo in the region of Campania, province of Avellino. It is called ‘The City of Prince of Musicians,’ in honour of Carlo Gesualdo.

Right: The courtyard of Gesualdo Castle



Articles

The Broadcast that nearly wasn't!

Dr Barry Smith



Recently whilst tidying up my seemingly endless files of letters and cuttings concerning Philip Heseltine, I came across some rather puzzling documents which seemed worth further investigation before filing away.

These cuttings and letters included one from Philip's close friend from his Oxford days, the poet Robert Nichols dated 8 May 1943. It was an answer to a letter from Arnold Dowbiggin, who was a chemist, amateur singer as well as friend and confidant of Philip. Whilst reading it a few paragraphs seemed to jump out of the page and fascinate me, begging further investigation. Here's what Nichols writes:

I am glad you approve of my taking up Mr Williams' broadcast about Phil Heseltine. They probably only printed me because I had had a hand in Gray's book & because they perhaps knew that Jack Moeran came down here to consult me about the broadcast. Unfortunately Jack fell by the wayside & whether or no he got a script ready in time I don't

know, I take it that Jack didn't get a script done . . . or I think they'd have [unclear] somebody else to broadcast what he'd written. . . . You see I think the B.B.C. was very much relying on Jack to give them something exceptionally good. You see Jack knew Phil very well during the period when Phil was writing some of his best stuff. I think it is significant that they waited till Phil's mother – of whom I have very much my own opinion – was dead.

I doubt if the broadcast actually did much damage. It was the condescension of it provoked me. I wasn't going to let the son of a bitch, who'd never met Phil, get away with it. Hence the letter – not half so wrathful however as one I sent on the side & not for publication.

I found this all very intriguing but my reaction was how on earth to find further details of this mysterious and obviously unsatisfactory broadcast.

The first clue was the date of Nichols letter but how to find details of the actual broadcast itself. Being so far from the Colindale branch (the newspaper library) and, indeed, the news that it is closed whilst the collection is being moved to Boston Spa, West Yorkshire, made the task seem positively Herculean. At any rate my experience with microfilm when tracking down information for *The Occasional Writings of Philip Heseltine* (Peter Warlock) (Thames Publishing, 1997-9) was not an entirely a happy one consisting as it did of hours of near heat-exhaustion and asphyxiation working in the tiny Colindale cubicles and occasional bouts of dizziness whilst whizzing the microfilm through successive years of newsprint!

Then, miracle of miracles, I found a site which I can heartily recommend – the *BBC Genome Project* – a site which contains information printed in the *Radio Times* between 1923 and 2009, where one can search for details of BBC programmes. So, after getting used to its inevitable mysteries I was able to find just what I needed.

The programme I was searching for was in fact broadcast on Saturday, 3 April 1943 at 22.30 and announced as *Peter Warlock (1894-1930) Memories of an English composer, recalled with gramophone records, by his friend E.J. Moeran* (*Radio Times*, no. 1017, 26 March 1943, page 18).

The Broadcast that nearly wasn't! (continued)

However, as we have seen this programme did not materialise as advertised. The words 'I am glad you approve of my taking up Mr Williams' broadcast about Phil Heseltine' also suggest that Nichols wrote a letter to the BBC, a letter which was indeed published in the *Radio Times* on 16 April 1943. Here it is in full:

Peter Warlock

May I, as a friends of Philip Heseltine, protest against some of the statements in the recent broadcast of Stephen Williams? If the composer of 'Lullay, my liking', was 'not a genius' but a 'mediocrity' why broadcast about him? He wasn't destroyed by 'intelligence' but by causes too complex to be rehearsed briefly, though among them we may note the indifference of the public, which denied him the beginnings of the living due to a highly specialised competent professional man. Mr. Williams would have done better to stress some positive characteristics. Warlock's fanatical devotion to art, the holy war he made on artistic pretension, his championship of other neglected artists, his love of cats, his dancing, were not 'affectations'. Lonely men are often fond of cats. If Phil was a bit tight and felt like dancing he danced. Why shouldn't he? Robert Nichols, Cambridge.

The editor of the *Radio Times* afforded Stephen Williams a chance to respond and his reply appeared on 30 April 1943.

Was Warlock Affected?

In his recent letter to *Radio Times* Robert Nichols protests at my use of the word 'mediocrity' as applied to Peter Warlock. Mediocrities are nearly always more interesting than geniuses. I did not class Warlock's devotion to art, his war on artistic pretension, or his championship of other neglected artists as affectations – only his love of cats and his dancing. Even these I classes as examples of deflected energy. I'm very fond of cats myself, but if I frequently stopped cars in which I was riding to get out and stroke one, as I am told Warlock often did, I could not blame any Boswell of mine for calling it an affectation. Stephen Williams.

Correspondence on the matter ended in the *Radio Times*, but Elizabeth Poston wrote independently to Nichols:

**THE BRITISH BROADCASTING
CORPORATION
Broadcasting House, London, W.1**

Dear Mr Nichols,

One of the greatest ironies of Philip's life is the legacy of cheap publicity to lesser men who could never, in thought or word, approach the fringe of his being. Your letter to the *Radio Times* was a challenge & a defence which must have gladdened all of the few left who knew him, & those who believe in his work.

I, particularly, want to thank you, with thanks of long standing. It seemed part of his fate that he should have had about him people who were no good to him. In life as in death he was surrounded by the 'jackal things'. Among his friends you stand alone & did not fail him. There is one other. I should like to talk to you of these things. It is many years since we met. After Philip's death I left England & did not return except for brief, occasional visits, until I found myself in charge of a musical job on Arthur Bliss's staff. From him and from other mutual acquaintance I have heard of you from time to time; read you; seen you, even, in the pre-war illustrated press!

Do you remember Don Juan (yet young) on the stairs in the small hours at *Yew Tree House*, when I had Barbara Peache under my wing, in those unforgettable, sorrowful days after Philip's going? It is you who stand out to me as the bulwark of that terrible fantasy – the one presence of whole and comforting understanding.

Yours,

Elizabeth Poston

PS.

I enclose from my advance copy of the *Radio Times* of April 30th the revealingly inadequate reply, in case it hasn't reached you, of Stephen Williams. Can't you kill him?

In his letter to Dowbiggin quoted above Nichols concludes the matter by writing:

'I am glad you feel fanatical about Phil. He was a fanatic himself – & extremely impatient of all sorts of fakers. In my profession fakers are having a horribly good time. It is in fact their heyday. Lack of music, sense, passion & inspiration are the chief characteristics of most poetical productions today . . .' ■

Reviews

The Peter Warlock Society AGM weekend at Eton 23 and 24 April 2016

Michael Graves provides a brief introduction



Eton College Chapel
(Photo: John Mitchell)

The weekend of events surrounding the PWS AGM were all most agreeable and we must thank Eton College for their warm welcome and for looking after us so well.

The programme of events was as follows:

Saturday

- Welcome by the Precentor, Tim Johnson, at his home, *Ballards*.
- Lunch at *The Waterman's Arms*.
- A guided tour of Eton College.
- *The 2016 Danny Gillingwater Sketch* and 51st Warlock Society AGM in the Music Schools Concert Hall.
- *Warlock Concert* in the Music Schools Concert Hall.

Sunday

- *Visit to the College Library* to view Warlock manuscripts.
- *Morning Prayer* in the College Chapel.
- Warlock Lecture *All you wanted to know about Peter Warlock, but were afraid to ask* by Dr Brian Collins.

The welcome at *Ballards* was warm and warming as we were offered a glass of sherry on arrival. The two reception rooms gradually filled as Warlockians arrived till there was standing room only. Old friends met and caught up with news whilst others, meeting for the first time, engaged in conversation. After a thoroughly convivial hour, lunch beckoned and

the assembled Warlockians moved on the *The Waterman's Arms*, but not before the Precentor, Tim Johnson, had generously presented everybody with a complimentary copy of Richard Osborne's book *Music and Musicians of Eton*. Philip Heseltine's time at Eton is described fairly briefly but succinctly in the book over eight or nine pages in all with Chapter 27 being titled *Warlockry*. There are several other references to PH in the book relating to other Etonians – eg. Roger Quilter, D H Lawrence, Aldous Huxley etc. Fittingly, the final reference to PH comes in the form of a verse by the South African poet, Roy Campbell, which he wrote after he learnt of Heseltine's death. The verse is followed by a simple statement:

Who in one hour, resounding, clear, and strong
A century of ant-hood far out-glows,
And burns more sunlight in a single song
Than they an store against the winter snows.

'There was, and remains, more to Peter Warlock than
the *Capriol Suite* (sic)'

The book is illustrated in colour and, pleasingly, a photograph of Heseltine is included. This is the rather naughty one of PH with Phyl Crocker and Judith Wood in the garden of *The Grapes*, Yarnton, 8 July 1923, where PH has his hand on Judith Wood's breast.

The Peter Warlock Society AGM weekend at Eton

Introduction (continued)



*Above: Warlockians gather in Eton College's Quadrangle, overlooked by the College's founder, King Henry VI.
Below: The old schoolroom (Photo: John Mitchell) with names carved by old boys. (All photos: Brian Collins except where stated)*



After lunch we gathered at the Porters' Lodge to meet our tour guide, James Napier. James unravelled a fascinating account of the general history and development of Eton as we made our way through the College buildings. Of particular interest to many were the carved names of past boys, eager to make their mark for posterity. Inevitably it was the more famous names that caught our attention, including Shelley's confident carving. However, all too soon our tour concluded and we headed off to the Music Schools Concert Hall for the inimitable *Danny Gillingwater Sketch* and the 2016 Annual General Meeting.



Reviews

The Danny Gillingwater sketch for the 2016 AGM.

Danny's sketch this year took the form of a fictional letter from Phil to his mother and appropriately was presented by two of the College drama students. Max Himpe provided a short introduction and the reading was given by Roman Marshall.



Danny Gillingwater

Dearest Mother,

Will this torture never end. As time passes I find myself more and more alone in this accursed prison. The walls are closing in, I swear. It's not me, it's just the accumulated years of stuck in the muddiness. Oh I long to be free of this Fudalism. All I want is a motorcycle and the open road. Have you thought any more about me having a bike? Please mother grant me this one wish.

What friends I had, are all obsessed with things military. Marching about day and night. Uniforms, polishing, blanko-ing, bellowing orders. It's the fagging debacle but in khaki. I keep my head down and spend my time buried in Delius scores and reading about horoscopes. I held a séance the night before last with no success whatsoever. Try joining hands on your own. 'Is anybody there?' I think not, bloody Blighters. Most boys think I'm cracked so avoid me. I still get the odd nod from Chopper, Skulky and Gobbler, but as to Nosher and Coal Hole not even that. To think they've all been to Cefn. We all became blood brothers behind the cowshed. I tell you there is no honour nowadays. I am resigned to it. This is the beginning of a very lonely life for me. So be it.

Forgive me, how are you and Walter and the house? I miss Wales very much.

I bought a rather fetching wide brimmed hat the other day. I saw it in a shop in Windsor and just had to have it. Wally will love it. I look like an Australian sheep farmer.

Did you hear on the grapevine, we had a drama recently? Byron Tumbledown-Vestment, you know the youngest of the Vestment boys; Lord Ambleside's grandson? Well, he shot a local. I'm not joshing you. Shot dead as a Dodo. The dimwit was out testing his 12 bore down by the creek. Hearing a rustling in a thicket, he let go two rounds. Chap was relieving himself on the other side of the bush when bam! Poor bugger was minding his own business doing his business and the Honourable Byron Tumbledown-Vestment relieved him of his life. The thing that gets my goat is the poor blighter's family were all apologies for inconveniencing the murderer. So sorry Sir, he shouldn't have been slashing up that particular bush. Lord Ambleside came down with the Lord Lieutenant of the County and it was all hushed up. Didn't even get mention in the local rag.

Remember Reggie Tremlet? The one with the weak handshake and pronounced lisp. Well he's fallen in love, hook line and sinker with the captain of the Rugger firsts. He's got it very bad – writing poetry, wringing his hands, gazing across the sports field. He's taken to doing the boy's clothes washing and runs round after Hugo Felch like a demented valet. Felch, of course, is a bounder and the most unprincipled individual in school. What if he can run the length of a muddy pitch with half a dozen opposition players hanging off him. It is well known that he has two children born of girls of the town. And the noises that come from his room some nights when Reggie is helping Felch with his Latin grammar are something to chill the blood.

Oh mother please let me have a motor bike and can I learn to smoke? There are boys here, two years younger than me who have their own pipes. There is a ten year old chorister who smokes 20 Army and Navy a day. He says it helps with his tone. Mother everyone talks about the benefits of smoking. I had my first taste of beer last week. Horrid stuff. I'm never touching that again.

So darling mother can I have another couple of quid? I've seen a long coat that will go with the hat to perfection. Please think about what I've asked for, can I start the smoking before I come home to Cefn. It will give Walter a surprise. Let me finish by saying one last thing MOTOR BIKE. Your loving son

Philip

Reviews

Peter Warlock Society AGM Concert

8.45pm, 23 April 2016 Eton College Concert Hall

Graham Smallbone (Precentor and Director of Music at Eton College 1971-85)

Even for a former Precentor, Eton's musicians seldom fail to astonish with their fluency, expertise, and capacity to rise to an occasion. This concert for the Peter Warlock Society was no exception. The indefatigable Malcolm Rudland has referred to the 1978 Warlock concert in Datchet master-minded by Julian Nott, then a boy in the school, and present again on this occasion, enthusiasm undimmed. I have vivid memories from 1978 when I took part as a cellist (my wife playing the viola) in a performance of *The Curlew* directed by Martin Andre with Andrew Fowler-Watt as soloist. When Felix Aprahamian wrote his characteristically perceptive account of the 1994 Warlock AGM and concert he expressed admiration for the "stunning versatility" of the performers – and so it has continued with a profusion of burgeoning talent on display. It would doubtless have surprised Philip Heseltine, and previous generations of distinguished Eton musicians, just how much music making from so many singers and instrumentalists there is today by comparison with their own time in the school. For those with an interest in such things, the fundamental reason for this significant development can be found in the establishment of music scholarships when the Eton Choir School was closed in 1968 – a change that opened the door to possibilities not only for the new breed of music award holders, but also across the school as a whole.

So to the concert itself when members had returned from *The Waterman's Arms* – a suitable Warlockian prelude – and their tour of the College. It started with part-songs, *My Lady's Birthday*, and *Piggies*, sung with tremendous vitality by The Incognitos, who set the tone for the performances that were to follow.

While it may seem slightly churlish not to write in detail about each individual soloist, the sheer number and nature of the items militates against this. It was apparent very swiftly that the maturity of the solo singing was impressive from all concerned – and the intonation impeccable. First we had a group of four Warlock songs with piano: *The Singer* (Matthew Supramaniam), *Heracleitus* (Orlando Jones), *The Bayly Berith the Bell Away* (Jacob Cheli), and *Sweet and Twenty* (Max Halcox). The expressive quality of the singing was matched by the totally unflappable accompanying from Donal McCann, who greeted each singer with an encouraging nod as what looked from a distance like fairly illegible reproductions of the scores were guided into place on the piano.

Before the next group of songs we were entertained by piano duet renderings of *Two Cod-pieces* – 'Beethoven's Binge' (Marcus Norrey and Julius Foo) and 'The Old Codger' (Isaac Liew and Andrew Lieu). All four pianists demonstrated a winning combination of technique and enjoyment. Somewhere along the line a variety of kitchen utensils came into play. Then came five more Warlock songs with piano: *To the Memory of a Great Singer* (Nicholas Maier), *Pretty Ring Time* (Toby Steel), *Youth* (Trojan Nakade), *My Own Country* (Christopher Stannard), *Jillian of Berry* (Nicholas Entwisle). These were followed by two Quilter songs: *Music When Soft Voices Die* (Albert Soriano) and *Love's Philosophy* (Alex Banwell). All except the last were accompanied by the hugely impressive Donal McCann, who clearly has no fear of technical challenge and supports with confidence-inducing musical authority. As Donal left the keyboard, James McVinnie descended from the back of the concert hall at lightning speed and with mesmerising footwork, launching himself seamlessly into the opening bars of *Love's Philosophy* in a demonstration of athletic and musical control that would surely have gladdened the heart of Warlock at his most extrovert.

Members of College Chapel Choir directed by the Precentor gave full-bodied, unforced accounts of *On Craig Ddu* by Delius, followed by Warlock's settings of *As Dew in Aprylle* and *Balulalow*. Then came a change of period reflecting Warlock's passion for music of earlier times. A very polished Recorder Consort gave rhythmically controlled and purposeful performances of a William Byrd *In Nomine*, and John Dowland's *Can She Excuse my Wrongs* – truly alert and satisfying playing. The Brass Consort rendering of Dowland's *Lachrimae Antiquae* was less convincing but nonetheless welcome – how hard it is to play one short item in this style on modern instruments with no overture in which to warm up.

Attention was then refocused on Warlock, but with a consort of viols providing the accompaniment for Three Songs with String Quartet. It worked well, with a few inconsequential contrasts involving some doubt as to whether or not to use vibrato – it didn't matter! The soloists maintained the impressive vocal quality in *Sleep* (Roman Strode), *Mourn No Moe* (Orlando Jones), and *My Ghostly Fader* (Andrew Liu-Galvin). A final and suitably uninhibited group of three part-songs – *Captain Stratton's*

Reviews

Peter Warlock Society AGM Concert (continued)

Fancy, *Milkmaids*, and *One More River* – featured William Crane (bass) assisted by Etonality, String Quartet, Timpani and Piano, providing a fitting end to this very remarkable concert. The choice of music, the secure and unforced singing and the smoothly efficient presentation all speak volumes for Philip Heseltine's successors and those who teach them.

No venue could have been more appropriate for this AGM of the Warlock Society. Eton has produced many musicians of distinction and continues to do so. That the current generation can do such justice to its alumni is a source of profound pleasure and satisfaction to those of us who have been fortunate enough to play a part in the ever-developing place that music plays in the life of the school. ■

Some Memories of the Peter Warlock Society AGM 2016

Dr Barry Smith shares his memories with us, particularly the visit to the College Library on Sunday morning.

What a thrill it was when I received an email from Malcolm telling me he had found a sponsor so that I could attend the AGM at Eton this year. It had been sometime since I had been to the UK and, what with the South African currency suffering under the presently unstable political situation (as I write it is 23.18 SA rands to the British pound!), I thought it would be a long time before I could afford overseas travel again. So with Malcolm having waved his magic wand I was able to pay a lightning visit to enjoy and be part of a most memorable weekend with an enthusiastic band of Warlockians.

I am sure there will be a full account of the events elsewhere in this *Newsletter* but with so many highlights it is difficult to single out any one of the many memorable occasions that were in store for me. First of all It was a great treat to meet up with so many old friends who were there and to be given such a very warm welcome. I feel so honoured to have so many friends in the Society and a myriad memories swarm around me as I write: Brian Collins' talk, the excellence and variety of the concert in which the young Etonians celebrated their distinguished Old Boy and the magic of Sunday Morning Service in the awe-inspiring Chapel and to join in the hymns sung with such gusto by the scholars. Indeed, the words of Milton came to me:

There let the pealing organ blow,
To the full-voic'd quire below,
In service high, and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heav'n before mine eyes.

The visit to the library was awe-inspiring: to be allowed to savour the quiet atmosphere with leather tomes lining the shelves on every wall and have the privilege of seeing the richly illuminated 15th Century *Eton Choirbook* specially on display for our visit. Naturally we were all delighted to see the library's fine collection of Warlock manuscripts on display, many works composed in his early years.

I must end my account by relating what I think is a curious story. With hindsight, I somehow feel it was orchestrated by PW himself. Years ago I was idly looking through an Internet site called bookfinder.com when I came across a copy of a book which contained some interesting Warlock connections: George Granville Barker's play, *The Voysey Inheritance* (London, 1910) with an inscription by the seventeen-year-old PW – 'H. Brinton from Philip Heseltine, July 1911'. It was not very expensive so I bought the book which graced my Warlock collection for some years. It was only when I was editing his letters that suddenly the inscription made perfect sense. As I read one of his final letters written to his mother from Eton I realised it was in fact a gift to his housemaster as he was preparing to leave School!

July 24th 1911

My darling Mother

Thank you so much for the cheque: it is really far more than I shall want, but I will return you the balance. You are so kind, you are always over-generous: I am getting the Barker plays, edition de luxe, limited to 50 copies, each signed by the author, which I find are still obtainable, and the two Elgar full scores, bound in cloth: the two (scores & plays) will come to just £2 altogether): and, as you wish it, I will get a book for Miss Fisher. . . .

Some Memories of the Peter Warlock Society AGM 2016 (continued)

As I was preparing to pack for my trip from Cape Town I had been thinking what special thing I could take with me to show my gratitude for being able to be with you all this year. Then suddenly I had the answer – why not present this volume to the Eton Archive Collection? It was obviously the place where the book should be.

Could this perhaps have been Warlock guiding my thoughts? It wouldn't be the only weird experience I have had through my long Warlock Odyssey – right from meeting his Eton piano teacher at a tender age right up to the present day. ■

Thoughts on the 2016 Eton Weekend

Malcolm Rudland looks back to former AGMs at Eton and speculates on what might emerge in the future.

This is not specifically a review of the Eton events from the 2016 Eton AGM Weekend. However, for those who have read AHS's *Warlockiana* in the *Eton Chronicle* No 4044 (2002), p.5 (reprinted in *PWS Newsletter* 71, p.14), or Eric Wetherell's review of the 2002 Eton concert to welcome Felix Aprahamian's Warlock Collection there in *PWS Newsletter* 70, pp. 11-13, or Felix Aprahamian's own review of the 1994 Eton AGM in *PWS Newsletter* 53, pp 3-4, or Titus Earle's review of the 22 April 1978 Warlock concert in the *Eton College Chronicle*, No 3,729 on 5 May 1978, it is worth following the footsteps here of some of the Etonians mentioned in the above, who have performed Warlock before.

In *PWS Newsletter* 70, p.12, there is a list of Etonians who performed in the 2002 concert to welcome Felix Aprahamian's Warlock Collection there. They include an Edward Bainton, a direct descendant of Edgar Bainton who Felix met in 1953, and several names I still see from time to time in the annals of the music profession.

For the 1994 AGM, when Felix Aprahamian reviewed *As dew in Aprylle*, the Introit to Matins in the College Chapel, he wrote 'A distinguished performance by the College Chapel Choir under the Precentor, Ralph Allwood, sounded as fresh as its title'. Since Ralph left Eton in 2011, he has gone on to forge an international career as a freelance choral conductor. He was made an MBE in 2012, and has recently taken a Masterclass in Japan. Felix also said Alastair Sampson's concluding noble first movement of the Elgar *Organ Sonata* provided a proper prelude to a wholly blissful Sunday. That 1994 AGM was all on Sunday 24 April, but this year's AGM was spread over two days, so the service came on the morning of the second day, Sunday

24 April 2016. For this Alastair Sampson's successor, David Goode, was on sabbatical, before becoming Housemaster of Hawtrey, so the College Organist for David's sabbatical Summer-half 2016 was James McVinnie, whose experience as assistant organ at Westminster Abbey gave rise to rousing congregational singing in the hymns, but I questioned his missing the fanfares that Quilter wrote between the lines of the last verse of *Non nobis, Nomine*, or were the tubas on sabbatical too?

Before Morning Prayer, Victor Matthews sensitively played 'Pieds-en-l'air' in my favourite organ arrangement by Roger Fisher, but the most outstanding organ playing of 24 April 2016 came from Donal McCann, in the outgoing voluntary: *Fantasia in memoriam Peter Warlock* by István Koloss, written by the organist of Sz István Bazilika in Budapest for the Savoy Chapel Centenary Service on 30 October 1994, and based mainly on tunes from *Capriol*. Donal played the Koloss with such verve and splendour that I was reminded of how it sounded when I played it in Budapest Bazilika, rather than on the small organ in the Savoy Chapel where it was written. Before the final 'tragic death cluster', Donal's 'romp' on 'Mattachins', created some of the most exciting organ playing I have heard for years.

The previous Sunday to this year's Eton AGM, I innocently caught BBC's *Songs of Praise*, when, who should appear singing *You'll never walk alone*, but the singer of *Mr Belloc's Fancy* from 1994, Julian Ovenden. His 1994 accompanist, Simon Crawford-Phillips, had appeared the previous night at the Wigmore Hall, playing the Brahms F minor Piano Quintet with the Elias string quartet. The following Thursday, I caught the front page of the *London Evening Standard*, headlined 'God bless you Mum' with a

Reviews

Thoughts on the 2016 Eton Weekend (continued)

photo of Prince Charles kissing the Queen's hand for her 90th birthday. But, at the bottom of page two was a photo of Julian Ovenden with the caption 'Royal appointment: Julian Ovenden will sing for the Queen at Windsor'.

Going back even further, when Titus Earle gave credit in the May 1978 *Eton Chronicle* to Julian Nott for his initiative and enterprising thoroughness in organising a Warlock concert at Datchet Parish Church on 22 April 1978, did he realise that Julian would go on to compose the signature tunes for TVs *Peppa Pig* and *Wallace and Gromit*? The four solo singers from that concert all went on to become Cambridge choral scholars, and the conductor of *The Curlew*, Martin André, still has an international career conducting opera, and only last July, I see he was billed to conduct the RCM Symphony Orchestra in music from RCM alumni; Vaughan Williams's *Tallis Fantasia*, Britten's 'Sea Interludes' from *Peter Grimes* and two songs by Gurney, orchestrated by Howells.

Of the 2016 AGM, perhaps the greatest discovery was finding a set of parts in the college library, in Warlock's hand, of Delius's *On hearing the first cuckoo in spring*. Jack

Rozman, the head of Eton strings had told me he found them in a skip. A correction in another hand to Warlock's in a first violin part, two bars before 11, turns out to be necessary, as there is a misprint in the 1913 German miniature score, and, one cello part is not in Warlock's hand. This all suggests these parts have been played from, but where and when? Delius's original 'cuckoo' was scored for flute, oboe, 2 clarinets, 2 bassoons, 2 horns and strings, but Warlock omits the 2 bassoons and 2 horns, and writes a piano part to cover the missing harmonies. That part could now sound effective on a sensitively played electronic keyboard! Warlock left Eton in 1911, Delius's *Cuckoo* was not written until 1912, and not published until 1914, but in any case, Warlock's handwriting in the manuscript appears to be later than the first world war. So research continues.

When our successors come to review the next Eton AGM concert, will there have been a performance of Warlock's reduced orchestration of the cuckoo, and will similar stories be found for the 19 soloists from this year's concert? In sequence, this should be in 2038? ■

The 2016 Annual General Meeting

Saturday 23 April 2016

Chairman's Report



PWS Chairman Michael Graves
(Photo: Una McDonald)

I am pleased to report that in several ways, the Society has had another very successful year.

Our membership numbers remain steady, which is pleasing, as inevitably we lose a few members each year, either because they have passed on, or simply because they do not wish to renew their membership. We are, therefore, pleased to see that, each year, new members are attracted to the Society. This year we have welcomed several younger members, which provides us with hope for our future.

Occasionally I have heard it said that there is no need of a Peter Warlock Society anymore because our original remit has largely been achieved. It is true that all of Warlock's music is now published and available as sheet music. Most of it has also been recorded and is easily available on CD or as downloads. It is largely to the credit of the Society that all this has been achieved. Is there anything left to be done?

The 2016 Annual General Meeting

Saturday 23 April 2016

Chairman's Report (continued)

Yes, of course there is. Things never stand still. Opinions on how music should be performed are constantly changing and new interpretations of music emerge. It is important that we encourage performance of Warlock's music, particularly by younger up-coming musicians. The motivation of the annual Warlock Birthday concerts given by students of the various music colleges around the country is part of our ongoing commitment to engaging young people in the music and world of Warlock.

There is a tendency for a relatively small number of Warlock's more popular songs to be repeatedly performed. *Sleep*, *Captain Stratton's Fancy* and *Bethlehem Down*, for example, are firm favourites. Whilst any performances of Warlock's music are to be welcomed, performance of the more unusual and rarely heard works is to be encouraged and, where appropriate, supported by the Society. Last year's birthday concert, performed by students of the Royal Northern College of Music in Manchester, was not only of a very high standard, but it included several rarely performed works.

Whilst most of the Society's original remit has been achieved, there are, inevitably, certain tasks that still need to be addressed. For example, most of Warlock's choral works arranged for full orchestra have not yet been recorded and this is something the Society is pursuing. I am pleased to report that we have secured the interest and commitment of a British orchestra (I prefer not to name them just yet) to record these works, hopefully in two or three years time if their projected schedule runs to plan.

In the field of research, there is a significant amount of work currently underway. We frequently find new information coming to light, a new letter perhaps, or a newly discovered magazine article. These invite further research and where possible this is done, written about and subsequently published in the Society's Newsletter, alongside other articles resulting from general research. As Chairman and editor of the Newsletter, I should like to take this opportunity to formally acknowledge and thank Music Sales for printing the Newsletter for us completely free of charge – and I should also like to thank everybody who has contributed material for the Newsletter. The standard of scholarship is extremely high and as a result the collection of the Society's Newsletters is an important archive for all musicologists. Our knowledge and understanding of Warlock, the man and his music, continues to expand.

With regard to the social life of the Society, I should like to express the hope that the variety of locations we choose for our AGMs and Birthday concerts offer suitable opportunities for members outside London to meet up with fellow Warlockians. Having said that, this year's birthday concert will be back in London, but next year's AGM will be in Cornwall and the 2017 Birthday concert will again be in Manchester, this time at Chetham's School of Music. The 2018 AGM will hopefully be in Oxford. We shall also continue to organise social lunches and jaunts across the country and a day out with a social lunch is being planned later this year in Gloucestershire.

I will briefly mention some of the projects currently underway.

The eagerly awaited re-release on CD of the original *Merry-Go-Down* vinyl of 1971 is finally nearing completion.

As mentioned above, it looks like we may have made a breakthrough regarding the Warlock Orchestral Choral Project.

The publication of Warlock's Prefaces, conceived as a fifth volume of occasional writings, is another project being pursued. A more ambitious project being considered is to produce a single, larger, well-illustrated volume of all of Warlock's occasional writings.

Some members may know of the Warlock songs and pieces that were arranged some years ago by Eric Crees for brass ensemble. The original Sibelius files, incompatible with current software, have been recovered and successfully converted to usable files. As a result scores and parts are being prepared for publication and will also be available from the Society's Hire Library in due course.

John Mitchell has embarked upon a fascinating project. Warlock made arrangements of several of his songs for voice and string quartet but some of these have never turned up. John has been studying Warlock's probable methodology in creating these arrangements and has applied his theories to making SQ arrangements of a few of Warlock's songs himself. His work has now extended to other songs that we know Warlock intended to arrange for SQ but probably never did. To date John has made seven arrangements and plans to arrange a further three songs in due course. Whilst two are about to be released alongside Butterworth songs on EM Records, we look forward to John's own CD in due course!

The 2016 Annual General Meeting

Saturday 23 April 2016

Chairman's Report (continued)

The four *Cod-pieces* have been receiving attention this year. Two of them have existed for some years in the form of arrangements for saxophone quartet. John Mitchell arranged the remaining two for sax quartet last year specifically for the 121st Birthday concert in Manchester in October, where they received their première. Arrangements of all four *Cod-pieces* have also been made, this time for organ, by Malcolm Rudland.

Another project for the future is to look into the possibility of encouraging a new performance of Frederick Ashton's ballet of *Capriol*.

As ever, my thanks go to all the members of the Society for their continuing support and to the members of the Committee for the work that they do. In particular I should like to thank Jennifer Bastable and Claire Beach for taking and producing such excellent minutes of our meetings.

In conclusion I am pleased to say that the future of the Society looks bright. The joy and eccentricity of the wonderful world of Warlock is alive and well. Long may it continue. ■

Michael Graves

Chairman

The 2016 Annual General Meeting

Saturday 23 April 2016

Treasurer's Report



PWS Hon Treasurer John Mitchell

(Photo: Michael Graves)

Treasurers report

Having recorded a slight decrease in subscriptions for the year 2014, it is pleasing to announce that last year there was a slight increase of 4.7%. Less pleasing was that income from other sources - donations, Gift Aid, royalties, and sales of Warlock-related items - were all significantly down on 2014. Interest on the deposit accounts remain nugatory.

The major items of non-routine expenditure in 2015 were the £250 subvention to the EM Records CD (soon to be released), and £140 of expenses relating to the RNCM Birthday Concert in October.

Although income for 2015 was down 13.3% on 2014, expenditure was reduced very significantly by 41.8% (but see the Note at the bottom of the Receipts and Payments Account explaining why the figure is somewhat spurious). However, making provision for these adjustments, the 'real' surplus for 2015 is £374.

The Society is thus in quite good financial shape, with a total fund of £15,109 at the start of 2015. Of that, the following amounts have been set aside for ongoing projects:

- The reissue of the *Merry-Go-Down* LP in CD format: £1000
- Orchestral Warlock with voices project: £3000
- Pictorial Biography project: £2800

John Mitchell

Hon. Treasurer

More Warlock at the Savage Club

Tenebrae, 20 May 2016 at the Savage Club

Malcolm Rudland

The Savage Club has a long history of supporting Peter Warlock. One Savage, also a Warlockian, Julian Baker, remembers an after-dinner entertainment there in 1994 celebrating the Warlock centenary, when he spoke briefly about Warlock. James Lockart conducted some strings in *Capriol* and the *Serenade for Delius's 60th birthday*, and there were a few Warlock songs from Philip Slane, Paul Hudson and John Hudson.

On 21 May 2001, described as a 'Great Entertainment' there was a Warlock programme reflecting the lighter side of the composer, devised and conducted by Eric Crees. The programme said 'Audience participation is obligatory' with three pages of musical notation to encourage this, and four pages of Brian Collins's programme notes to justify them.

The latest Savage Warlock Offering, on 20 May this year, was a concert of English music, with Tenebrae, a vocal group formed by Nigel Short in 2000 after he left the King's Singers, with an apt motto 'Passion and Precision'. They now perform all over the world from the Proms to the Edinburgh Festival, and their choral music at the Savage Club included music by Grainger, Moeran, Murrill, and Delius. Having just heard Delius's *On Craig Ddu* sung by the Eton College choir at our AGM a month before, I have to say the juicy harmonies were as well interpreted at Eton, as they were here, from this professional group of nearly twenty years standing.

From Tenebrae's 16 singers, two soloists sang a group of Warlock songs; Tom Robson sang committed performances of five songs, of which *There is a lady sweet and kind* and *Sigh no more, ladies*, had very tasteful accompaniments by Alan Gout, well understated in the first, and sounding blissfully easy in the second. In the second Warlock group, Stephen Kennedy sang *Yarmouth Fair* and *Captain Stratton's Fancy*, with tongue-twisting diction in the first, but loosing his words in the second.

Being half-Hungarian, the following week I found half of Tenebrae singing in the choir at Westminster Cathedral, when I was with a 1,000-strong congregation for Vespers and Solemn Mass there, to honour St Thomas Becket, Bishop and Martyr, in the presence of the relics of St Thomas Becket (brought over from Hungary). As Tom Robson was one of them, I sent him a copy of Warlock's *The Lady's Birthday*, telling him it was written for some of

his predecessors; John Goss and his Cathedral Male Voice Quartet. When can we hope that John Goss's successors will resurrect a performance of it?

As a result of a Savage post-concert reception, I was sent a copy of Tenebrae's latest CD: *A Very English Christmas* (SIGCD 902) with five tracks of Warlock; A joyful and boisterous *Benedicamus Domine*, a purely OUP vocal arrangement by Laurence H Davies of *Adam lay ybounden*, that Warlock originally wrote for trebles and organ or piano accompaniment. Then a captivating *I saw a fair Maiden*, a haunting *Balulalow* with Grace Davidson as soprano soloist, and James Sherlock on the organ of St Augustine's Kilburn, and finally an *As Dew in Aprylle* with a memorable cataclysm at the words 'Moder and maydyn was never non but che'.

After the concert, I also discovered that in his early student days in the 1980s, their conductor, Nigel Short was a tenant of Brian Sewell in his five-storey house in Eldon Road, Kensington W8, before a heart attack made him decide to move to Wimbledon, and from where Brian told me his heart was still in Kensington! In Kensington Gardens, Nigel walked Brian's then four dogs, Schubert, Spinoza, Gamage and Trollope, all part of a deal for cheap full board – to include washing-up, and Hoovering the whole house once a week! And, this was all whilst Brian's mother was still alive, and even before she had confirmed to Brian that his father was Peter Warlock. (read Brian Sewell's *Outsider* pp. 7–23)

To intersperse the vocal items, Tenebrae were joined by Philsavonia, mainly members of the Savage Club who have performed in the David Lloyd-George Room since Serge Rachmaninov and Benno Moiseiwitsch played there. Tonight it was a brass group, conducted by Alan Gout, a freelance trombonist, pianist, arranger, composer, and an expert on light music (his speciality is tea-dances), and who made most of the brass arrangements. They included folksong arrangements by Grainger, an *Embraceable you* of Gershwin, and *The way you look tonight* of Jerome Kern, all before culminating in a grand finale with Warlock's *The cricketers of Hambledon* for eleven horns and tuba! Now, beat that! The programme also had ten pages of intriguing and well-written personal thoughts on the music by Julian Baker. ■

Reviews

A First Visit to the English Music Festival

28 May 2016, Dorchester Abbey, Dorchester-on-Thames, Oxfordshire

John Mitchell reviews the premiere of PWS member Danny Gillingwater's *Overture: Ad Fontem*

Having taken a keen interest in the English Music Festival since its inception ten years ago, I was delighted to have been able to attend some of its concerts for the first time in 2016. Held in the later part of May, the Festival was founded and is directed by Em Marshall-Luck and aims to be a great celebration of all that is good in English Music. Apart from full orchestral and choral concerts, the events also include song recitals, informative talks and sociable occasions such as organised lunches and pre-concert buffets. The Festival is centred around the quintessentially idyllic English village of Dorchester-on-Thames in rural Oxfordshire, where most of the concerts are given in the beautiful old Abbey.

Many of the concert programmes consist of a pleasing mixture of world premières balanced by well known favourites, and the first concert I attended was in this format: two first performances, with the remaining popular works including Elgar's *Serenade for Strings* and *Salut d'Amour*, and Vaughan Williams's *The Lark Ascending* (wonderfully played by Rupert Marshall-Luck). Although there was no Warlock in the programme, it just so happened that the latter did include the première of a composition penned earlier this year by one of our longer-standing members: Danny Gillingwater. Those members who have attended any recent Society Annual General Meetings will recall he is the author of the various witty monologues on episodes in Warlock's life that have enlivened these occasions! The affable Danny has been described by the late Felix Aprahamian as the Society's very own Renaissance Man, his many talents including those of portrait painter, theatre designer, actor, singer, teacher, conductor, playwright, lyricist, and composer.

Danny's new work, written especially for the Festival, had the intriguing title of *Overture: Ad Fontem*, and having heard some of his songs a few years ago, I was much interested to hear his latest creation. He has provided a brief description of it in the previous Newsletter (No. 98, Spring 2016, page 46), and by way of a quick recap, the work is in a kind of variation form whereby a sixteen bar theme, first heard on the 'cello, is gradually developed, partly by re-harmonisation, until finally the work concludes with a grand *maestoso* version of the tune. In an additional note in the concert programme Danny further explained: "Ad Fontem – 'To the spring' or 'To the source'. In musical terms this is the theme which, as I see it, represents a person's nature."

On a slightly negative note, I felt the description of the piece as an overture was rather a misnomer – if one were expecting something akin to a typical overture (with all its associated musical baggage), then disappointment would have been in store! The impression the work gave was one of a series of contrasting and engaging interludes, which gelled effectively together to produce a convincing composition of about eight or nine minutes in duration. To the ears of the present writer the thematic connections between the various sections were not obviously evident on a single hearing, but this did not detract from the overall enjoyment of the work. The orchestration was imaginatively done and there were some lovely harmonic touches here and there (did I detect an occasional nod in Warlock's direction?!). It was certainly a work I would be very pleased to hear again.

The fine performance of Danny's new piece, which opened the concert, was given by the English Symphony Orchestra conducted by John Andrews. The other première in the programme was a double concerto by the little known Percy Sherwood (1866-1939). Brilliantly played by soloists Rupert Marshall-Luck (violin) and Joseph Spooner ('cello), this was quite a substantial piece, with a most attractive and expressive slow movement. It is surprising it has had to languish over one hundred years (it was composed in 1907/8) in total obscurity prior to this performance. The fact that it has been resurrected so splendidly does very adequately illustrate the sterling good work and enterprise of all those involved in the organising and programming of the Festival. Accordingly I would strongly encourage anyone who has so far not attended the Festival to consider doing so. The performances are consistently of the highest professional standard and there will be so often something new and interesting to hear!

Further information is available on the Festival's website: www.englishmusicfestival.org.uk or by telephone from Sue Parker on 01535 272054.

Postscript

As mentioned above, Danny Gillingwater has over the last few years been the author of a series of humorous commentaries on Warlock's early life, each of which has been read out at a Society AGM. The saga began in 2009 behind Harrods store in Knightsbridge, when we discovered some of the alleged intimate details of Our composer's

A First Visit to the English Music Festival (continued)

conception, delivered by Danny in his own inimitable way. The idea of these monologues is that they tie in neatly with the particular venue for the AGM in question. In this case it will be remembered that at the relevant time (ie, in the early months of 1894) Mr and Mrs Arnold Heseltine were living at a location that has since been swallowed up by the Harrods emporium.

Fast forward to 2016 and our recent AGM at Eton College, when predictably Danny focused his monologue on Warlock's time there. Not being there in person to deliver his text, the presentation of it was carried out very appropriately by two of the College students: a short

introduction was provided by Max Himpe, and the reading was given by Roman Marshall. As is well known, Warlock's time at Eton was not one of the happiest periods of his life, and Danny's account reflected this. Warlock wrote frequently to his mother whilst there, and the text takes the form of a letter to her which the composer never quite got round to writing. As can be imagined there was much amusement and laughter from our assembled members at the moment when the teenaged Warlock pledged he would never indulge in beer drinking again! ■

[Ed: For those who were not there, the text of Danny's monologue can be found on page 32.]

The English Music Festival Monday morning concert

30 May Dorchester Abbey, Dorchester-on-Thames

Claire Beach reviews the premiere of John Mitchell's reconstruction of Warlock's *An Old Song*

As a result of the sterling efforts of the Peter Warlock Society over the last fifty years or so, it has become thankfully rare to witness the first performance of a work by the composer. Unusually, we were treated to just such an event on the Spring Bank Holiday this year, in the picturesque setting of Dorchester Abbey. John Mitchell has written elsewhere (Newsletters 80 & 97) of the painstaking detective work which led to his reconstruction of Warlock's lost manuscript *An Old Song*. A small but select group of Warlockians, including John himself, were able to hear this reconstructed song performed by mezzo-soprano Kathryn Rudge and pianist James Baillieu as part of their recital at this year's tenth English Music Festival (EMF).

The morning concert of 30 May had two English song cycles at its centre: Elgar's *Sea Pictures* at the end of the first half, and the rarely heard *Let Us Garlands Bring* by Gerald Finzi at the beginning of the second. These larger works were surrounded by some well-chosen, interesting songs which, as in most EMF performances, are not often heard in concert. The slightly melancholy mood was set for the morning by the opening song, Herbert Howells' *King David*. Kathryn Rudge's surprisingly rich voice is well suited to this song, which travels from dark to light in mood. This was followed by Roger Quilter's *Three Shakespeare Songs*,

often sung by a tenor or baritone, but here given a new focus. *Sea Pictures* too, so strongly associated with Janet Baker, benefited from an unfamiliar voice, and the sense of hearing it anew was reinforced by the replacement of the familiar orchestral accompaniment with Elgar's own contemporaneous piano arrangement, through which James Baillieu managed to convey the orchestral colours.

The serious nature of the songs was punctuated by Kathryn Rudge's commentaries which were far from serious. She's a Liverpudlian, and her bubbly, chatty asides and explanations between songs endeared her to the audience as she explained how she and James Baillieu had put together the morning's programme.

Let Us Garlands Bring has two poems in common with the Quilter cycle, so this provided a good opportunity for the audience to hear different settings of the same words and for the two performers to express the different emotions conveyed by the composers. Like the first song of the morning, this cycle begins in a melancholy mood but lightens somewhat: the last song *It was a lover and his lass* (also a Warlock favourite lyric) sounded almost playful.

John Mitchell has brought his considerable scholarship to the task of transformation of *As Dew in Aprille* into *An Old Song*. Like Warlock's own transformation of *Bethlehem*

Reviews

English Music Festival Monday morning concert (continued)

Down, the shift from dense, chromatic close harmony to solo voice and piano accompaniment changes not only the texture but also the whole mood of the song. Unlike *Bethlehem Down*, however, *An Old Song* is not a darker version of the original, but rather a lighter-textured song, in which the vocal line is given room to breathe by frequent short interludes scattered through the delicate piano accompaniment, which keeps Warlock's original harmony intact. Kathryn Rudge mentioned how glad they were to give the first performance, but it sounded as assured as if it were already part of the standard repertoire. It was followed by Warlock's *Consider* – to my mind one of the few Warlock songs better suited to the female voice, particularly such a warm one – and James Baillieu made the fiendish *arpeggios* sound easy.

The last item on the programme was three rarely-heard songs by Frank Bridge, which might have rounded off the concert nicely. However the audience was in the mood for an encore, and our artistes duly obliged, with obvious enjoyment, with a Liverpool classic: *You'll Never Walk Alone*.

Congratulations to Kathryn Rudge and James Baillieu for their interesting and varied selection of 20th century English songs to make a most enjoyable recital. And congratulations to John Mitchell for his painstaking work in bringing, not just to the Peter Warlock Society, but to the wider public too, the possibility of hearing a song which has been lost for over eighty years. Finally we have the chance to imagine how one of Warlock's very last songs might have sounded. On the evidence of this performance, it is indeed 'a little treasure' as Bernard van Dieren suggested. ■

Warlock at Gregynog

Thursday, 23 June 2016, Gregynog Hall, Tregynon, Powys.

Michael Graves

This year's Gregynog Festival, as stated in the programme, was a journey through Irish music and culture, inspired by the centenary of the Easter Rising in 1916.

On Thursday 23 June, Warlock was featured in two concerts, a film and an exhibition. The afternoon piano recital given by Finghin Collins, one of Ireland's most successful musicians, included works by Field, Stanford, Moeran, Bax, Philip Martin, John Kinsella, Sam Perkin and others. The Warlock featured was the set of *Folk Song Preludes*. Finghin had learnt these pieces specially for the recital at Gregynog and, despite this short acquaintance, he captured the essence of the pieces exactly.

The evening recital with Ailish Tynan (soprano) and Iain Burnside (piano) was again a *pot pourri* of different composers including Thomas Dunhill, Samuel Barber, John Cage, Frank Bridge, Henri Duparc Herbert Hughes and, of course, Warlock. The Warlock songs included dated from his stay in Ireland: *The water lily*, *To the memory of a great singer*, *As ever I saw*, *The cloths of heaven*, *My little sweet darling*. These were followed by Dunhill's *The cloths of heaven*, which provided an interesting juxtaposition to Warlock's song. As with Finghin Collins, Ailish and Iain had learnt the Warlock songs specially for this concert and, frankly, I would never have believed it. The performances

were assured and the interpretations were absolutely spot on. Talking briefly with Finghin, Ailish and Iain after the concerts they were all clearly delighted that their interpretations of Warlock had been so well received by the Warlockians present. Our congratulations go to them.

The specific Warlock focus of the day was the film *Peter Warlock: Dewin Cerdd* (Music Wizard) made for S4C in 1998. Conceived, researched and written by the curator of the Gregynog Festival, Dr Rhian Davies, the film employs Welsh, Cornish and Irish languages. The delightfully quirky screening of this film involved the use of two screens. A high quality image, taken from the original broadcast quality tapes, was projected onto a large screen, but, as it had no subtitles, a smaller screen was used to project a subtitled lower resolution VHS copy of the film. Some initial adjustment was necessary to ensure synchronisation of the two projections, but once underway, the experience was engaging and delightfully eccentric! A full review of the film can be found in PWS Newsletter 96 pp 31-34.

Finally, mention must be made of the small exhibition *Warlock in Ireland*. Whilst not specifically a 'Warlock day', our composer was nevertheless very much in evidence. The performances of his music were superb and seeing the film *Peter Warlock: Dewin Cerdd* again was a real bonus. ■

Reviews

Warlock at Gregynog (continued)



Top row: Bryn Philpott inspects part of the exhibition *Warlock in Ireland* (Photos: Michael Graves);
Above left: Finghin Collins (Photo: Frances Marshall); Middle right: Bryn Philpott with festival curator Dr Rhian Davies
and PWS Vice-President Dr Brian Collins; Bottom right: Ailish Tynan & Iain Burnside (Photos: Michael Graves).

Forthcoming Events compiled by Bryn Philpott

7 December 2016 at 7:30 pm

Stars – an evening of sparkling winter music

St John of Jerusalem Church, Lauriston Road, Hackney, London E9 7EY

Warlock: *Bethlehem Down*

Includes music by Sir John Taverner, Esenvalds, Shaw, Pecknold and Vivaldi

Tickets £10 adults, £8 (concessions)

Book Online: www.brownpapertickets.com or on the door.

9 December 2016 at 7:30 pm

Christmas Pastoral

Chapter House Singers

St Mary's Episcopal Cathedral, Edinburgh EH12 5AW

Warlock: *Bethlehem Down*

Includes music by Respighi, Handel and Sir David Willcocks

Tickets £15 on the door; £12 in advance; Schoolchildren Free.

Book Online: www.chapterhousesingers.com or on the door.

10 December 2016 at 7:30 pm

Deck the Halls

North Cotswold Chamber Choir

St Nicholas Church, Chadlington, Oxfordshire OX7 3LY

Warlock: *As dewe in Aprylle*

Bethlehem Down

Includes music by Mendelssohn, Oldham, Walford Davies, Stopford, Wishart, Bullard plus arrangements.

Tickets £15, £12, £8 (under 18)

Tel: 01608 641033 www.wegotickets.com or on door.

13 December 2016 at 7:00 pm

Cantu Amici Christmas Concert

St Swithun's Church, East Grinstead, West Sussex, RH19 3BB

Warlock: *Bethlehem Down*

Includes music by Cantiones, Lawson, Rubbra, Vaughan Williams, Tchaikovsky, Radcliffe, Vivaldi, Hadley and others.

Tickets £10 (children under 16 free). Book via email: janeclifford@talktalk.net or on the door.

14 December 2016 at 7:30 pm

The Anglo Chinese Junior College Alumni Choir

St James Church, Sussex Gardens, Paddington, W2 3UD

Warlock: *Benedicamus Domino*

Includes music by Victoria, Poulenc, Childs, Chilcott, Gyongyosi, Mocnik, Miskinis, Arnesen, Sir John Stainer

Tickets £10 online at www.eventbrite.co.uk or on door.

16 December 2016 at 7:30 pm

O Magnum Mysterium

Illuminaire Choir, Jeremy Cole (Dir.), Peter Holder (organ).

Holy Trinity Church, Sloane Square, London SW1X 9BZ

Warlock: *Bethlehem Down*

Includes music by Rutter, Morten Lauridsen, Jonathan Dove, Sandstrom, Howells and Sir John Taverner.

Tickets £ 15, £12 (concessions)

Tel: 020 7730 4500 www.cadoganhall.com or on the door.

17 December 2016 at 7:00 pm

Carol concert (in the aid of Shipston Home Nursing)

Carice Singers

St Edmund's Church, Shipston-on-Stour

Includes music by Bax, Byrd, Howells, Sheppard and Warlock.

Tickets £15 (includes a glass of wine and a mince pie)

Tel: Rebecca 01608 674929 www.thecaricesingers.co.uk

18 December 2016 at 7:00 pm

A Very English Christmas with Tenebrae

St John's Smith Square, London SW1P 3HA

Warlock: *I saw a fair Maiden, Benedicamus Domino, As dewe in Aprylle*

Includes music by Ledger, Preston, Wishart, Byrd, Pygott, Lane, Vaughan Williams, Rathbone, Redshaw, Holst, Bax.

Tickets £32, £26, £20, £12 (concessions) Tel: 020 7222 1061

or online www.tenebrae-choir.com or on the door.

19 December 2016 at 7:00 pm

Of a Rose I sing

Carice Singers

St Gabriels Church, Pimlico, London

Includes music by Bax, Byrd, Howells, Sheppard and Warlock.

Tickets £10 www.thecaricesingers.co.uk

20 and 21 December 2016 at 7:30 pm

The Three Kings

The Sixteen and Harry Christophers

Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ

Warlock: *Bethlehem Down*

Includes music by Handl, Hopkins, Fricker, Howells, Palestrina, Sheppard, de Lassus, Cornelius, Bassi and Anerio.

Tickets £45, £36, £28, £20, £16 Box office 020 7730 4500.

www.cadoganhall.com or at door.

Forthcoming Events (continued)

22 December 2016 at 7:30 pm

The Three Kings (repeat of the Cadogan Hall concert above)

The Sixteen and Harry Christophers

The Concert Hall in Town Hall, Blagrove Street, Reading
RG1 1QH

Tickets £20.50, £17.50, £15.50

Tel: 0118 960 6060 www.readingarts.com or on the door

7 January 2017 at 7:00 pm

A Musical Epiphany

Somerset Chamber Choir

Kings College Chapel, South Road, Taunton, Somerset

Warlock: *Bethlehem Down*

Includes music by Sir Richard Rodney Bennett, Scheidt, Gjeilo, Buxtehude, Byrd, Praetorius, Mathias, Dering, Sweelinck, Poulenc, Howells, Holst, Sir Ivor Atkins, Edmondson, Weelkes and Todd,

Tickets £18, £15, £11

Tel: 01823 340470 or online at www.ticketsource.co.uk

14 January 2017 at 1:00 pm

Social Lunch at the *Antelope*, Eaton Terrace, SW1 8EZ
following the Committee Meeting

8 April 2017 1:00 pm

Social Lunch at the *Antelope*, Eaton Terrace, SW1 8EZ
following the Committee Meeting

SAVE THESE DATES

It is hoped that on **Monday 30 January 2017**
there will be another

Chelsea Society Lecture on Warlock in Chelsea

with Danny Gillingwater (tenor and stage management) and

Malcolm Rudland (keyboard and raconteur)

6.30pm Small Hall, Chelsea Town Hall. More details from

<http://chelseasociety.org.uk/category/events/>

It is hoped that on **Saturday 25 March 2017**
there will be the

Seventh Chelsea ChronotopograPHical Crawl

11am Meet Harrods Food Hall; 1pm Lunch at 'The Antelope'
Eaton Terrace ; 3.30pm Re-run of the Guildhall's 122nd Warlock

Birthday Concert in Founders' Hall, Radnor Walk;
5.30pm Tea at St Wilfrid's in Tite Street (by Warlock Blue Plaque)

Saturday and Sunday 13/14 May 2017

***The 2017
Annual General Meeting
Weekend***

in Cornwall – see back cover

Wednesday 1 November 2017 at 6:00 pm

***The 123rd
Peter Warlock
Birthday Concert***

Chetham's School of Music, Manchester – details to follow

Letters

Purcell and *Dido and Aeneas*

Dear Michael,

Malcolm Rudland's review of *A celebration of Chelsea* (Newsletter 98 pp. 39-40) contains the controversial phrase "... Purcell, whose *Dido and Aeneas* was written for Josias Priest's Girls' School in Chelsea ..." which cannot go unchallenged. Peter Warlock was a Purcell enthusiast and transcriber of course and, if he were alive today, would have been fascinated by a debate which for some years has been dividing his modern successors.

It is an incontestable fact that *Dido and Aeneas* was given at Priest's school in 1689 to celebrate, as current thinking

has it, the recent, joint coronations of King William III and Queen Mary II. It is also conceivable that it was a first performance (but see below); historians have therefore assumed that it was specifically composed for the occasion (the predominance of female rôles fuels the assumption) and such has been allowed to become the received wisdom, a view repeated in many reference works and elsewhere.

However this has been thrown into doubt since the publication of an article by Bruce Wood and Andrew Pinnock in the 1990s ("*Unscarr'd by Turning Times*"? *The dating of Purcell's Dido and Aeneas*, *Early Music* Vol. XX

Letters (continued)

no. 3, August 1992 pp. 372-390). Starting from the premise that, this piece aside, Purcell's known workload and output was so very large early in 1689 and that he simply wouldn't have had time to create a major work such as *Dido* from scratch in the time available, it continues by examining other aspects of the work, its verbal and musical texts and historical context.

Their contention that *Dido* was written as an experimental masque for the Court of King Charles II is an attractive one. Its similarities with, and indeed allusions to, John Blow's *Venus and Adonis*, "A masque for the entertainment of the King" first performed c.1682/3, suggest a composition date of about 1683/4 when the earlier work would have been fresh in the memory.

If this was the case but for some reason *Dido* wasn't performed straightaway then Priest, a dancer with Court associations who organised a performance of *Venus and Adonis* at Chelsea in 1684, could have been responsible for the première despite the time-lapse. Records for 1684 of the regular summer performances at Windsor have gone missing so we can't tell one way or the other but Wood and Pinnock suggest a performance at Whitehall later in that year anyway.

Although the verbal text for the Chelsea performance exists – and there is material specific to that performance, perhaps especially written – there is no manuscript source of the music for *Dido* before a copy of 1775 (which brings along its own set of problems) so precise dating is instantly problematical and the 1689-ers, which include Andrew Walkling and Curtis Price, are a tough bunch to displace.

While there are other stylistic and historical circumstances that can be held to substantiate the claim, Professors Wood and Pinnock continue to have their detractors and the debate, like the cry, "goes on apace". You will gauge from the tone of the foregoing that I am sympathetic to the Wood/Pinnock position. My own two-pennorth, take it as you will, is that the work would have had a greater resonance at the earlier date (King Charles II would die early in 1685): *Dido* is the story of a monarch who loses her life as the result of her belief in her own destiny and sense of duty to her subjects (however misplaced); could it have been performed at the court of a king, the son of a monarch who lost his life as the result of his belief in his own destiny and sense of duty to his subjects (however misplaced)?

Brian Collins

More on Sleep

Dear Sir,

Noting the references to the problems with *Sleep* in *Newsletter* 98, pages 33 and 40 it seems it is time to clarify the issue again. I did cover this on page 54 of the *Warlock Handbook Volume 1*.

The song was included in Volume IV of the *New Peter Warlock Critical Edition* in 2004. In the Preface I explained that there were two sources, the OUP version with piano and Warlock's fair copy of a version with string quartet. There are a few differences between them, and Ian Copley considered the quartet version included changes made by the composer in arranging the music for quartet. However, Hubert Foss said that a version for quartet came first. This was presumed lost at the time. I therefore followed Copley's advice and made the piano version the principle source, adding the quartet variants as *ossia*.

Two years later the original quartet version of 1922 was obtained by the British Library. It proved to be identical with the fair copy. This means the discrepancies in the original OUP piano version are clearly errors, confirmed by the fact noted by Copley that Warlock corrected the piano version now held by the BBC. (Not having seen the 1922 copy he assumed they were improvements rather than corrections, as did I). In my *Critical Edition* the *ossia* in bars 7 and 16 should be the main text, and the main text the *ossia*. My decision to use the correct words in bar 10 is firmly justified – in the 1922 version Warlock originally wrote the wrong words and then deleted them heavily in ink and substituted the poet's original. Perhaps he only noticed the error after the piano version was published.

I was interested in Charlotte Treppess's choices, since I have for years recommended the same, though now proved wrong about the first one.

Malcolm Rudland can now, I hope, know which version to recommend to his enquirers – we do know which version came first!

Page 54 of the *Handbook* covers all this in more detail. It also gives a commentary on *Twelve Oxen*, from the newly available MS in the British Library. Besides this there is a list of errors in the complete series of volumes, both in music text and in the notes. Perhaps this should be printed in the *Newsletter*, since I imagine few people actually read this page!

Michael Pilkington

New CD of music by Bernard van Dieren on Lyrita

Lyrita have brought the music of Bernard van Dieren in from the cold with this superb CD. Performances and recording quality are all of excellent quality.

On the disc:

Symphony No.1 Op.6 (The 'Chinese' Symphony)

Introit to Topers' Tropes

Elegie für orchester mit violoncello principale

Product description:

Bernard van Dieren was an Anglo-Dutch composer whose name was well-known in London musical circles in the 1920s and 1930s. Though born and raised in the Netherlands his music was little known there and he spent most of his adult life in London where his music was more discussed than played. He was praised extravagantly by some, and condemned equally fiercely by others. For various practical reasons, his music was more elusive than his personality, and the great achievement of these recordings is that for the first time we will be able to become familiar with a representative selection of his orchestral music in fine modern performances. The so-called 'Chinese' Symphony is one of van Dieren's most impressive early works. Entitled just *Symphony Op. 6* by the composer, it was written between 1912 and 1914, and is scored for five soloists, chorus and orchestra. It was based on German translations of ancient Chinese poetry. These were taken from *Die Chinesische Flöte*, a popular volume of translations by Hans Bethge (1876-1946) published in 1907. Poems from this book were also set by Schönberg, Webern, Wellesz, Strauss and most famously by Mahler (*Das Lied von der Erde*). Though van Dieren was familiar with the work of some of these composers, we do not know if he had encountered Mahler's masterpiece before writing his symphony. Only one poem appeared in both works *Der Trinker im Frühling*.

Extract from a review on MusicWeb by John France

This latest release from Lyrita is outstanding. The repertoire is a splendid exploration of three of Van Dieren's major compositions. As noted, listeners have had access to radio broadcasts of two of these pieces, however it is fantastic to have an excellent modern commercial recording in terms of production, sound quality, performance and documentation.

Lyrita SRCD357 (69'21")

Available from MusicWeb for £11.75 postage paid worldwide: www.musicweb-international.com. Downloads are also available.

Irene Heseltine

Barry Smith came across this photo whilst tidying up.



'Irene Leigh Heseltine (1892-1980), daughter of Edward Leigh Heseltine and sister of Cyril ('Sonny') Heseltine.'

Whilst I was tidying up my various PW files I found this photo of Irene Heseltine. She is here signing a copy of *The Distracted Maid* which was dedicated to her. Like her brother, Cyril, she lived in South Africa. PW claimed she was his favourite cousin and is mentioned in some of his letters. In fact a letter from him to her was recently acquired by the BL together with the MS of a song sent to her by PW. [Ed. Barry has sent a copy of this photograph to the British Library.]

and finally ...

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

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

The Music Sales Group



Peter Warlock Society



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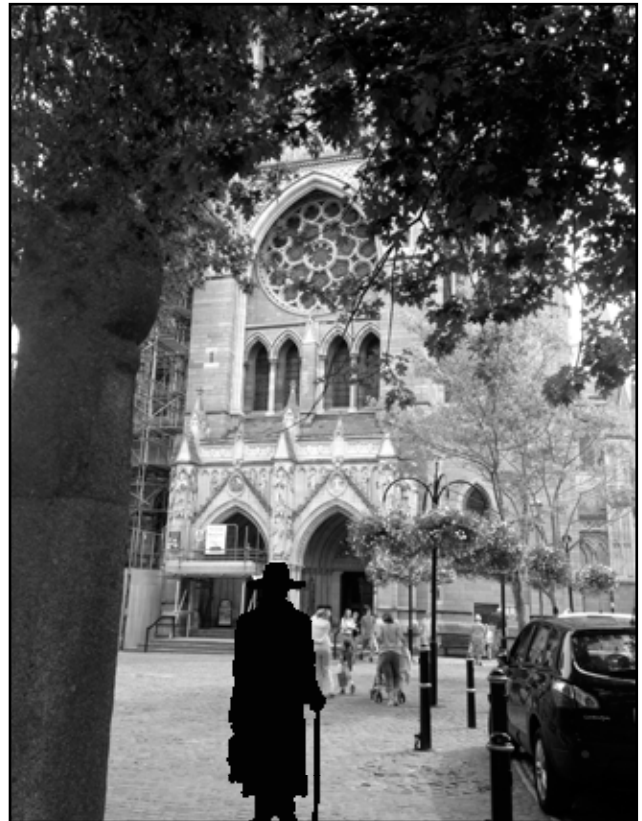
to

**The Peter Warlock Society
2017 Annual General
Meeting Weekend**

**Saturday 13 and
Sunday 14 May 2017**

to be held in Truro and Zennor,
Cornwall, 100 years after
Warlock's stay there in 1917

There will be concerts and events



**Save the Dates
Details to follow**