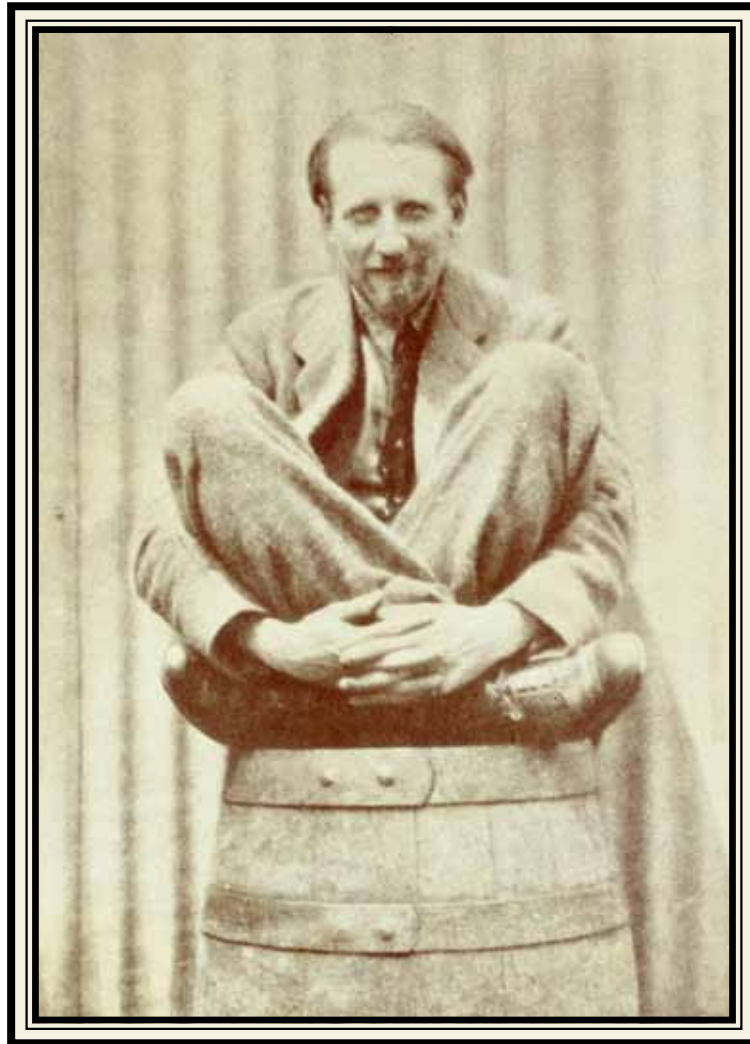


*Peter Warlock Society*

# Newsletter 104

**The Journal of the Peter Warlock Society**  
**Spring Edition 2019**



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## Editorial

Welcome to *Newsletter 104*.

We continue to live in interesting and exciting times for the Society. Patrick's house in Claverdale Road has now been sold, contracts successfully exchanged and due legal process ongoing. The solicitors estimate that the Society should receive monies later this year in November. The sum will be considerable. As I previously indicated, the majority of the money will be invested as per the requirements of the Charity Commission. However, we shall be able to retain a significant sum to enable several projects that we have planned for some time to come to fruition. Discussions and negotiations are taking place with potential partners regarding future projects and we hope to make further announcements in the next Newsletter.

The first major project to benefit from this is the Warlock Orchestral Project, which aims to produce a CD of recordings of all Warlock's orchestral works that involve a voice or voices. The BBC Concert Orchestra are keen to progress the project and have scheduled the recording session for March 2020. The CD will be released by EM Records. We thank David Lane for all the work he has done over the years to seek out and gather scores and parts, many of which had disappeared from the original publishers' archives. He has done a sterling job.

The AGM held at the Irish Cultural Centre in Hammersmith on 18 May was very successful and a full report will appear in the next Newsletter, together with a copy of the amended Constitution, which was ratified at the meeting by a unanimous vote.

In the last edition of the Newsletter, John Alabaster described some recently discovered letters that Heseltine had written to Elizabeth Poston. Whilst they were of little substance in one sense, they did clearly confirm that there had been a romantic association between Heseltine and Poston. This is something that we have always surmised, but there had never been, until now, such a clear indication that this was the case. In this edition, John Alabaster again writes about another find; some papers that include a number of Warlock's limericks not seen before. These had been typed, but as the papers discovered were carbon copies, a few of the words are not as clear as they might be. The majority, however, are. It is not known whether Warlock typed them himself and we shall probably never know. The pages are

here reproduced as a complete set as found. In addition to the new limericks, several of the known limericks are of interest as many have slightly different wording. These writings, however, do come with a health warning. They are not for the faint hearted as they are frequently obscene. Nevertheless, they shed light on the man and are, as such, another small piece in the jigsaw.

John Mitchell has another interesting find to report. It is a photocopy of Warlock's original manuscript of a 'lost' version, in E flat major, of *Balulalow* for voice, piano and string quartet. John elaborates on p.20.

Barry Smith has been doing some digging on 'a somewhat shadowy figure', Hassan Shahid Suhrawardy, who was one of Warlocks friends. He was incorrectly identified formerly as Michael Arlen in that well known photograph of the supposed 'Arlen', Heseltine and Lawrence. We have yet another small piece of the jigsaw.

There are several reviews covering a range of concerts and recitals, including Brian David's review of the *Warlock for Sopranos* concert at Founders' Hall, Chelsea and Bryn Philpott once again reviews *Warlock at the Wigmore*. There is a brief account of a recital in the Leeds Lieder series, Dr. Brian Collins has thoughts on the 124th Birthday Concert at Trinity Laban, and there is also a review of an enterprising concert, *Warlock and Friends*, by the Countess of Wessex's String Orchestra led by Major David Hammond.

Several new publications of Warlock's scores have appeared over the last few months and these are outlined with details of their respective costs and where they can be obtained. A book of letters from Sorabji to Heseltine, edited by Brian Ingliss and Barry Smith, has been published by Routledge. Unfortunately it is an eye-watering £115. A review will appear in the next edition of the Newsletter.

Bryn Philpott has again provided us with a run down of forthcoming events.

My sincere thanks go, as always, to those who have contributed to this and past editions of the *Newsletter*. Remember, I am happy to receive material for the *Newsletter* at any time, but to guarantee consideration for inclusion in the Autumn edition, **24 August 2019** is the deadline. My full contact details are on the front cover.

**Michael Graves**

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## Discovery of new Peter Warlock Limericks and Poems

John Alabaster

Peter Warlock was well known for his scurrilous limericks, some plastered on the inside of the lavatory door of the house in which he lived at Eynsford, and his friend, Jack Lindsay recalled how Warlock also typed out a large number onto an unrolled toilet roll which was then rewound!<sup>1</sup>. Gerald Cockshott, the first chairman of the Peter Warlock Society, believed that Elizabeth Poston possessed the MSS of all the limericks reputed to be on such a toilet roll and given to her for safekeeping by Warlock's composer friend, E. J. Moeran when he was in hospital<sup>2</sup>. At any rate, she still had at least some of his limericks when she was in her 70s and apparently enjoyed reading or reciting them to some of her visitors<sup>3</sup>.

When Elizabeth died, the house and its contents (other than literary material including music) was bequeathed to her nephew Jim and he destroyed, as instructed by Elizabeth, certain material without first identifying it in detail. Not unnaturally, it has been assumed that the toilet roll, if it existed at all in the house, was probably among those destroyed items, for such a toilet roll has not been found by Simon Campion, Elizabeth's Literary and Music Executor and copyright holder, who occupied the house immediately after Elizabeth's death. However, tucked away high up on a cupboard shelf just outside the kitchen has been found a package of papers, including one item under the title, *The Musician's Gallery: Cursory Rhymes* by Roger A. Ramsbottom; it amounts to a carbon copy of thirteen sheets of paper (8" by 10") with 40 numbered limericks, typed in italics (all but six untitled) and 16 ordinary-typed titled poems. Limerick No. VII, has poorly legible pencilled alterations and an alternative pencil text in the right-hand margin. An additional limerick, written in pencil, is found on the reverse of the title page.

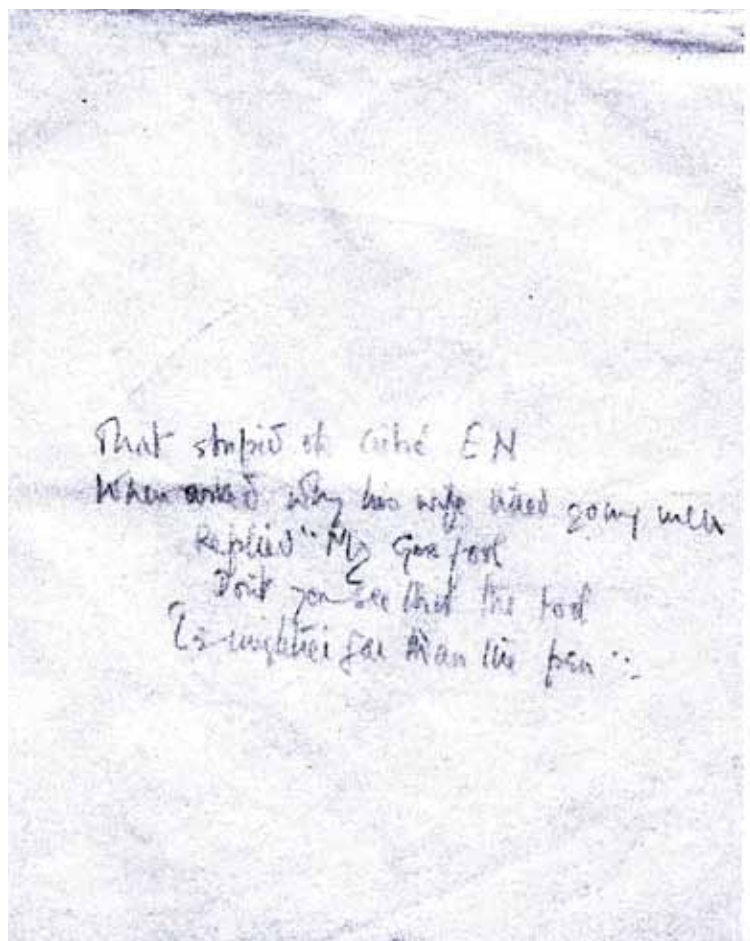
About half the limericks and all but one of the ordinary-typed titled poems are additional to those already published by the Society in 2000 under the title, *Cursory Rhymes: limericks and other poems in the*

*best interests of morality* and reproduced as a PDF by Brian Collins. The remainder are generally slightly different from their counterparts already available.

These sheets with their 16 new items have now been deposited at the Public Record Office, Hertfordshire Archives and Local Studies (HALS) at Hertford (as part of Acc. No. 5495) to join the rest of Elizabeth's large collection of private papers already housed there. ■

### Notes

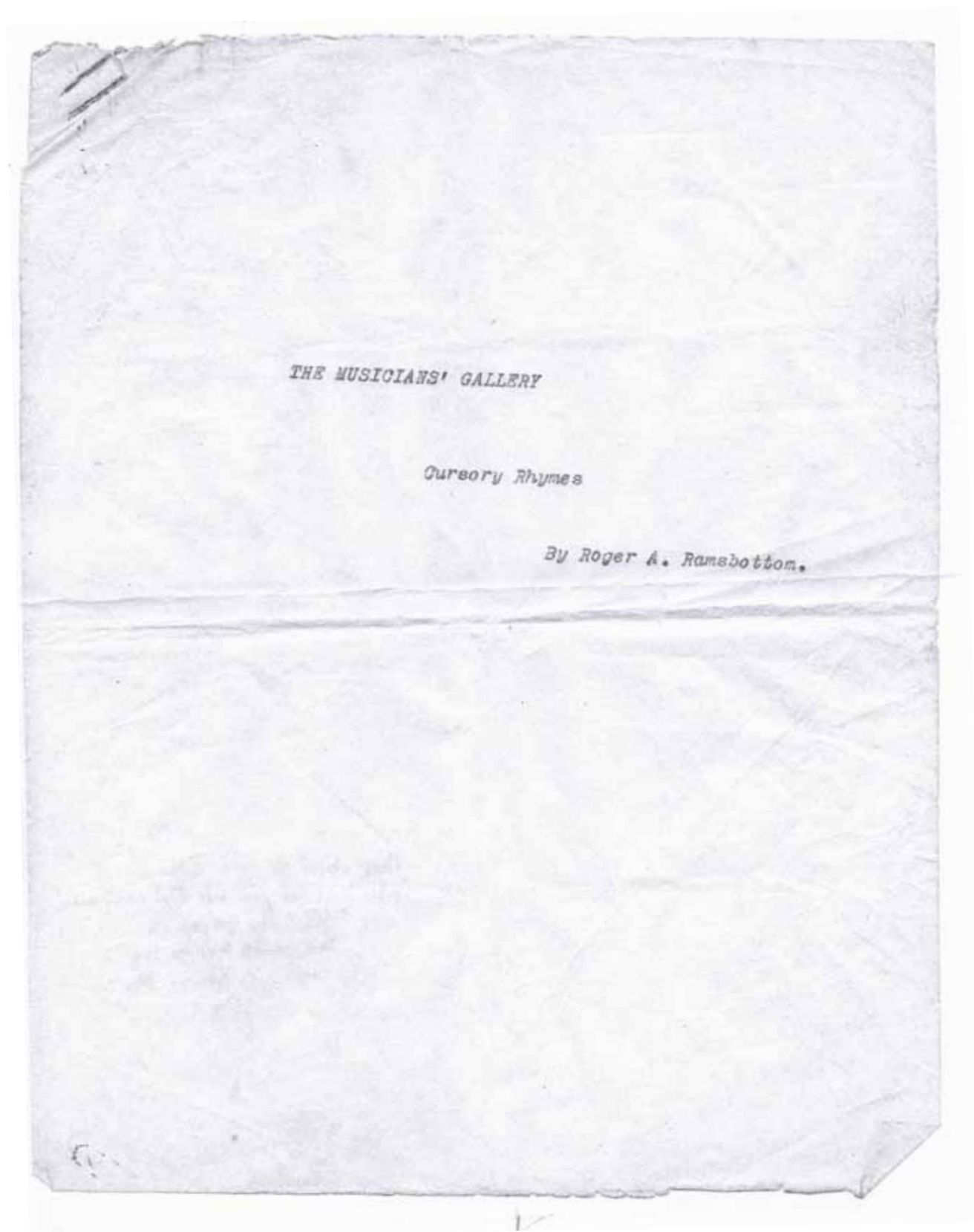
- 1 Smith, Barry (1994) *Peter Warlock: The Life of Philip Heseltine*. Oxford, p. 233.
- 2 Rudland, Malcolm (2008) *Peter Warlock Society Newsletter* No. 83, pp. 6-7.
- 3 Margaret Ashby, personal communication, 2014



The additional limerick, written in pencil, found on the reverse of the title page of *The Musician's Gallery: Cursory Rhymes*

***Discovery of new Peter Warlock Limericks and Poems (continued)***

**Warning:** several of these limericks and writings are obscene and may offend some readers





Discovery of new Peter Warlock Limericks and Poems (continued)

I. ✓ p8 diff verse

Said a critic: "It all comes to this--  
British music is mostly sheer piss.  
So let's charge Eugène Goossens  
With committing a nuisance,  
And puncture the bladder of Bliss."

II. ✓ diff part verse p. 7

(OH" PARIS IS A 'APPY SPOT)

"Piss is also purveyed by "The Six",  
(Though five of them only have pricks).  
But the Pents de Milhaud  
Piddles dally one kilo,  
And does other (e)urethrical tricks."

III. ✗ p3

Then the critic addressed Cyril Scott:  
"Sir, your music is snivel and snot,  
And as for your poems,  
I tell you that no hymns  
Salvationists howl are such rot".

IV. ✓ p3

The composers called Bridge(a) Sir Frederick  
Belong not to the second, third, fourth, or fifth  
rank,  
And although of admirers each musters a quorum,  
You may safely call either the PONS ASINORUM.

V.

I have never, since I heard one, had a single moment's doubt on  
The verdict to be passed upon the works of Mr. Boughton;  
But whether they are better than the works of Dr. Schytte  
Is a very doubtful problem when you come to think of it,  
And whether they are duller than our friend Professor Scheldt  
Is a question you may ponder when you cannot sleep at night.

Discovery of new Peter Warlock Limericks and Poems (continued)

**Warning:** several of these limericks and writings are obscene and may offend some readers

VI.  
(FARCED-MEAT)

NEW  
A musician, by name Adam Carse,  
Stuffed a sparking-plug right up his arse.  
Then they pulled out this gadget, he  
Exclaimed: "Tis no tragedy,  
But, contrariwise, a mere farce."

VII.

NEW  
There was a young man called York Bowen  
Who much preferred comin' to goin',  
And he said: "Arnold Bax  
Gets all the best cracks,  
And I should like Miss Harriet Cohen."

VIII. ✓ ps

Don't invite to your house Herbert Howells,  
For he's got a complaint of the bowels  
Which makes paper and grass  
Too hard for his arse,  
So he just wipes his bum on one's towels.

IX. ✓ ps

The music of that fine old English gentleman Sir Hubert Parry  
Is not exactly of the stimulating kind that excites young men and  
maidens to (ahem) marry:  
BUT, ON THE OTHER HAND,  
That disreputable Theosophist Sortabln always does his best to  
cheat us  
Of the wherewithal for legitimate horizontal coitus,  
And as for the operas of Richard Strauss,  
Why, they leave one with no more potency than a mouse.

X. ✓ ps

Sir George Henschel  
Considers the music of Sortabln much too sensual;  
BUT, ON THE OTHER HAND,  
He has been heard to relate, as though it were a grand thing,  
That repeated performances of the works of Herzogenberg once cured  
an erotomaniac of SEVEN YEARS' STANDING.



Discovery of new Peter Warlock Limericks and Poems (continued)

XI. ✓ p 2

Str Alexander Mackenzie  
Once declared in a frenzy  
That there was no difference between the Nocturnes of Debussy  
And the nocturnal ejaculations of a priapic pussy.

XII.  
(FOR PURITY)

new

That melodious missel-thrush Roger Quilter  
Always sings his songs into a patent filter,  
And that is why, in each succeeding year,  
So very few  
Appear.

XIII. p 3 diff.

Whether it be true or not that Mr. Frederic Austin  
Has as much creative talent as a Jew has foreskin,  
I am certain that if only he would go and get drunk  
He could write a composition that had a little spunk;  
He might, in fact, present us with a real "Bugger's Opera"  
Which than any work yet written would be bound to be imprope

XIV. ✓ p 2 different

Who wrote the cruel, caustic tune of which the old cow died?  
I do not know, but Berners' claim can hardly be denied;  
So he, who wrote a marche funèbre for the canary, now  
Had better write another for the poor old cow.

XV. ✓ p 9 diff

There was a young fellow called Orr  
Who had what he thought was a whore,  
But exclaimed on emergin':  
"Good God, it's a virgin  
And here am I covered with gore."

XVI. ✓ p 77

That enterprising organist who's known as Harvey Grace  
Whistles with his penis and fucks with his face,  
Plays tennis with his testicles and makes his navel come,  
And accompanies the hymn-tunes with faux-bourbons on his bum.

15

Discovery of new Peter Warlock Limericks and Poems (continued)

**Warning:** several of these limericks and writings are obscene and may offend some readers

XVIII.  
("R.G.")

New  
There was a young sod called AR - SE  
Whose tastes wouldn't suit you and me.  
He performed cunnilingus  
Not with cunts but with sphincters,  
And quaffed creamy quarts of Jay Tea.

( He evidently preferred the daily male to the nightly female).

XIX.

New  
That crapulous critter H. Hughes  
Is a buggar for bitches and booze:  
He swigs peg after peg  
With Robin H. Legge,  
And then sweats it all out in the stews.

XX.

New  
The anulent ex-usher Fox Strangways,  
When some cornerake-voiced cantatrice sang lays,  
Got up, left his seat,  
Waved his arms, stamped his feet ---  
And was fined for obstructing the gangways.

XXI.  
(AT THE QUEEN'S HALL BAR)

New  
A. "Why is the Symphonic fantastique so little appreciated here?"

B. "Because, Sir, the work was inspired by a woman, and the concert audience of to-day consists almost exclusively of buggers."

(On the word "buggers" three heads turn smartly about to face the speaker: they are observed to belong to Mr. Dynely Hussey and two apparent catamites.)

A. "SI FUNDAMENTUM REQUIRERIS, CIRCUMSPICE."

There was a young critic called Hussey  
Who much preferred bottom to pussy;  
And his boys said: "Oh, Dynely,  
You do it divinely --  
Quite as well as the faun of Debussy".

Discovery of new Peter Warlock Limericks and Poems (continued)

XXII.

new  
Said that dainty fine bird E.J.Dent:  
"I resolve not to bugger in Lent.  
But soon after Easter  
I shall have Dr. Pfister  
And go<sup>\*</sup> to the top of my bent<sup>\*</sup>."

<sup>\*</sup>(In this respect the eminent professor resembled  
a certain old fellow of Kent  
Whose pents was horribly bent,  
So, to save himself trouble,  
He put it in double,  
And instead of coming, he went.)

QUERY.

Was Mr. Trend  
Responsible for the bend?

~~XXXX~~ ✓ P-4 okf.  
XXIII.

When new works are<sup>①</sup> presented to Mr. George Clutsam  
He whips out his critical scalpel and guts 'em;  
But this terrible trick of harmonic analysis  
Has given his whole understanding<sup>②</sup> paralysed.

(<sup>①</sup>Fortunately the past tense of the verb may now be used. Mr. G.C. no longer functions as a critic, having either (a) got the sack, or (b) retired into private life in order to devote his entire energies to the begetting of curly-headed babbles on the owner of those two bright eyes he knows of.)

(<sup>②</sup>This is clearly an error: he never had any.)

XXIV.

new  
That prancing young prig Hubert Fitchew  
Once said to a harlot: "You bitch, you,  
You're crawling with lice,  
And if I weren't a nice  
Little gentleman, really I'd hit you".



Discovery of new Peter Warlock Limericks and Poems (continued)

**Warning:** several of these limericks and writings are obscene and may offend some readers

XXV.

new  
The "listener's guide", Mr. Scholes  
Says that music should better our souls:  
But opposing this notion  
Of moral emotion  
Evans' irony echoes: "Arse-holes".

XXVI.

new  
When that garrulous wind-bag Leigh Henry  
Heard a passion-outpouring young tenor, he  
Wrote in the newspaper:  
"That man is a raper,  
For he voices the vile vice of venery".

XXVII.

new  
One evening Miss Ursula Greville  
Was about to be raped by the Devil,  
But her bush proved so thick  
That it baffled his prick,  
So he sent for the Barber of Seville.

XXVIII.

new  
Pray tell Miss Beatrice Harrison  
To find a man and marry soon,  
Because, if she continues the practice of public copulation with her cello  
The discomfort of giving birth to a viola will assuredly (oh, most  
assuredly) make her bellow.

XXIX.

new  
That industrious pair Foss and Goss  
Were longing to put it across  
A young girl in the train  
But their efforts were vain,  
So Foss tossed off Goss at King's Cross.

XXX. ✓ P & diff.

So great is the wealth of G. Cooper  
That the thought of it makes any Jew purr.  
But his gross personality  
Has the sickening quality  
Of boring his friends to a stupor.

Discovery of new Peter Warlock Limericks and Poems (continued)

XXXI.

new  
One night Dr. Percy O. Buck  
Was attempting to bugger a duck.  
He remarked: "The Chinese  
Always make the bird sneeze  
As they come -- but I haven't the pluck".

XXXII. ✓ P 8

A reporter once asked Albert Coates  
Which he liked best -- boys, women, or goats.  
He replied: "A full score  
Is worth all these and more.  
I'm a nartise', not one o' them stoats".

XXXIII. ✓ P 11 diff

new  
To our lutenists' songs Parson Fellowes  
Added counterpoints, chords, ritornellos:  
But the ghost of Bob Jones  
Said: "Oh friend, not these tones --  
Go and bugger yourself with the bellows".

XXXIV. ✓ P 11 diff

The Reverend Horoscope Phallus  
Took a whore to the (hlo) Regent Palace.  
When he got half-seas-over  
He exclaimed: "I'm in clover",  
And, stroking her knees, murmured: "Shall us?"

XXXV. ✓ P 11

I leave you to guess what occurred,  
And next morning his Reverence averred:  
"Though I've had a banana  
With Fair Orlanda,  
This time I've in sooth stuffed a Byrd".

XXXVI.

new  
When a fervent disciple of Crowley's  
Asked which end a hedge-hog's arse-hole is,  
I replied: "I don't know",  
And advised him to go  
And enquire of Solito de Solis.



Discovery of new Peter Warlock Limericks and Poems (continued)

**Warning:** several of these limericks and writings are obscene and may offend some readers

XXXVII.

Whenever Lorenzo Perosi  
Sits down and attempts to compose, he  
Takes his tool in his hand  
And gets such a stand  
At the thought of Wilde bugging Bostie.

XXXVIII.

When one of the songsters of Chelsea  
Runs dry and can do nothing else, he  
Pops round to "The Gunter"  
And rogers the cunt or  
The arse or the armpits of Elsie.

XXXIX. ✓ p. 8 diff.

A young lady once told Frederick Corder  
How profoundly his music had bored her.  
"Though", she said, "Percy Pitt  
Writes a good deal of shit,  
You, sir, emit nothing but ordure".

....

( At this point you may well ask the momentous question:

IF MUSIC BE THE FOOD OF LOVE, WHAT CAN THE MUSICIAN BE?

XL.  
(EPITAPH)

Here lies P. Warlock, a composer,  
Who lived next door to Muir the grocer.  
He died of drink and copulation,  
A great discredit to the nation.

.....  
.....  
.....  
.....  
.....

*Discovery of new Peter Warlock Limericks and Poems (continued)*

THE GRACELESS GOAT.

new  
In Smyrna lives a beast of note,  
A guileful, graceless, grandpa goat,  
Who tells tall tales about his prime..  
He was a good kid in his time...  
He served.. and over this he gloats..  
A travelling flock of nanny-goats.  
Fifty had he, and at the halts  
Went through them like a dose of salts.

THE WHORING WHALE.

new  
In Southern Seas the whoring whale  
Exposed her private parts for sale..  
'Twas at the local Sale of Work  
In aid of some poor starving Turk..  
All fishes who desired to win her  
Drew lots for who should first be in her.  
Results caused smiles amongst the wise  
Because a wheelk had won first prize.

**Discovery of new Peter Warlock Limericks and Poems (continued)**

**Warning:** several of these limericks and writings are obscene and may offend some readers

THE MULTI-POENISED MANX.

hew  
You'd think the multi-poenised manx  
Would spend his whole day giving thanks,  
In fact that mostly all his time  
Would pass in pleasant pantomime.  
Alas, it nearly breaks his heart,  
They are not far enough apart,  
And so he cannot pull his stunt  
Because one cat has but one cunt.

<sup>P</sup>  
THE AMBISEXTROUS ANT. ✓ p.23 diff.

Here is the ambisextrous ant,  
Who always wants to, but he can't.  
His little organ oft he wrecks  
At sight of young of either sex..  
The little girls excite him oddly,  
The boys give feelings most ungodly,  
And he with thwarted passion pants  
Because he ain't like other ants.

THE LASCIVIOUS LORY.

hew  
The lewd lascivious-minded lory,  
Who studied in a lavatory  
Believed, if he could learn to spot 'em,  
All humans were not bad at bottom.  
He built his nest beneath the seat,  
But 'ere impressions were complete,  
The chain was pulled one windy day,  
And he was gassed and washed away.

*Discovery of new Peter Warlock Limericks and Poems (continued)*

THE VENEREAL VIPER.

new  
The venereal viper in his hole,  
Mourns that his passion took such toll;  
For now the ladies shun his penis,  
And he cannot give forth his genus;  
So! having realised his plight  
Plays with himself by day and night.  
"Look up!" he cries, "My pet, my treasure!  
You still can give Papa some pleasure."

THE SEXUAL SOW.

new  
Oh woe is me, the sexual sow,  
Who yearned and yearned and knew not how  
To woo the hog in yonder sty,  
On whom she cast a longing eye.  
She felt she could, and should be mated,  
But not being too well educated  
She knew not how she could invite him,  
Nor by what means she could excite him.  
She sighed and sighed, and vainly waited....  
Alas the hog has been castrated!

THE COPULATING COD.

leer  
Oh see the copulating cod  
And pornographic polypode  
Sporting upon the ocean floor  
At three o'clock, or maybe four.  
While scandalously sensuous sharks  
Cease from their own lascivious larks,  
And watch with baleful fishy leers,  
Assured of learning new ideas.



**Discovery of new Peter Warlock Limericks and Poems (continued)**

**Warning:** several of these limericks and writings are obscene and may offend some readers

THE DISSOLUTE DACE.

new  
Please observe the dissolute dace,  
Who flaunts his vices in your face.  
Quite lost to any sense of shame  
Life is to him one long ball-game.  
The ladies loudly sing his praise..  
A handy man, with feeling ways..  
To his boy friends he sets no margin,  
Their circles he is still enlarging.

THE YOHIMBINIC YAK.

new  
The yak who takes yohimbine I, Yeo no!  
A most reprehensible trick;  
But it puts new fire in my eye, Yeo no!  
And likewise bone in my prick.

Though youth alas is no more, Yeo no!  
I check any possible lack,  
By taking, when out with a whore, Yeo no!  
A strong aphrodisiac.

In a region where snow does not melt, Yeo no!  
And passion too quickly cools,  
This hits me below the belt, Yeo no!  
So bugger the Queensbury rules!

THE TESTICULAR TURBOT.

new  
Now you see the testicular turbot,  
Whose mother had him christened Herbert.  
His testicles are such a size  
they catch and hold all female eyes.  
He loves, with pardonable pride,  
To lie estatic in the tide,  
And with his gendershanging low  
Let it swing them to and fro.



Discovery of new Peter Warlock Limericks and Poems (continued)

THE CIRCUMCISED CRAB.

new  
The crab who suffered circumcision  
And feared he would excite derision,  
Decided that it was his mission  
To reproduce himself by fission.

THE SENSUAL SEAGULL.

new  
I've heard in Spain the sensual seagull  
Lies with an ectoplasmic eagle.  
Their progeny is apt to spoil  
The theories of Conan Doyle.

THE GERMINATING JELLYFISH.

new  
On germinating jellyfish  
To whom no virgin comes amiss,  
You wrap them in your flaccid arms  
And decimate their yeilding charms.  
Then having made their forces mingle  
You fling them back upon the spindle,  
There to regret and mourn their peril  
Whether they pregnant be or sterile.

THE HOMO-SEXUAL HARE.

new  
You've heard of the homo-sexual hare,  
Who liked it here and liked it there.  
He never could make up his mind  
To be before or be behind.  
On Thursday he would think a wife  
Could give him all he asked of life;  
A husband would on Friday seem  
To realise his fondest dream.

THE FECUND FLEA

new  
Have pity on the fecund flea,  
Who could not think why it should be  
Where'er on primrose paths she'd stray  
She'd straight be in the family way.  
A lecherous louse at last he sought,  
And when the two had had some sport,  
He told her to run right way  
And buy herself a whirlin' spray.

## Articles

### Balulalow – a ‘lost’ version comes to light

John Mitchell

*Balulalow* is one of Peter Warlock’s most well known and best loved compositions. It was written in 1919, and was first published as a solo song with piano by Oxford University Press in 1923, whilst an alternative version with string quartet quite possibly may have existed<sup>1</sup> also. In that same year (the summer of 1923) Warlock adapted *Balulalow* so that it could be redeployed as the second of *Three Carols for Chorus and Orchestra*.

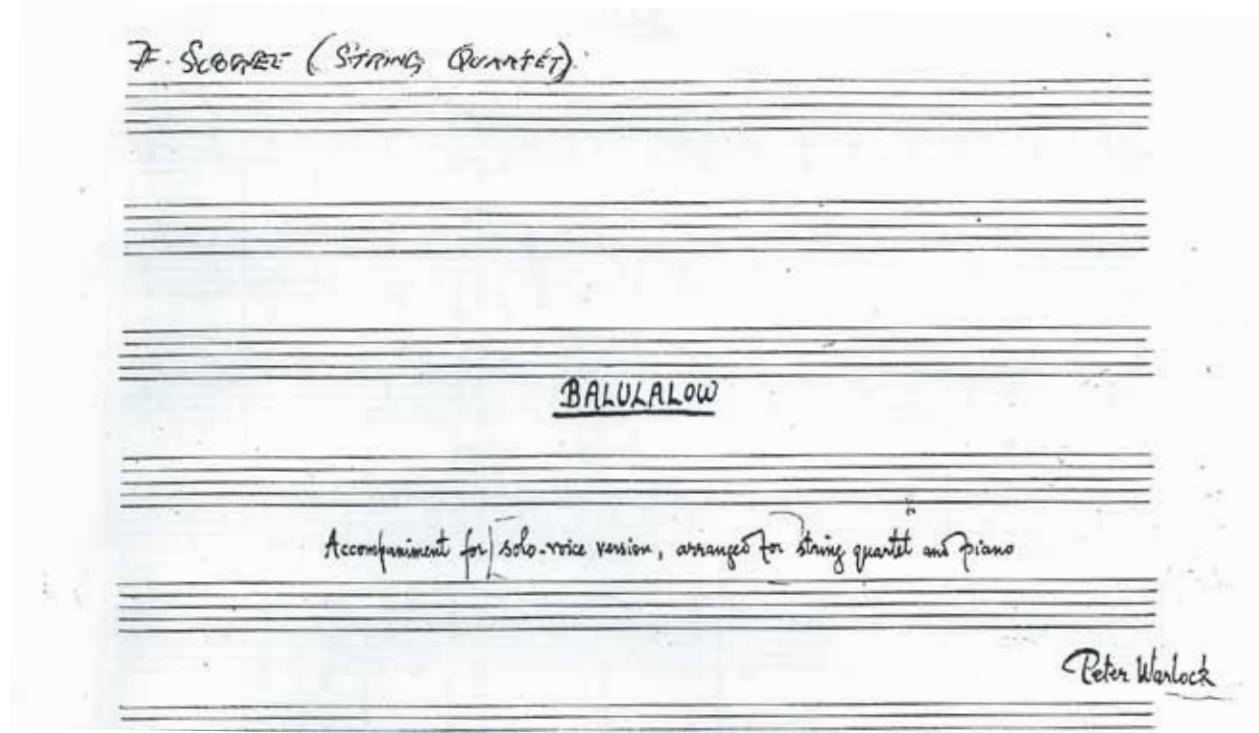
In the *Peter Warlock Handbook Volume 1*<sup>2</sup> there is listed another version of the song, again for solo voice, but this time with the accompaniment arranged for piano and string quartet. Two keys were recorded here: E flat major (the original key), and C major. This version was a slight mystery until recently, in that OUP seemingly had no archival record of it ever having existed. Fortunately, more recently during a sorting through of the Society’s archive, a copy of the E flat major version came to light, in the form of a photocopy of Warlock’s manuscript<sup>3</sup>. This provided a confirmation that the arrangement was Warlock’s own, and not one made by a music publisher’s house arranger. The manuscript is undated, and it is not known when the arrangement was made, and whether or not it was prepared for a particular occasional performance. Our Vice Chairman, David Lane, has commented on this version:

I have compared it with the solo/chorus/strings version in the *Three Carols for Chorus and Orchestra*. What Warlock has done [in this version of *Balulalow*] is to give the chorus parts, when unaccompanied (bars 21-25 and 43-45), to the string quartet, and, when accompanied, (bars 25-41), to the piano; though he raises the register and thickens the texture from bar 33 – not only with the piano: the viola gets those parts to play too. Warlock also gives the original strings passage at bars 41-43 to the piano – the only moment in the piece when it plays without the quartet. The double-bass’s E flat (bars 5-22) disappears; its offbeat B flat above the ‘cello pedal E flat (bars 26-43) goes to the piano.

This ‘lost’ version of *Balulalow* for solo voice, piano, and string quartet (in E flat) has recently been published for the first time by Modus Music. It is available (score and parts) from the present writer (contact details on the front cover) at the special price, including postage, of £5. ■

#### Notes

- 1 according to the *Peter Warlock Handbook Volume 1*, and also a 1929 source in the late Ian Copley’s *Warlock Archive*.
- 2 Triad Press, London, 1974, page 10.
- 3 which intriguingly has rubber stamped on its cover page ‘Copyright of Oxford University Press’, despite OUP having no present knowledge of it!



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**Balulalow – a 'lost' version comes to light** (continued)

This image shows a handwritten musical score for the piece 'Balulalow'. The score is written on ten staves, organized into two systems of five staves each. The instruments are labeled on the left: V.I. (Violin I), V.II (Violin II), Viola, Cello, and Piano. The key signature is one flat (B-flat), and the time signature is 4/4. The score features various musical notations including notes, rests, beams, and slurs. There are several dynamic markings, including 'p' (piano) and 'f' (forte). A circled number '30' appears above the first staff in the second system. The handwriting is in ink on aged paper.

**Balulalow – a 'lost' version comes to light** (continued)

The image displays a handwritten musical score for the piece 'Balulalow'. The score is written on a system of staves, with a piano (p) part on the left and a vocal part on the right. The piano part is written in a treble clef with a key signature of one flat (B-flat). The vocal part is written in a soprano clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'Balulalow' is written in a stylized, handwritten font across the middle of the score. The score is divided into two systems, with the first system containing the main body of the music and the second system containing the ending. The handwriting is in ink on aged, slightly yellowed paper.



## Articles

### *Hassan Suhrawardy (1890-1965)*

**Dr Barry Smith** investigates one of Warlock's young friends, formerly identified, incorrectly, as Michael Arlen.

When I was busy writing the Warlock biography some years ago I spent a great deal of time searching for more information about what I called 'the large number of characters in the story about whom little or practically nothing is known.'<sup>1</sup> I'm glad to say that in the intervening twenty-four years an amazing amount of new information has surfaced on many of these, much of which has appeared in the pages of the Newsletter.

One of those who has for long been a somewhat shadowy figure is Hassan Shahid Suhrawardy, one of Philip's friends during his short time at Oxford whose name, I fear, I spelt incorrectly as 'Hasan' (though it does appear with only one 's' in several references). Worse still, I even managed incorrectly to refer to him as Dikran Kouyoumdjian (Michael Arlen) in my biography in the famous photo<sup>2</sup> of him standing in a doorway at Garsington together with Philip and D.H. Lawrence – making a distinguished trio with Philip Heseltine and D.H. Lawrence. Mea culpa!

Now at last, thanks to writers and researchers and largely to the all-seeing eye of Wikipedia, we have a fuller account of Hassan Shahid Suhrawardy where he is neatly described as an 'educationist, poet, linguist, writer, art-critic and diplomat'. He was born in Midnapore, Bengal, on 24 October 1890 into the distinguished Bengali Suhrawardy family of Kolkata Shahid Suhrawardy and died on 3 March 1965 in Karachi. His father, Sir Zahid Suhrawardy, was a Justice of the Calcutta High Court, his younger brother (Huseyn Shaheed Suhrawardy) was an eminent politician and later Prime Minister of Pakistan. The similarity of the brothers' first names (especially when also referred to as simply H.S. Suhrawardy) also almost led me completely on the wrong path in those early days of research.

Shahid Suhrawardy came to Oxford having already obtained a BA (Hons) degree in English from the University of Calcutta in 1909 where he was a student of the Scottish Church College. Later as a student at St Catherine's College, Oxford (1913), he read Law, graduating with an MA and the BCL in 1920. It was here that he met Heseltine and befriended men such as poets Robert Bridges, and R.C. Trevelyan and, of course, D.H. Lawrence. Trained as a Barrister for a while he practised law at Gray's Inn in Britain.

In 1914, Suhrawardy moved to Russia on a scholarship for further study in Russian language of which he already had a certain degree of mastery. He stayed on for some



Hassan Shahid Suhrawardy

time becoming Professor of English at Moscow University and was caught in the Russian Revolution (1917), though he managed to escape. He later returned to Russia to work and tour with the Moscow Art Theatre (1926–29) and it was on his trip to Europe in 1921 that Philip met him quite by chance in Budapest when he spotted his name on a theatrical advertisement of their stage managers and régisseurs,<sup>3</sup> Suhrawardy at that time being a member of the producers' committee at the Theatre where he had at one time worked with the Igor Stravinsky. Later he moved to Paris with Alexander Kalitinsky, an archaeologist and art historian and his wife Maria Nikolaevna Germanova,<sup>4</sup> a famous tragic actress of Russia in her time. In Paris, he served as the editor of the Fine Art Section of the League of Nations and also assisted with the editing of a quarterly journal on Byzantine art published in Prague.

In 1932, Suhrawardy moved to Osmania University in Hyderabad (the capital of southern India's Telangana state) when he was commissioned to write a book on the Islamic art of different countries of the world. Later, at the invitation of Rabindranath Tagore's,<sup>5</sup> he moved to Visva-Bharati<sup>6</sup>

**Hassan Suhrawardy (1890-1965) (continued)**



Incorrect identification. The gentleman on the left standing in a doorway at Garsington, together with Philip Heseltine and D.H. Lawrence, is Hassan Shahid Suhrawardy, not Dikran Kouyoumdjian (Michael Arlen) as is suggested by the writing under the photograph.

## Hassan Suhrawardy (1890-1965) (continued)

to research on Iranian art in Santiniketan as the Nizam Professor. He was also an art-critic for *The Statesman*<sup>7</sup> and was instrumental in bringing the work of Bengali painter Jamini Roy<sup>8</sup> to the notice of the public.

Shahid Suhrawardy earned fame as the Professor of Vageshvari Comparative Art at the University of Calcutta during 1932–43 and a compilation of his famous lectures named *Prefaces: Lectures on Art Subjects* was published by the university. Other works by him are: *The Art of Jamini Ray*; *Mussalman Culture* (which was an English translation of the original Russian book by Vasily Bartold); *A Handbook of Mussalman Art*; *The Art of the Mussalmans in Spain*; and *Wanderings of a Gourmet*. The first of these books is a pioneering work of art-criticism written in a lucid style. He is also known to have written a book on cookery and another translating the poems of Li Houzhu.<sup>9</sup>

Shahid Suhrawardy was a member of the Bengal Public Service Commission during 1943–46. Following the creation of Pakistan in 1947, he moved to Karachi at the end of 1948. He was active as a member of the Federal Public Service Commission of Pakistan till 1952. He served as a guest lecturer of Oriental Art for two years at Columbia University in New York, in 1952. At that time a new mansion for UNESCO was built in Paris and a selection committee was formed with international art-specialists to choose paintings that would decorate it in a befitting manner with artwork. Shahid Suhrawardy was a member

of this committee.<sup>10</sup> Shahid Suhrawardy also worked as a diplomat, as an ambassador of Pakistan to Spain, Morocco, Tunisia and the Vatican from 1954 onwards and was very close to Jawaharlal Nehru and Sudhindranath Dutta. He was proficient in many eastern and western languages including Russian, Cantonese, Aramaic, Greek, Italian, Spanish, French.

Shahid Suhrawardy was the Founder President of Pakistan PEN, a sister organisation of the International Affiliation of Writers Guilds. His anthology titled *Essays in Verse* of his work was published in 1962 from Dhaka. It included the poems he had written during his stay at Oxford and works that he had published in different English and American literary journals and embody the spirit of the different avant-garde poetic movements of Europe. Shahid Suhrawardy retired in 1959 and returned to Pakistan and took no active part in public life. ■

### References:

1. Some Alumni of Scottish Church College in 175th Year Commemoration Volume. Scottish Church College, April 2008. page 592
2. Wikipedia:  
[https://en.wikipedia.org/wiki/Huseyn\\_Shaheed\\_Suhrawardy](https://en.wikipedia.org/wiki/Huseyn_Shaheed_Suhrawardy)
3. David Farmer, John Worthen, and Lindeth Vasey (editors), *The Cambridge Edition of the Works of D.H. Lawrence: Women in Love*; Cambridge University Press, 1987.

### Notes

- 1 See 'Hasan Suhrawardy', The Peter Warlock Society Newsletter, No. 52, Spring 1994, p.8
- 2 In the National Portrait Gallery, London.
- 3 Heseltine to his mother, 20 April, 1921.
- 4 Maria Nikolayevna Krasovskaya-Kalitinskaya (née Bychkova, 1884-1940), Russian actress and theatre director better known under her stage name Maria Germanova.
- 5 Rabindranath Tagore (Ravindranātha Ṭhākura), Bengali polymath, a poet, musician and artist.
- 6 A university located in Santiniketan, West Bengal, founded by Rabindranath Tagore.
- 7 An Indian English-language broadsheet daily newspaper founded in 1875.
- 8 Jamini Roy (1887–1972), Indian painter.
- 9 Li Yu, before 961 known as Li Congjia, also known as Li Houzhu. He was the third ruler of the Southern Tang state during imperial China's Five Dynasties and Ten Kingdoms period and reigned from 961 until 976.
- 10 UNESCO Headquarters or Maison de l'UNESCO, a building inaugurated on 3 November 1958 at 7 Place de Fontenoy in Paris, France to serve as the headquarters for the United Nations Educational, Scientific and Cultural Organization.



# Warlock for Sopranos

19 September 2018 – Founders' Hall, Chelsea

Brian David



(Left to right) Nigel Foster, Alice Girle and Charlotte Diamond  
(Photo: Bob Carter)

Warlock returned (yet again) to Chelsea on 19 September 2018 in a concert focusing on his songs for sopranos. Introduced by Dr. Brian Collins, the recital at Founders' Hall doubled as a London-based tribute to the Warlock Society's late founder, Patrick Mills, following an earlier such event in Oxford. The singers were Alice Girle (soprano) and Charlotte Diamond (mezzo).

Pat Mills proved to be a larger presence in the evening than some might have expected. After a friendly welcome via Alice Girle's vivacious performance of *Pretty Ring Time* and Brian Collins's initial words, a more formal but celebratory note of introduction was struck by a *Wedding Voluntary* by Patrick; who the happy couple were is no longer clear, but they were no doubt delighted by this gift in its original context. Soon after, we heard an ingenious 'Warlock/Mills Palindrome', in which settings by both composers of the same texts were indeed arranged palindromically either side of two Mills keyboard miniatures.

It was fascinating to compare the work of two composers inhabiting the same musical landscape, but possessing such different temperaments and levels of ambition. Of course the Warlock settings showed more conspicuous imagination, and a sureness of technique that allowed for uninhibited flights of fancy. Patrick's settings treated the texts with affectionate care and showed a true gift for melody and delicate colouration, though they kept safely within the rules of harmony and

counterpoint. And there were times, as Brian Collins pointed out, when the less self-consciously artful approach took us closer to the poet's heart.

Dr Collins's explanatory talks between the sections of the concert struck a happy balance between informative insight and discursive anecdote. He made a strong case for the song cycle *Lillygay* being Warlock's masterpiece, despite that accolade being ascribed to *The Curlew* by most written sources. *Lillygay* certainly crowned the evening. The pieces were evenly distributed between the two singers: Charlotte Diamond sang the first and fourth songs ('The distracted maid' and 'Burd Ellan'), Alice Girle the second and third ('Johnnie wi' the ty' and 'The shoemaker'), and the two artists combined for the concluding 'Rantum Tantum'.

It would be hard to imagine a better set of performers for the occasion. Both sopranos judged the demands of the intimate venue to perfection, engaging immediately with the audience. Alice Girle showed exceptional clarity of diction in such a radiant high voice; Charlotte Diamond's warm and supple mezzo was constantly aglow, but without obtrusive vibrato; they interpreted the nuances of musical and literary text with sensitivity and communicated these details with appropriate subtlety. In this they were assisted by a minimal but effective degree of 'staging' by Richard Jackson.

The piano accompaniments were delivered with equal skill and acumen by Nigel Foster. That most erudite of accompanists, Graham Johnson, describes the vocal part in German Lieder as the flower that surmounts the plant and roots of the piano part. Warlock's songs are rather different – their melodies are self-supporting, but buoyed and propelled by the breeze of the accompaniment, defined and illuminated by its dapple of light. In this specialised idiom, Nigel Foster clearly excels.

Also steeped in Warlock's very personal sound world is Malcolm Rudland. As well as promoting this memorable event he was the performer of Patrick Mills's *Voluntary* and he brought the evening to a moving close as the organist in Warlock's dark-hued, final setting of *Bethlehem Down*. ■

## Warlock at the Wigmore Hall in 2018

2 February, 11 October and 21 November 2018 – Wigmore Hall

Bryn Philpott



Benjamin Appl

The songs of Peter Warlock have been regularly performed at the Wigmore Hall during each of the last few years and the programme for 2018 promised further songs by our composer.

On 11 October 2018, a recital based upon Greek Myths, was sung by the German baritone Benjamin Appl, accompanied by the incomparable Graham Johnson. A number of songs by French composers; Fauré, Duparc, Debussy and Chabrier were performed before the interval, and continued after with English composers; Butterworth, Lenox Berkeley, Britten and Warlock. By way of a contrast the recital was enveloped by a number of Schubert settings.

The Warlock item performed was the early song, *Heraclitus*, probably the best of his three song *Saudades*. As Richard Stokes wrote in the programme notes Warlock defined the Portuguese word *Saudades* as 'that haunting sense of sadness and regret for days gone by – a word that has no equivalent in the English language'. This setting was based upon William Cory's translation of Callimachus's Greek poem about the death of a friend 'They told me, Heraclitus, they told me you were dead' to honour the death of Hugh Sidgewick, a former pupil and close friend of Colin Taylor, who Warlock had met on several occasions.

Schubert composed many masterful settings from Greek myth, and eleven songs were performed in this recital. Warlock, however, was less prolific in this regard leaving

us with only a very small selection within the theme of this recital. The other song that comes to mind might have been *Walking the Woods*, based upon the legend of Diana and Acteon, but Schubert had filled that gap with the inclusion of his setting *Der zurnenden Diana* on a similar theme.

By chance I saw Malcolm Rudland, in the Wigmore foyer, who had obtained a last minute standby ticket. So I will leave Malcolm to continue this part of the review. Malcolm Rudland writes:

From the moment Benjamin Appl opened his mouth to sing *Schöne Welt* in a verse from Schubert's *The gods of Greece*, we knew we were in for an evening of sheer bliss.

RAM professor Richard Stokes's programme notes told us the event was inspired by Greek myth, but not being knowledgeable in that subject, the theme rather came and went, though I do remember we visited Hades twice, one more violent than the other.

To me, it was a Schubert sandwich with twenty minutes of French and English music either side of the interval, of which the English highlight was Warlock's *Heraclitus*. In the Green Room afterwards I was able to tell Benjamin's distinguished accompanist, our honorary member, Graham Johnson, that I had just given Benjamin a CD of the first recording of John Mitchell's string quartet arrangement of *Heraclitus*. Graham immediately said he could hear the sounds, and knew how well it would work.

Benjamin Appl is no stranger to Warlock and recently included *My own country* and *The Bachelor*, within a recital programme entitled *Heimat* that he took on tour with the pianist James Baillieu to much acclaim. The programme not only explored the concept of *Heimat* (a word that has no English equivalent but which approximates to Homeland) but also of Appl's relationship with his two homelands i.e. that of his birth and the one he has adopted. The interesting programme has been subsequently issued as a CD that includes both the Warlock songs (Sony Classical 88985393032).



As part of the tour a Wigmore Hall lunchtime recital was given on 2 February 2018 which was broadcast on Radio 3. After hearing this, our Vice Chairman, David Lane wrote to Benjamin Appl to express his enjoyment of the recital and to offer, on behalf of the Peter Warlock Society, complimentary membership for three years. In response, Appl confirmed that he really loves the work of Peter Warlock, and thought his wonderful work is not valued enough (sadly). It is therefore to be hoped that the membership offer will help to encourage him to further explore Warlock's songs and we look forward to hearing such a fine singer performing them in the future.

The final recital in 2018, by now a regular inclusion within the annual Wigmore programme, is the *Samling Showcase* concert of 21 November 2018. It was announced at this event that the organisation had been conferred a new name, the *Samling Institute for Young Artists* to reflect their ambitious plans for the future of classical music training in the UK. As in previous years their showcase brings together Samling artists old and new to perform an interesting selection of songs, this year entitled *Long Time Ago* and was based upon Folk Song inspired themes. They were joined by pianists Christopher Glyn and Jâms Coleman along with the actor Alex Jennnings who gave related readings of poetry between the songs.

The by now familiar format of the recital divided the evening into five groups and it was in the group entitled *The Pledge of Love* that Warlock's *Yarmouth Fair* was supposed to be performed by the baritone James Newby. Unfortunately it was announced on the night that James was indisposed and his place was taken at short notice by another baritone Gareth Brynmor John. Gareth did very well to retain some of the originally programmed songs but alas *Yarmouth Fair* was a casualty and was in fact substituted by Brahms *Wie bist du, meine Königin*. [It has just been announced that James will now include *Yarmouth Fair* in a Lunchtime recital at the Wigmore – to be broadcast on Radio 3 on 18 November 2019 at 1 pm.] This omission was somewhat disappointing for a Warlockian, but one might question its original inclusion in the recital. *Yarmouth Fair* is not strictly a folk song, though it might be argued that its original conception as the *Magpie* is based on a folk song

inspired theme. It would however seem out of place within the *Pledge of Love* group and Brian Collins has recently described the song that uses Hal Collins' replacement lyrics (following copyright issues with the original words) more as a product of an older man's opportunistic lust!

Putting the disappointment to one side (these things happen), the recital proved as ever to be an enjoyable experience with all the artists, young and older, performing to a very high standard. I particularly enjoyed the performance of the tenor Nicky Spence who displayed great versatility with songs of contrasting character. The recital started with Percy Granger's delightfully humorous *Bold William Taylor* where his larger than life persona shone through, reminding me of a sort of Scottish Bryn Terfel. This contrasted with his performance of Britten's pensive *Tom Bowling* that really impressed me.

The varied and interesting programme included a four part arrangement of Schubert's *Erkönig* that was at times powerful but somehow lacked the directness of the original; and a riveting performance of Rebecca Clarke's *The Seal Man* sung by the mezzo-soprano Olivia Warburton with Jâms Coleman accompaniment confirming the status of this somewhat chilling song, with such sparse piano accompaniment, as perhaps one of the most astonishing songs in the English repertoire.

The final section was entitled *Home Sweet Home* where each singer performed a song from the four corners of the Kingdom. The soprano Elin Pritchard gave Britten's *The Ash Grove* with the second verse sung in Welsh; Nicky Spence, an intense interpretation of James Macmillan's atmospheric *Scots Song*, Gareth Brynmor John sung *Whither must I wander?* from Ralph Vaughan Williams *Songs of Travel* as the English contribution, whilst Olivia Warburton, complete with a fulsome Irish accent, gave a spirited version of the traditional Irish song *Kitty my love*.

This engaging showcase programme ended with all of the performers partaking in Henry Bishop's famous *Home, Sweet Home* to where a grateful audience would finally retire and on a winter's night there is indeed 'no place like home'. However before then we were given an encore of Aaron Copland's *A Long time ago* thus finally concluding the evening with recitals title theme. ■

## 124th Birthday Concert – Warlock and his British contemporaries

Peacock Room, King Charles Court, Trinity Laban Conservatoire of Music & Dance, 25th October 2018

**Dr. Brian Collins** has some thoughts on the 2018 Birthday Concert



Trinity Laban Conservatoire of Music & Dance, King Charles Court, Old Royal Naval College, Greenwich.

(Photo: Michael Graves)

The concert was part of a series, *Venus blazing*, a celebration of women composers.

Putting Warlock and his music into a chronological context is invariably fascinating. Although the duration of his creative activity is brief, spanning less than a couple of decades, it occurs at a pivotal moment between what we might consider to be the end of romanticism and the rise of modernism. Consider this within an exclusively British context and there are questions to be asked.

To begin with, how can we define ‘British’? Is birth-nationality enough? How British was Warlock, given that his primary influences were, for the most part, foreign? If we put Quilter to one side we are left with Bernard van Dieren (Dutch but himself familiar with and influenced by Austro-German modernism); Béla Bartók (Hungarian with a touch of late German romanticism); Gesualdo (Italian avant-garde renaissance); and Delius (idiosyncratic but with more than a hint of post-Wagnerian, late-romanticism).

Distil this further and place Warlock alongside his contemporary, British, women-composers and matters become yet more complicated. (Warlock was not averse to the company of women, of course, but under different circumstances best left out of this discussion.) There were some strong, French accents running through the evening’s content and this was made clear from the start with three songs by Irène Régine Wienawska, aka “Poldowski”. Belgian by birth, French by (musical) education, Polish/Irish by parentage and British by marriage, she was also Lady Paul, wife of Sir Aubrey Dean Paul who was, himself, aka – for professional purposes – Edward Ramsey. (Pick the bones out of that lot!). *La passante* is French *orientale*, *Sur l’herbe* French *dramatique* and *Pannyre aux talons d’or* French *parlante*, a fusion of lyrical and recitative-like vocal writing

which would have echoes as the recital progressed.

Warlock himself then jumped in with both feet in the form of the *Serenade*, originally for string orchestra but here as a piano duet in the arrangement by, presumably, Fred Tomlinson although not credited as such. Regardless of medium, this piece of ersatz Delius presents difficulties not necessarily of technique but interpretation. While it captures the restless continuum inherent in the music of its inspiration (and dedicatee), it can too easily degenerate into turgidity. It needs some breathing spaces: Delius achieved this somewhat through his orchestration but Warlock is less kind – totally unhelpful, indeed. There is light and shade in the phrases but they must be discovered then delivered. This is easier when the texture becomes thicker but presents problems in more uniform passages.

Order was restored by three songs of Morfydd Owen, a composer whose life, tragically, was even shorter than Warlock’s and whose death was similarly questionable. *Spring* has just the right amount of *naïveté* while *Tristesse* captures the French spirit remarkably. The land of *Hush-a-bye* is a strophic *berceuse* but that description does it no justice; it transcends the genre.

Warlock’s *The bachelor* and *The singer* are a pair of potboilers although PW didn’t regard that as a term of abuse. *Sleep* is another matter. Singers are too readily seduced by its beauty but, as is the case with other seductions, the result can be disappointing. As is the case with the *Serenade*, phrasing is the critical element but now technique must come to the fore and breath-control is paramount to make sense of the words – more unhelpfulness from the composer who demands strict adherence to the poet’s punctuation. This unlikely tryptic was followed by *Take o take those lips away* which comes across as heavy and complex in such a context.

## 124th Birthday Concert (Continued)

A group of songs by Adela Maddison screamed 'Fauré' before I read the programme note. She too studied abroad – in France and Germany – and that emphasises the cosmopolitan nature of much of the repertoire we heard. *An interlude* had parlour-song characteristics but *Insomnia* was more adventurous. *Stage love* utilised the declamatory style established earlier by Poldowski and prepared us for an imminent, climactic usage.

I refer to a set of songs by Rebecca Clarke, whose music first impressed me some 30 years ago, and to one setting in particular. (Wait a moment!) We moved radically away from the Frenchness of some preceding offerings into a distinctive world, a modal Englishness that belies Clarke's own parentage (although she was born at Harrow-on-the-Hill so that's alright). Warlock also set Yeats's *The cloths of Heaven* and there is a little piano *codetta* here that borders on the van Dierenesque. But it's not this piece to which I am alluding.

I tell my students that there are two remarkable, extraordinary, British songs of the inter-war years. Perhaps I need to qualify this for it was an era that produced so many fine pieces by so many distinguished composers and I'm not necessarily saying that they are the best songs of their generation. I expect that people will disagree with me but I mean pieces which are ground breaking, that are so different from what was going on around them at the time that they redefine the genre. I would put Warlock's *The frostbound wood*, with its tight, motivically concise, repetitive lines into this category. I would place Rebecca Clarke's *The seal man* alongside it. This setting of John Masefield (yes, he of *Captain Stratton's fancy*), a prose narrative to boot, could be considered more of a dramatic *scena* than a song (if not so much as Cecil Coles's *Fra Giacomo*, written before the First World War) but not by me. The high point of my evening, Peter Warlock notwithstanding.

We were let down gently from this dramatic, gothic *tour-de-force*. *Hamabdil*, for harp and cello, by Granville Bantock (not a woman!) possesses some of the vocal qualities exhibited elsewhere, especially a recitative-like opening and interlude.

But it was Warlock who brought the event to a close. *The wind from the west* represented the youthful composer. It is the most successful (if also the most straightforward) of those three songs which, their shortcomings aside, are all that have survived from the early years. *Cradle song*, though,



Rebecca Clarke

is superb and should be given more often than it is; the intransigent infant is deliciously characterised by discrepant notes in the piano that must never be underplayed. It makes an ideal partner for *Sleep* as both have their sweet-and-sour moments. *The first mercy* is also a response to a child and so it too goes well with its predecessor. But responses to a birth (and that's why we were there) presage a death and the last three items tackle this subject in different ways. We had two of the Belloc cycle (I'm going to call it that) and I'm becoming more apprehensive about considering them discrete items as *Ha'nacker mill* really sets up the others. The deceptive charms of *The night* anticipate a peaceful end in *My own country* and I rather liked this as a more credible finisher than Philip's empty vessel.

The printed programme contained notes on Peter Warlock 'Reprinted by kind permission of Boosey and Hawkes'. To begin with, it is time that these were revised; secondly, the Society could have provided something better – that's what we're here for! ■



## Reviews

**Ancient and Modern**, The University of Leeds International Concert series in partnership with Leeds Lieder  
The Clothworkers Hall, Leeds University, 3 November 2018.

Michael Graves



Sir Thomas Allen

I had contacted the University of Leeds earlier in the autumn to explore the possibility of them hosting our 2019 Warlock Birthday Concert, which, if they agreed, would be for the first time they would host it. The initial response was positive and so I looked into visiting the University to discuss further. I had noticed that this recital, *Ancient and Modern*, by Sir Thomas Allen (baritone) and Joseph Middleton (piano), scheduled for 3 November, contained several songs by Warlock. Accordingly a meeting with the University was arranged for Monday 5 November, which enabled me to visit Leeds for the weekend to attend the recital and to do a general recce prior to the meeting.

The programme for the recital covered a wide range of song styles, although the only composer featured that could remotely be considered 'modern' was Charles Ives. The other composers on the programme were Beethoven, Mendelssohn, Hugo Wolf, Henri Duparc and Peter Warlock. The Warlock songs were *Sleep*, *Pretty ring time*, *Ha'nacker Mill*, *My own country* and *Yarmouth Fair*.

Apart from the Warlock, I didn't know the songs in the rest of the programme well enough to comment, but they did seem to be very competently performed, as one would expect, although Sir Thomas did have to begin one song again after a false start. Nevertheless, the spread of musical styles on the programme made for a fascinating and very enjoyable recital.

Pleasingly, the Warlock songs had been programmed as the final group in the recital, but when we came to them I was rather disappointed. It looked to me as if Sir Thomas was performing them in a kind of traditional 'song recital genre', standing erect with one arm holding on to the side of the piano, rather than engaging with the complexities of the music. The phrasing in *Sleep* was interrupted by intakes of breath where they shouldn't have been. *Pretty ring time* appeared to be at the limit of his range and it sounded very much like he used *falsetto* for the high F in the phrase 'when birds do sing hey ding a ding, ding:'. The final note of *Pretty ring time* is normally a triumphant top G, but Sir Thomas chose to sing the alternative (as included in the PWS Critical Edition), and, to my ear, less satisfactory Eb. Finally came *Yarmouth Fair*. It was obviously his 'party piece' with lots of winks and such like for the comments made by the birds and for lines such as "She didn't say 'Yes' and she didn't say 'No'". Nevertheless it was an excellent, if obvious, choice to bring this interesting and varied recital to a close and the audience had clearly enjoyed the evening.

The Clothworkers Hall is an impressive venue and the foyer and bar area will provide a convenient and pleasant environment for the reception after the Peter Warlock 125th Birthday Concert later this year. Fortunately we have been able to fix the date as being the very same as Warlock's birth, 30 October. See the back cover for details. ■

**London Choral Sinfonia Christmas Fantasia Concert**

St John's Smith Square, 19 December 2018

Bryn Philpott



St John's, Smith Square

In researching for the forthcoming events notices I have been pleasantly surprised by the number of concerts and recitals where Warlocks music is performed, which include both amateur and professional artists at venues around the world. It might be argued that his output sometimes limits opportunities for performance and many song recitals seem to stick to familiar fare where *The Belloc Songs*, *Sleep* and *Yarmouth Fair* are common inclusions. So for programmes devoted to Warlock or for the less well known songs we have to rely on events such as our annual birthday concert or at other anniversary events. Yet there is never a shortage of concerts that include *Capriol*, a work whose perennial popularity and conciseness make it an ideal filler in both concerts and CDs.

Christmas, however is a time where Warlock seems to be ever present. Fine carols such as *Bethlehem Down* and *Benedicamus Domino* justifiably appear time and again. So it was with a sense of anticipation that I booked to see the London Choral Sinfonia at St John's Smith Square at their *Christmas Fantasia* carol concert on 19 December 2018. This promised a combination of familiar carols with less well known works.

The programme included works where composers incorporated traditional themes within their work, such as Holst's *Christmas Day* and Vaughan Williams Christmas masterpiece *Fantasia on Christmas Carols*. These were interspersed with more traditional pieces such as Darkes *In*

*the Bleak Midwinter* and an arrangement of Gruber's *Silent Night*. The concert also included three rarely performed Elgar carols; *A Christmas Greeting*, *The Snow* and *I sing the Birth*.

Warlock was represented by no less than four works. These started with a lively yet delicate *Benedicamus Domino*, followed by his *Corpus Christi* in a sort of hybrid arrangement between the version for Choir alone and the solo version accompanied by string quartet. An assured interpretation of *Balulalow* preceded a boisterous *As I sat under the Sycamore Tree* performed with the full orchestral accompaniment to conclude the first half of the concert. These form part of Warlock's *Three carols* but unfortunately *Tyrley*, *Tyrlow* was absent on this occasion. This was the first time I had heard *As I sat under the Sycamore Tree* with full orchestra and the performance was really very effective and appeared to be enjoyed by both audience and performers alike. This work is more often performed with an organ. To hear the full orchestra version, it is included on a CD entitled *In Terra Pax*. (NAXOS CD 8.572102)

I have to say I am not a regular attendee of Carol Concerts, but I came away from this impressive baroque venue with a feeling of Christmas cheer. Perhaps the highlight for me was the encore where they performed Pappenhien's arrangement of *O Holy night* with a solo from a member of the Choir, Jess Dandy (alto), who sang her heart out and was given a standing ovation. ■

## Reviews

### *Warlock & Friends*

24 January 2019, Guards Chapel, Birdcage Walk.

Michael Graves



The Royal Military Chapel on Birdcage Walk, often referred to as the Guards Chapel

We don't need reminding that Warlock was a man of many parts and many talents. Most people, however, are unlikely to be fully aware of the range of his achievements and the contribution he made to the musical life of Britain in the early 20th century. Regular recital and concert goers will, no doubt, be familiar with *Capriol* and a handful of songs – *Sleep*, *Yarmouth Fair*, *Captain Stratton* etc. – but will probably have little knowledge of the scholarly and practical work that Warlock undertook regarding his discoveries and transcriptions of early music together with the numerous arrangements he made of contemporary composers' works. Cue the concert, *Peter Warlock and Friends*, which, for many, would be an education.

The venue for the concert was The Royal Military Chapel on Birdcage Walk, often referred to as the Guards Chapel. The exterior of the Chapel is somewhat austere, but the interior, whilst relatively simple, extends a warm welcome to all those who enter. On this chilly January evening, a respectable audience, enhanced by a pleasing number of Warlockians, came together in this fine building to experience the world of *Peter Warlock and Friends*.

The Countess of Wessex's String Orchestra, augmented by musicians from The Household Division, was led by their Director of Music, Major David Hammond. David is a member of the Warlock Society and some of you will recognise the name, as David's father was the late Brian Hammond, a long standing and loyal member of the Society.

David's enthusiasm for Warlock and associated music can easily be understood given his upbringing. This is a part of the obituary that David wrote for his father in 2017 (Newsletter 101 p.46):

As Brian and Sheila's son, I was aware of Warlock when I was growing up and participated in several performances of his music when at St Austell VIth Form – Brian was my 'A' level music teacher. But it was in 1994 when Kate (my then girlfriend and now wife) and I attended the centenary celebrations at the Savoy, at the invitation of Brian and Sheila, that I really began to get to know Warlock. Kate and I had both recently returned from Southern Africa, where I had been working as a musician, and it was a fantastic opportunity to really get to know about Warlock. After joining the army as a musician the following year I was pleased to come across a wind band version of *Capriol* and now, as Director of Music of the Countess of Wessex's String Orchestra, it is with great pleasure that we often perform *Capriol*, *Six English Tunes*, and *Six Italian Dances* at Buckingham Palace for Investitures, State Visits, and other royal events.

The vocal pieces in the concert were sung by our very own Giles Davies (bass-baritone). Giles studied at the Purcell School of Music and on a scholarship at the Royal College of Music where he was the winner of the Lieder Competition. His vocal repertoire is varied, spanning from the Baroque era to mainstream Opera, Operetta, and Musical Comedy



## Warlock & Friends (continued)



(Left to right) Major David Hammond, the poster for the concert and Giles Davies

to Contemporary. He is also an exponent of German, English and French Song.

The concert programme contained layer upon layer of rarely performed works, which built up as the evening progressed till we came to the climax – the world première, as far as is known, of the full orchestral version of *Maltworms*. The Warlock items in the first half were orchestral arrangements of *Mr Belloc's Fancy* and *Captain Stratton's Fancy*, the rarely performed full orchestral version of *Capriol*, and *Serenade* for strings. Other works featured were Delius's *Fantastic Dance*, and Warlock and Mangeot's arrangements of Purcell's *Fantasia upon one note* and Locke's *Consort of Four Parts (Suite No.2)*.

The performances were all of a very high standard, although *Serenade* hung on by its fingernails at times. It is an impossible work to perform but the orchestra made a good account of it on the whole. The Purcell was an absolute delight and Locke's *Consort of Four Parts* was sublime. It is such a shame that these pieces are so rarely performed.

Each piece of these disparate works were drawn together by David's detailed introductions. Indeed it was one of the aspects of the evening that made it such a success. Without the explanations, the music would have appeared to many in the audience to be a pleasant, if slightly eccentric, mix of different types of music. Not only that, it was clear that David was passionate, not only about the music, but also the fact that Warlock was at the centre of it all.

During the interval, a good number of attendees approached the Warlock Society table where copies of recent Newsletters were available for viewing as well as the Society's re-designed brochure. Four PWS Committee members were on hand to field queries and we were all kept busy throughout the interval. It was very encouraging to see such genuine interest.

The second half consisted of Moeran's *Whythorne's Shadow* and the *Air* from *Serenade in G*, Bartók's *Romanian Folk Dances* and Charles Avison's *Concerto in E minor* Op.6, No.8 as well as the obligatory Warlock. The Avison was a revelation to me. It was the first time I had heard this particular Concerto and I was profoundly moved by its extraordinary poise and beauty.

Finally we had some contrasting Warlock. *As ever I saw* and *The Countryman* were separated from *Yarmouth Fair* and the aforementioned première of *Maltworms* by the more sedate *An Old Song* for orchestra. Giles Davies, with his background in opera, skillfully animated his performances of the Warlock songs, particularly *Yarmouth Fair* and *Maltworms*. But for Giles, battling against the orchestra, and the brass in particular, it was akin to David and Goliath. However, as with the analogous tale, Giles won in the end!

It was a superb concert, illuminating, beautiful, exciting and David Hammond is to be congratulated for putting such an enterprising programme together so effectively. ■

## Reviews

### **Bess, Mary, John and Peter – A concert conceived by Eamonn Dougan**

Thursday 28 February 2018, Milton Court Concert Hall, Guildhall School of Music & Drama

**David Lane**



Milton Court Concert Hall and Eamonn Dougan

The Guildhall Consort, with Ben Cox replacing Eamonn Dougan as conductor, Jorge Michel Rocha Silva on organ and harpsichord and Wing Shan Ho at the piano, gave an attractive and interesting concert at the Milton Court Concert Hall on 28 February 2019. The programme alternated music by Elizabethan composers and Purcell with works by Warlock, commemorating the 125th anniversary of his birth. *Mourn no moe*, *The bailey beareth the bell away*, *Lullaby (Golden slumbers)* and *Milkmaids* were sung in effective versions for female voices. The concert ended with a suitably robust performance of *Twelve oxen* by the full choir. An imaginative inclusion was *Capriol* played by a consort of eight recorders, including – looming large over the proceedings – a double-bass recorder. As the conductor observed, the juxtaposition of John Bennett's and Michael Cavendish's madrigals and Dowland's ayres with those works of Warlock was indeed a reminder of his capacity to invoke the spirit of that earlier age. ■

#### *Programme Notes:*

*Two queens, Elizabeth I and Mary II, honoured in music by composers Bennet, Farmer and Purcell. John Dowland never held a position at the court, yet his music evokes the atmosphere of Elizabethan England like no other. Peter Warlock, whose 125th anniversary falls this year, was obsessed with all things*

*Elizabethan and set many poems from this period to music. His suite Capriol is based on dance forms popular at the time.*

John Bennet	<i>All creatures now</i>
John Dowland	<i>Fine knacks for ladies</i> <i>Time stands still</i>
Peter Warlock	<i>Mourn no moe</i> <i>The bailey berith the bell away</i>
John Dowland	<i>Flow my tears</i> <i>Lachrimae antiquae novae</i>
Henry Purcell	<i>Mad Bess</i>
Peter Warlock	<i>Lullaby (Golden slumbers)</i> <i>Milkmaids</i> <i>Capriol</i>
John Dowland	<i>Come, heavy sleep</i> <i>Can she excuse my wrongs</i>
Henry Purcell	<i>Fantasia</i> <i>O dive custos</i>
Michael Cavendish	<i>Come, gentle swains</i>
Peter Warlock	<i>Twelve Oxen</i>

**Frank Bayford's Symphony: Berceuse Tristes**

9 March 2019, Enfield Baptist Church – The Enfield Chamber Orchestra, Cond. Martin Smith

John Mitchell



Sarah Colley, Leader of the Enfield Chamber Orchestra, with Frank Bayford  
(Photo: John Mitchell)

As announced in the previous Newsletter, PWS member Frank Bayford's *Symphony: Berceuses Tristes*, Opus 111 received its premiere on 9 March at Enfield's Baptist Church. Inscribed 'To the Memory of Lost Children', the composer has written how this memorial symphony was inspired by two photographs, both of which had a lasting impression on him in various ways. One was of a young boy in Auschwitz, staring out uncomprehendingly at the camera, little aware of the fate that was in store for him. The other was taken a few decades later by the space probe Voyager near the edge of our solar system, when it viewed back to several planets, revealing the earth as a tiny blue speck in the distance, and wonderfully throwing into perspective our humble place in the universe!

Lasting fifteen minutes or so, the four connected movements have pictorial subtitles:

- 'Railway Terminus, Falling Snow';
- 'Drifting Clouds, Falling Rain';
- 'Sunlight falling on poppy fields';
- 'Voyager dances beyond falling starshine'.

The first two movements are somewhat sombre in mood, varying from the sad to the menacing. However, in the third movement elements of calm and light begin to permeate the work. As the 'dances' in the title implies, there is a return to a more forward movement in the final

movement, with it ending on a note of quiet, hopeful optimism. The composer's handling of the orchestral forces was most effective and sensitively accomplished, demonstrating a fine aural imagination. There are some moments of great beauty in the score, and I would cite here the hauntingly sad bars that conclude the first movement, and the ethereal opening chords of the third. Quite magical!

In a programme that also included Beethoven's *Pastoral Symphony* and Mozart's Second Horn Concerto, Frank Bayford's *Berceuses Tristes* received an excellent first performance by the Enfield Chamber Orchestra, conducted by Martin Smith. I fervently hope that such a moving, appealing, and well written new work will go on to receive repeat performances! Certainly judging from the amount of favourable comment and congratulatory feedback the composer received from many in the audience, further performances would be very well deserved. I personally think it is one of Frank Bayford's finest achievements. ■

*Frank Bayford's Symphony: Berceuse Tristes, Op.111 is available as a score from Modus Music, directly from John Mitchell, whose contact details can be found on the front cover. MM515 £15.00. Parts are available by arrangement with Modus Music.*



## Reviews

### Two Artists

Gerald. *A Portrait*. Daphne du Maurier. (Gollancz. 10s. 6d.)

Peter Warlock. *A Memoir of Philip Heseltine*. Cecil Gray. (Cape. 10s. 6d.)

### Mary Butts



Mary Butts  
(Photo: 1919)

Two portraits: portrait by a daughter of a success; portrait by a friend – of a failure? Not exactly. Of something more difficult to estimate, for a final judgment of a man of Philip Heseltine's quality would require a supernatural knowledge of a kind man has not got, or his life would not be the confused and bitter thing it is. . . .

. . . But when we come to the life of Philip Heseltine, we are in very different country.

Gerald du Maurier was at Harrow, and loved it; Heseltine was an Eton scholar, and – possible evidence to the contrary is treated as scandal deserves – he hated it. The book is admirably done, a work of equal love and far greater piety than Miss du Maurier's. In his sympathy Mr. Gray only weakens twice, once in this matter of 'the hell on earth, the English Public School': once on his friend's concern at sixteen at the death of King Edward – 'At a time when most boys of such intelligence are red-hot revolutionaries and atheists.' For the rest, he is content to let him speak for

himself, in his admirable and revealing letters to Delius and to his friends; especially to Robert Nichols, who has written a chapter himself of most loyal and penetrating sympathy.

Has the man a few of whose songs will be sung for ever done more for his race than the man who has delighted one generation? Possibly, if the songs are certain to last. Mr. Gray is perhaps a little too anxious to protest that quality is more than quantity, to praise his friend for not being 'too vulgar big'; but the songs are there. And the volume of work as shown at the end, not so inconsiderable for a man who, at thirty-six, suddenly decided to end it all.

Mr. Gray does great service in disentangling the two portraits of him; D.H. Lawrence's slander, and Mr. Huxley's exciting version, Coleman in *Antic Hay*<sup>1</sup> [sic]. Round the division of his personality, Philip Heseltine and Peter Warlock, no full explanation seems possible. 'Lawrence depicts a pitifully weak, irresolute, ridiculous, soft, effeminate nonentity; Huxley a virile, sinister, diabolic monster of vice and iniquity.' Neither descriptions are sufficient or just, but Mr. Gray does well to point out the resemblance to Gerald de Nerval. But surely the likeness is even more to Baudelaire, the Baudelaire Mr. Huxley has described too well, the man who must have his woman either 'a white-gowned image of female purity' or else a harlot. Who never knew what it was 'to combine passion with esteem or respect with tenderness.' Who paid for the pitiable division as such men always pay. His biographer does not quite seem to understand this. In his simple view: 'Peter Warlock treated women as they deserve, and ultimately as they wish to be treated, with a complete cynicism . . . merely as rather inferior human beings -.' This piece of nonsense is Mr. Gray's nonsense; and in flat contradiction to the piteous and terrible letter he did, one believes, right to publish, where Heseltine speaks of the curse laid on him to destroy the thing he loves.

For all his wild sports a more tragic life was rarely lived, and in the last days at Eynesford [sic] Mr. Gray conveys very effectually the sense of something dreadful and extreme, about to break through. One remembers, years before, one's own last sight of him: one Sunday, at Westminster Cathedral, at High Mass. A crowd at the end of the nave, and at the Elevation, Philip Heseltine flung face-downward on the stones, his arms put in the form of a cross. ■

1 Aldous Huxley, *Antic Hay* (1923).

*Two new Warlock addresses*



Two Pimlico residences occupied by Peter Warlock during the last period of his life.

*Left:* 15, Gloucester Street, where the composer lived during the later months of 1929

*Right:* 101 St. George's Square where he was staying in February 1930.

*(Photos: John Mitchell, May 2019)*

I was very interested to read John Alabaster's article in the last Newsletter (No. 103, pages 14 to 16) about the recent discovery of a few short items of correspondence from Warlock to Elizabeth Poston. As John Alabaster implied, there had always been a bit of mystery about the nature of the relationship between the two composers. I can remember, as a fledgling PWS member in the 1970s when, in conversation with one of the more senior members, the topic of Ms Poston cropped up, and I was told in a quiet,

*entre nous* way that she claimed to have had a 'Special Relationship' with Warlock. Because of no documentary evidence being available at the time to confirm the latter, and with Ms Poston preferring to keep any dealings with the PWS at arm's length, I was given the impression it was probably wise not to take her claim too seriously. Indeed, it was hinted that the special relationship may have included an element of wishful thinking on Ms Poston's part.

Writing a few years after Elizabeth Poston's death, in

Two new Warlock addresses (continued)

his 1994 biography of Warlock<sup>1</sup>, Barry Smith reflected this seemingly commonly-held view when he referred to how Warlock was rumoured to have

‘...had an affair with the youthful Elizabeth Poston, rumours which seem to have originated from Miss Poston herself. To date, no letters nor, indeed, any other evidence, have come to light, though it might be significant that she left instructions that, after her death, a packet, presumably of letters and papers, was to be burnt. However, until some positive proof can be presented, the importance of the rumoured relationship should be viewed with a certain degree of scepticism and regarded as a purely platonic one, although there are certainly signs of an almost adolescent infatuation on Miss Poston’s part’.

This train of thought may well have continued had it not been for John Alabaster’s earlier, and very well researched article on *Elizabeth Poston and the Heseltine Family* that appeared in Newsletter 96 (pages 3 to 15). In it is provided a much deeper and clearer insight into Ms. Poston’s relationship with Warlock, and she comes over in a much more sympathetic way. It became much easier to understand, as a very private person, the reserve she felt on speaking too openly about Warlock – someone who had had such an enormous impact on her life during the few years she had known him. Although she wrote and broadcast variously about Warlock, one regrets she never penned a book<sup>2</sup> on him. She certainly had good reason, as she felt strongly that Cecil Gray’s Memoir did not represent a complete picture of the composer, and one that in any event was misleading and inaccurate in part.

The advent of these new items of correspondence from Warlock to Elizabeth Poston is in itself somewhat miraculous, as it had been firmly believed that any such correspondence had been destroyed in entirety shortly after her death. Clearly these recent discoveries are of real importance as they would seem to provide confirmatory evidence that her relationship with Warlock was indeed how Ms. Poston claimed it to have been, with his addressing her, for example, with such endearments as ‘Chopcherry darling’.

The other aspect of this newly discovered correspondence which is of interest is Warlock’s address from which four of the items emanated: 101 St. George’s Square, London, S.W.1. It would seem he must have been living/staying there for much of the month of February 1930, the first letter from this residence being dated 7 February, with the fourth one on the last day of that month. Up until January 1930 (when it folded) the bulk of Warlock’s extant correspondence in the previous six months was written from the office of The Imperial League of Opera at 90 Regent Street, with his private address being 15 Gloucester Street, Pimlico, S.W.1. From 8 January 1930 until 9 April 1930<sup>3</sup> there has been – up till now – a three month gap in Warlock’s correspondence, and accordingly these new letters provide fresh information as to the composer’s whereabouts during this period. It would be intriguing to know whether, at 101 St. George’s Square, Warlock was renting somewhere to live temporarily, or if he were staying with a friend. Interestingly, the location was not very far from the earlier address of 15 Gloucester Street (which may, or may not, be relevant).

I would offer a final comment on one of the new letters, where Warlock refers to “...country air, well-tempered by Sniksneb E. Lapela...”. John Alabaster rightly pointed out that Sniksneb is Benskins (a then popular brewery firm) spelled backwards, but taking it one stage further, surely Warlock was making an oblique reference to Benskins Pale Ale?! (ie, E. Lapela = Ale Pale in reverse).

John Mitchell

Notes

- 1 Barry Smith: ‘Peter Warlock: The Life of Philip Heseltine’ OUP, Oxford (1994), page 97.
- 2 See Newsletter 87 (in ‘Wayside Warlock’, page 16) where Arnold Dowbiggin, writing to Ian Copley, implied she had intended to do so.
- 3 when we read of Warlock in low spirits, writing from an unspecified address, to Bruce Blunt requesting a stay with him for a few days, prior to moving into EJ Moeran’s rooms (whether Warlock actually did make the move, or not, is a moot point as no correspondence from the latter’s address seems to have survived).



### History of the Society's former Hire Library

Seeing John Mitchell's article about the Hire Library, the Society may like to know its history. John Bishop sang in the choir of Pearl Assurance and when the firm was either taken over or amalgamated, the Head Office was disbanded together with the choir. John got permission to take away all of Warlock's choral music and being as you know so busy, he asked me if I would take it over and put it in my loft in High Wycombe. There it stayed from about the mid 1970s until about 2007 when I moved house. I seem to recall that there were not many requests for Warlock's music. I realized that my new home in Eaton Bray had no room for the library so Gary Eyre, who also sang in a choir, was pleased to put it in a church in London.

At the same time of my move, I decided to give all the books that I had about Warlock to the Library as well. There should be a Gray!! [Ed: There is.]

There was also copies of the first edition of his songs; prepared by Fred with a loan from Chris Chadwick of £2000. I prepared the music using Notaset which was a transfer process like Letraset, and all the symbols were rubbed down, with stems, bar lines, ligatures and slurs all done by pen and ruler. Before computers this was one of the few ways to set music apart from copying by hand and of course engraving upon metal plates. As larger scores came along, they could not fit upon the metal plates so had to be done by hand often by using a mapping pen! John met my friend Pam at Oxford and her husband, John Arthur for whom I worked at Boosey's. She was one of the three copyists who did Britten's *War Requiem* on transparent paper about three feet high!!! Words were stencilled in.

**Robin Crofton**

### The Elgar Protest

From *The Musical Times* – 1 June 1931, No. 1060 Vol. 72

SIR, -

Mr. Percy Scholes's timely letter in the Observer of April 26, 1931, has shed a new light on Prof. Dent's activities. Not only Germany, it seems, but Italy also, has been informed that Elgar has little honour in his own country. In case any of your readers have not read the letter in question, I propose to quote from it the passage (taken from an article on *La Musica Inglese Moderna*) in which Prof. Dent refers to Elgar:

'In England the best musicians have a horror of him [Liszt]. The only composer who shows traces of his influence is Elgar, and Elgar, despite his brilliant style, is repugnant to many English musicians, by reason precisely of that chevaleresque rhetoric which badly covers up his intrinsic vulgarity.'

In an earlier part of his letter Mr. Scholes refers to Prof. Dent as 'far and away the most valuable and valued representative of British musicians on the Continent – by reason of his chairmanship of the International Society for Contemporary Music, the translations of his books now current in Germany, his many articles, his gift of tongues, and his sympathetic tact with people of varying nationalities and temperaments.' Quite so – and this is, I imagine, what happens: when German, French, or Italian musical lexicographers require articles on modern British music what better man can they turn to than the excellent Prof. Dent, about whose qualifications for such a purpose they have no idea, but whom they have met at social gatherings and have been able to talk to without an interpreter? The chairman of the International Society for Contemporary Music must be just the man for the job; besides, he is readily accessible, and to ask him will save all bother of finding out whether anyone else might possibly do it better.

It is difficult to speak with restraint of Prof. Dent's habit of wilfully misrepresenting British musical opinion abroad. Had the late **Peter Warlock** and myself, who were jointly responsible for obtaining the signatures for the manifesto, been aware of this Italian article, we should have considered it on its downright offensiveness even more deserving of exposure than the German article. The words 'many English musicians' does, in this case, it is true, somewhat limit the range of our alleged displeasure at Elgar's music, but I rather fancy that an Italian who reads Prof. Dent's remarks will conclude that an Elgar work meets with rather a mixed reception in this country. How far this is from the truth, every concertgoer knows.

The following limerick (on which improvements are invited) sums up the situation as I see it:

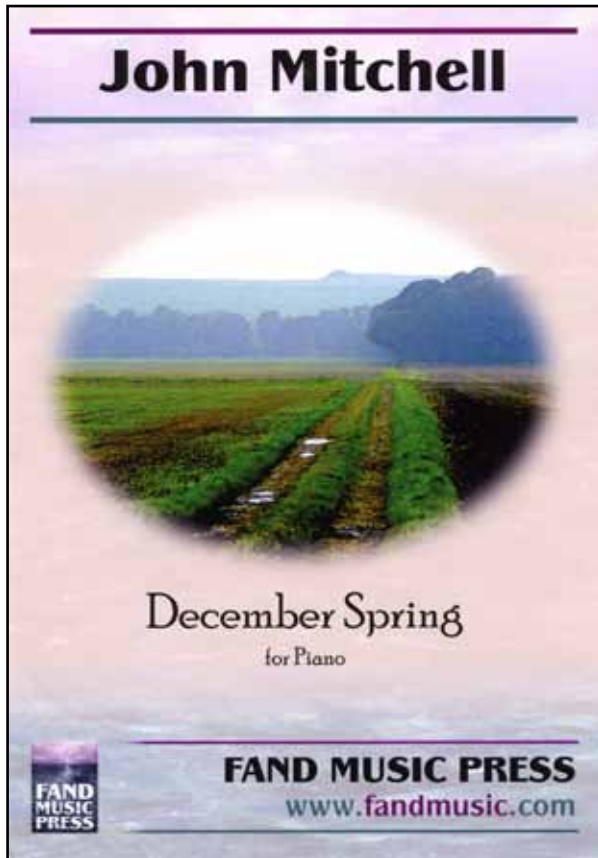
'Our public to misrepresent  
Is the aim of a critic named Dent,  
What he daren't say at home  
Is foisted on Rome,  
As accepted by common consent.'

**Robert Lorenz Mill Hill, N.W.7.**

## Publications

### *In memoriam: Patrick Mills*

**John Mitchell** introduces his new piano piece dedicated to the memory of our Founder.



I should perhaps say at the outset that when I first put pen to paper with an idea for this composition, I had not envisaged it as a tribute piece to the Society's late founder.

During recent years I have made quite a number of arrangements of Warlock's solo songs for voice and string quartet, which proved to be a rewarding and instructional experience in working with the medium. As a collateral benefit from this, last summer I thought it might be an interesting exercise to try my hand at writing a short piece for string quartet, and I soon drafted out about a dozen bars at the piano. At that point I was not quite clear where the music was going in terms of a continuation, and accordingly the sketch was consigned to the proverbial bottom drawer.

Having mulled over it for a few months, last December I looked again at what I had composed, and saw not only how it could be completed, but that the material would work just as effectively as a piano solo. It was in this form that the final bars were written on 21 December. At the time my thoughts were harking back to the sad demise of Patrick Mills which

had occurred almost to the day a year earlier. Accordingly, it seemed very appropriate to dedicate this new work, which is largely elegiac in mood, to his memory.

There was just one thing to settle on, and that was a title for the piece. I felt instinctively that 'December' needed to be part of it, but what, I wondered? Then I suddenly remembered a poem by a local author, Jocelyn Brooke (1908-1966), which was entitled *December Spring*. It reflects on our darkest month of the year, and how some will see it negatively, whilst others are already looking forward to a brighter Spring ahead. I believed it matched the mood of what I had written, which is in the main hauntingly sombre, but also includes moments of quiet optimism and serenity.

*December Spring* has recently been published by Fand Music Press ([www.fandmusic.com](http://www.fandmusic.com)), price £7.95. It is available to PWS members at the special price of £6.00, which includes postage, directly from John Mitchell (contact details on front cover).

*New from Modus Music*

**John Mitchell** takes us through the catalogue of new publications.

Modus have several new publications of music with Warlock connections. All publications are available from John Mitchell (contact details on the front cover).

**MM510 Peter Warlock: *Balulalow*** for solo voice, string quartet and piano. Score and parts £7.50.

John Mitchell discovered this 'lost' version of *Balulalow* whilst sorting through the Society's Archive. The full story can be found on page 20 of this edition of the Newsletter.

**MM511 Patrick Mills: *Three Songs from 'Le Malade Imaginaire'*** (Molière, trans. Alan Drury). £6.00

**MM512 Patrick Mills: *Two Sketches (The Open Air; Interlude)*** for piano. £4.50

**MM513 Patrick Mills: *An Album of Songs*** for voice and piano. £7.50

These three publications are of works by our Founder and former Chairman, the late Patrick Mills. They were discovered in his house following his death in December 2017. It was known that Patrick had a few more compositions still in manuscript. Modus Music is now pleased to publish several of these.

**MM511** is a group of three songs from *La Malade Imaginaire*. Patrick had already published in Modus some incidental music to this play by Molière (MM474) using Miles Malleeson's translation of the text, and the three songs here would appear to have been for a different production of the play with words by Alan Drury.

**MM512** is something of a curious hybrid. Amongst the manuscripts we found at the composer's home were two short pieces on single sided sheets. They were seemingly for piano, although there were markings on the manuscripts suggesting they may have been either for, or adapted for, guitar. Both end somewhat inconclusively, posing the question whether they were intended as sketches for something larger. Accordingly, in publishing them with some editorial input, we have settled on the title *Two Sketches*.

**MM513** is a collecting together of nine individual songs into a single album. They vary considerably in content, and include settings of Edward Shanks, Oscar Williams, A.E. Housman, Jan Struther, Robert Graves, Thomas Lovell Beddoes, Shakespeare, and a humorous lyric by the composer himself.

**MM514 Bernard van Dieren: *Ballade No.1 of Two Recitations*** for speaker and string quartet. Score and parts £7.50.

Another manuscript photocopy that came our way recently was Peter Warlock's short score of the *Ballade for speaker and string quartet* by his friend and mentor, Bernard van Dieren (1887-1936). According to Warlock, this dated from 1917, and with the manuscript of van Dieren's original score believed to be lost, the current publication is a reconstruction from Warlock's manuscript. The spoken text is by Francois Villon (1431-1463), and there are options for it to be recited in the original French, or in an English translation. Our publication also includes a reproduced page of Warlock's manuscript.

**MM517 Thomas Morley (arr. Peter Warlock) *It was a lover and his lass*** for voice and piano. £4.50.

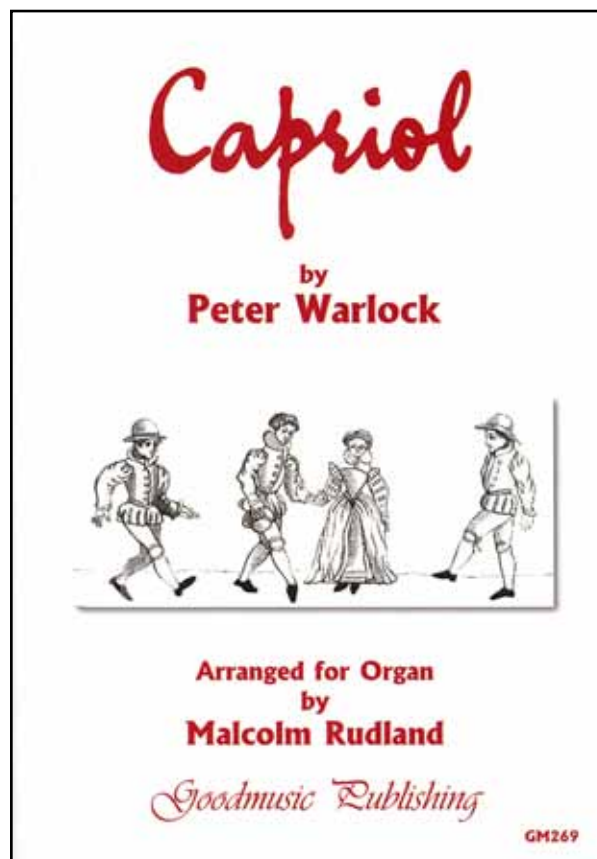
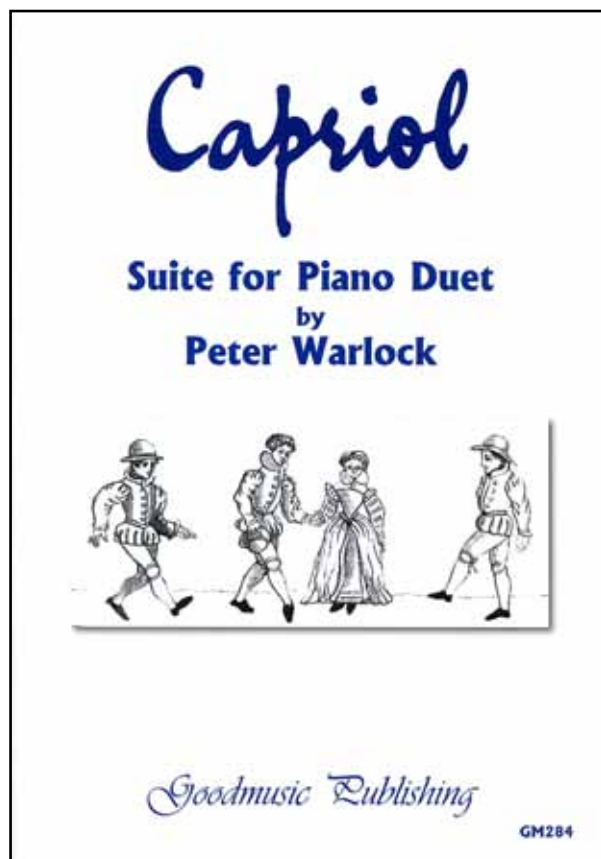
Warlock, as we know, spent much of his time in the 1920s transcribing music from the Elizabethan and Jacobean periods into modern notation. In the intervening years most of his pioneering efforts have gone out of print. His arrangement of Thomas Morley's *It was a lover and his lass* first appeared in a song album in 1929. Warlock strongly believed that the notes of the original accompaniment were very capable of standing on their own without any editorial embellishment. Accordingly, in this edition there are no indications of dynamics or phrasing, etc., in the piano accompaniment, which in the original was for lute and bass viol. Such additions would not have been indicated at the time when the song was composed c. 1600.

*Ed: Members may be interested to learn that there are three new publications of John Mitchell's compositions. MM516 December Spring for string orchestra. A version for piano is published by Fand (see opposite). MM519 Malmesbury Morning for oboe and piano was composed for me on the occasion of my 70th birthday and John and I will be performing the piece at the Hullavington Arts Festival in October later this year. MM522 Lament for voice, flute and string quartet is John's setting of Wilfrid Wilson Gibson's (1878-1962) poem. John composed this originally in 1967, with an accompaniment scored for recorder and guitar, but has recently revised and adapted it into this new medium. MM516 score £7.50 (parts available by arrangement with Modus); MM519 £6.00; MM522 score and parts £7.50*



## Publications

New from Goodmusic Publishing



Goodmusic Publishing has recently added two more Warlock pieces to its catalogue. Both are of *Capriol*, one being a new arrangement for organ by Malcolm Rudland, the other a version for piano duet. A note in the latter's introduction states "This new 2019 edition has been taken from the original 1927 published edition, but has corrected some minor anomalies between the two parts, such as missing staccato marks and accents. The two players here are shown one stave above the other rather than on opposite

pages as was the custom at the time of the original edition."

Both editions are very cleanly printed and can be recommended.

*Capriol* – arranged for organ GM269 £5.00

*Capriol* – for piano duet GM284 £5.50

P&P in the UK: £3 for orders under £25, free if over £25.

PO Box 100, Tewkesbury GL20 7YQ UK Tel: 01684 773883

[www.goodmusicpublishing.co.uk](http://www.goodmusicpublishing.co.uk)

### **Tony Britten, Director of the biopic on Warlock, *Some Little Joy*, appeal for support for his new project.**

The idea of this project is to create a community that enjoys films about the arts from across the world – material that has largely been unobtainable in the UK and that may be perceived as not populist enough for mainstream television. I intend to co-produce work with my colleagues as well as to commission short films from young filmmakers,

who at present have no opportunity to experience the 'apprenticeship' that previous generations benefited from at the BBC.

Please consider subscribing and joining this community of the curious. And in any event, please share this information. We want to grow the channel through social media and good old-fashioned word of mouth.

[www.theartschannel.online](http://www.theartschannel.online)

## Forthcoming Events

Bryn Philpott provides the details

**Sunday 21 July 2019 at 8:00 pm**

### Thaxted Festival

Brandenburg Sinfonia

Robert Porter (cond),

Thaxted Parish Church, Watling Street, Thaxted, Essex.

Mozart	<i>Symphony No 24 K182 in B flat</i> <i>Sinfonia Concertante for Violin and</i> <i>Viola K364 in Eflat</i>
Gershwin	<i>Lullaby</i>
Tchaikovsky	<i>Serenade Op48</i>
Warlock	<i>Capriol</i>

[www.thaxtedfestival.co.uk](http://www.thaxtedfestival.co.uk)

**Tickets £29, £23, £15, (£10 limited view) £12 under 30's**

**Tuesday 13 August 2019 at 7:00 pm**

**National Youth Choir of Great Britain** – annual showcase concert as part of Snape Proms

Robert Hollingworth (cond)

Snape Maltings Concert Hall, Snape Bridge, Snape, Suffolk IP17 1SP

Warlock	<i>The Full Heart</i>
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Also includes works by Weelkes, Montiverdi, Weir, Panufnik, Smith, Curry, Merrison and Williams)

[www.nycgb.org.uk](http://www.nycgb.org.uk) or [www.snapemaltings.co.uk](http://www.snapemaltings.co.uk)

**Tickets £7.50 - £25.00**

**Sunday 18 August 2019 at 2:00 pm**

### Riga Jurmala Music Festival

Benjamin Appl (baritone) Simon Lepper (piano)

Dzintari Concert Hall (Small Hall), Riga, Latvia

Warlock	<i>My Own Country</i> and <i>The Bachelor</i>
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Also includes songs by Schubert, Brahms, Reger, Shatz, R. Strauss, Poulenc, Bishop, Vaughan Williams, Britten, Ireland and Grieg

[www.riga-jurmala.com](http://www.riga-jurmala.com)

**Tickets Euros 25, 20, 15, 10**

**Wednesday 30 October 2019 at 6pm**

**Peter Warlock's 125th Birthday Concert, Leeds University**

See back cover for details

**Monday 18 November 2019 at 1:00 pm**

James Newby (baritone), Simon Lepper (piano)

Wigmore Hall, 36 Wigmore Street, Marylebone, London W1U 2BP.

Warlock	<i>Yarmouth Fair</i>
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Also includes songs by Schumann, Ireland, Vaughan Williams, Howells and Britten

[www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)

**Tel: 020 79352141 - Tickets £16, £14 (concessions)**

**Monday 30 November 2019 at 7:30 pm**

### Best of British

Royal Philharmonic Orchestra, Hilary Davan Wetton (cond), Marta Fontana-Simmons (mezzo)

G Live, London Road, Guildford, Surrey GU1 2AA.

Programme includes music by RVW, Butterworth, Elgar, Coates, Handel and Holst. Also includes:

Warlock	<i>Capriol</i>
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[www.rpo.co.uk](http://www.rpo.co.uk)

**Tel: 01483 369350 - Tickets £27 - £43.50 (also at door until sold out)**

**Sunday 1 December 2019 at 7:30 pm**

Tenebrae – Nigel Short (cond), Olivia Jageurs (Harp)

Wigmore Hall, 36 Wigmore Street, Marylebone, London W1U 2BP.

Programme of Christmas music including

Warlock	<i>Benedicamus Domino</i>
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[www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)

**Tel: 020 79352141 - Tickets £40, £35, £30, £25, £18**

**Forthcoming Events** (continued)

**Thursday 5 December 2019 at 7:30 pm**

**The Magic of Christmas**

Royal Philharmonic Orchestra – Hilary Davan Wetton  
(cond), Julia Doyle (sop), William Dazeley (bar)  
City of London Choir  
Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ.

Finzi	<i>Christmas Scene, 'In terra pax'</i>
Warlock	<i>Three Carols</i>
RVW	<i>Folk songs of the four seasons</i>
Delius	<i>Sleigh ride, 'Winter night'</i>
Darke	<i>In the bleak midwinter</i>

**www.rpo.co.uk and www.cadoganhall.com**

**Tel: 020 7730 4500 - Tickets £40, £32.50, £25, £15 (also at door until sold out)**

**Friday 22 May to Monday 25 May 2020**

**The English Music Festival**

**Dorchester-on-Thames**

We are cautiously optimistic that there will be a 'Peter Warlock' recital as part of the 2020 English Music Festival in Dorchester-on-Thames. Details to follow when they are known.

The full Festival programme will be posted on the EMF website on 1 January 2020.

**www.englishmusicfestival.org.uk**

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*If you know of any concerts or events that include Warlock, or have a Warlock related interest, then please email details to pwsnewsletter@yahoo.com, or phone 01666 837334.*

## Also for May: the 2020 AGM

We are making arrangements to hold the 2020 AGM in Forster Country, Stevenage Old Town.

Letters recently discovered confirm that Warlock and Elizabeth Poston did indeed have a romantic association (see Newsletter 103 p.14). Another recently discovered letter will be featured in the next Newsletter.

In view of these interesting discoveries, the time is right to visit Poston's home ground.

The AGM weekend will include a Poston/Warlock concert and tours of Forster Country.

**Date and full details to follow.**







# **Peter Warlock's 125th Birthday Concert**

6pm Wednesday 30 October 2019

## **The Clothworkers Hall**

The School of Music, University of Leeds,  
Leeds, West Yorkshire LS2 9JT

This will be our first visit to The University of Leeds School of Music for a Peter Warlock Birthday Concert and we welcome the school to the 'family' of conservatoires and music schools who host these events, especially as it will be Warlock's 125th birthday to the day.



**The concert will be followed by a complimentary reception in The Clothworkers Hall Foyer.**

Members based in London should be able to catch the last direct train to Kings Cross at 20:45.

Trains to York and Manchester are frequent until late.