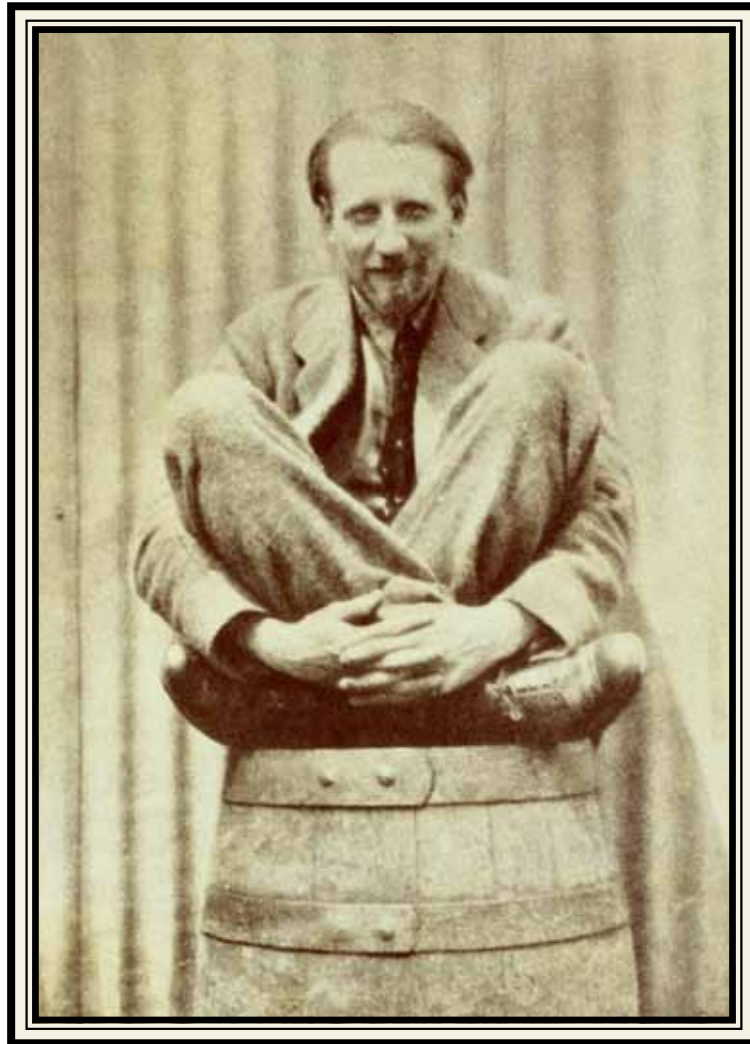


Peter Warlock Society

Newsletter 105

The Journal of the Peter Warlock Society

Autumn Edition 2019



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Contents

3	<i>Editorial</i>	
4	<i>Notice of the 2020 Annual General Meeting</i>	
5	<i>Chairman's Report</i>	Michael Graves
7	<i>Secretary's Report</i>	Claire Beach
8	<i>Treasurer's Report</i>	John Mitchell
9	<i>Revised Constitution</i>	
12	<i>Minutes of the 2019 Annual General meeting</i>	
13	<i>Review of the post AGM Talk and Concert</i>	Michael Graves

Articles

14	<i>Peter Warlock's Year in Ireland</i>	Karl Doherty
16	<i>An Earlier Magpie</i>	John Mitchell
27	<i>Peter Warlock and Bruce Blunt Manuscripts Donated to the Eton College Library</i>	David Hammond
35	<i>Two finds: A Blunt Poem and letter to Blunt from Elizabeth Poston</i>	John Mitchell
38	<i>The Bee Carol and Peter warlock</i>	John Merrick

Reviews

40	<i>The English Music Festival: Love's Voice</i>	Michael Graves
42	<i>BBC Music Magazine Quiz does it again</i>	John Mitchell

Miscellaneous

43	<i>Obituary: James Griffett – 1939-2019</i>	Catherine Griffett
44	<i>James Griffett</i>	Michael Graves
46	<i>Provisional Programme for the 2020 Annual General Meeting</i>	
47	<i>Forthcoming Events</i>	Bryn Philpott
48	<i>Notice of the 2020 Annual General Meeting</i>	

Editorial

Welcome to Newsletter 105!



Newsletter 104 packaged, labelled and stamped ready to go.

The first batch of *Newsletters* are then on their way to the village Post Office for despatch.

Well – you can swiftly detect that the days of Music Sales printing and organising the despatch of our *Newsletter* have, sadly, disappeared for ever. For many years we were blessed with Music Sales' generosity, not only for printing the *Newsletter* free of charge to us, but also undertaking the tasks of packaging, labelling and posting them. All we had to do was pay the postage costs. I would like to take this opportunity to thank Chris Butler of Music Sales one more time for enabling all this to happen.

When Music Sales transferred their print operation to Hal Leonard, the new company felt unable to justify the cost of continuing with this practice so we now have to organise everything ourselves.

Fortunately my home village of Hullavington still has a Post Office four mornings a week, just a hundred yards from my home. Once the *Newsletters* are packaged, labelled and stamped, I take them to the Post Office in a wheelbarrow.

Members will recall that PW, on his return to Eynsford from London by train, would often fall asleep and miss his station! Accordingly, he got into the habit of telephoning the staff at Eynsford to advise them of the train of his return. The station staff would search for the somnolent Warlock and place him in a wheelbarrow to take him home. If a wheelbarrow was good enough for our composer, then it is surely appropriate for our *Newsletters*!

Due to the importance of this year's AGM, which was held at the Irish Cultural Centre in May, there is a full and

detailed account of proceedings, including all Officers' reports and attendant documents.

Karl Doherty continues with the Irish theme and sheds some light on Warlock's time on Achill Beg. Another illuminating letter of Elizabeth Poston's has been discovered. John Mitchell investigates the precursor of Warlock's *Yarmouth Fair*. David Hammond provides an account of how Warlock's manuscripts of *The fox* and *Cricketers of Hambleton* came to be donated to the Eton College Archive. John Merrick describes his methodology for writing the winning carol in the BBC 2018 Radio 3 Carol Competition. There is a review of the Warlock *Folk-Song Preludes* and Three Belloc Songs, but the promised review of the Letters of Sorabji to Heseltine has been held back till the next edition to include a review of the book's launch event at the 1901 Club in October this year.

We were very sorry to hear of the passing of James Griffett in August. He recorded what we might refer to as the first 'modern' *Curlew*. An obituary is included in this edition.

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 Spring edition, **31 January 2020** is the deadline. My full contact details are on the front cover.

Michael Graves

pwsnewsletter@yahoo.com

Notice of the 2020 Annual General Meeting

**The 2020 AGM will take place on Saturday 16 May at
St Nicholas Church, Stevenage Old Town**

There will be a talk after Saturday's AGM, a concert on Saturday evening, and tours of Forster Country* on Sunday 17 May.

Letters recently discovered confirm that Warlock and Elizabeth Poston did indeed have a romantic association. Yet another recently discovered letter is featured in this Newsletter (pp.35-37).

In 1914 Elizabeth Poston's widowed mother, a friend of the Forsters, moved into the Forster's old family home *Rooks Nest House*, Stevenage in 1914. Elizabeth was then aged nine. She later became a Fellow of the Royal Academy of Music and worked closely with Vaughan Williams and, of course, Warlock. She was recognised as an authority on folk song and her Penguin volumes of Christmas carols are well known. Poston also played a leading role in the BBC, first working in the European Service under Churchill and the War Office for the liberation of the allied countries and then played a leading role in the founding and development of the Third Programme.

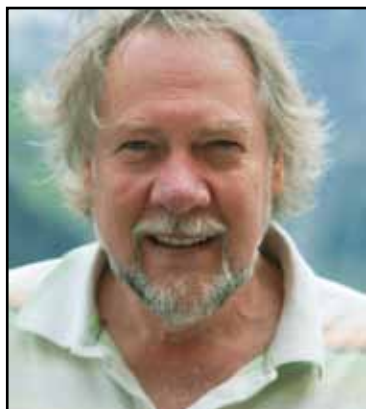


* E M Forster had been blissfully happy as a young boy in the area around St Nicholas Church in Stevenage. He had lived there in *Rooks Nest House* for ten years from the age of four. When Stevenage was designated a New Town in 1946 he worried that his beloved countryside would be destroyed, although he recognised that new housing was essential to alleviate the distress of bomb damaged London. Stevenage had been the model for Hilton in his novel *Howards End*, the book focussing on the old home he loved, *Rooks Nest House*. In those troubled days *The Times*, voicing the pleas of people throughout the world, coined the phrase 'Forster Country'.

**See page 46 and the back cover for more information
about the AGM weekend**

The Annual General Meeting – 18 May 2019

Chairman's Report



Fellow Warlockians,
It has been an eventful year for the Society, the most dramatic being the sale of Patrick Mills' house, which, as I am sure you know, Patrick bequeathed to the Society in his will. We expect to receive the

monies in November this year following due legal process. I am now able to announce that the Society expects to receive approximately £600,000.

In the previous two Chairman's Reports I emphasised the need for the Society to prepare for the future, particularly to embrace developing technologies. This will refine our operation, but should also present the Society to the outside world in a way that young people will, hopefully, find appealing.

In those reports, however, I was looking at 10 to 20 years hence. Patrick's bequest invites us to look beyond that – in due course perhaps even into the next century. The Society is already 56 years old and still going strong. Another 56 will bring us to 2075. We intend to see that the Society, in whatever form it may be, continues to be strong in order to promote the music and work of our composer.

Once we learned of the anticipated sum of Patrick's bequest, our Vice-Chairman, David Lane, and Treasurer, John Mitchell, engaged the services of Farrer & Co., a firm of solicitors with expertise in charity law. David and John provided the solicitors with a copy of our Constitution as well as meeting them to describe the Society's remit and its work generally. Farrer's prepared a detailed and comprehensive report. Their recommendations included a much needed revision of the Society's Constitution and they identified a number of issues that required specific attention and/or inclusion, not only for the protection of the Society, but also to satisfy the demands of the Charity Commission. May I take this opportunity to thank David and John for all the work that they have done so far to

secure and act on that specialist advice. Having produced a first draft of a revised Constitution, David and John opened the discussion to Secretary Claire Beach and to me. Eventually, after numerous four-way conversations, and several further drafts, the four officers arrived at a final draft revised Constitution. We believe it to be a robust and comprehensive document that fully addresses the issues identified by Farrer's as well as fulfilling the requirements of the Charity Commission. The document was presented to the Committee on 6 April this year where it was unanimously supported for presentation to the AGM. You have all been sent a copy of the draft. The main purpose of the meeting today is to ratify the revised Constitution.

We are also here today to elect the officers and other members of the Committee. It must be remembered that members of the Committee are the trustees of the Society. As such they are responsible for the safekeeping and proper use of the Society's funds and they are personally liable should things go wrong. With our current reserves of around £15,000 this is not a particularly scary prospect for individuals, but the situation is to change dramatically in November. Given the significant anticipated increase of responsibility, the election of officers and committee members today will, of necessity, be conducted on a more formal basis than has previously been the case. Each officer and member of the Committee must receive a majority vote in favour of his or her election to the post for which they have been nominated. Members of the Society must be given the opportunity to express their confidence, or otherwise, of those individuals.

Regarding Patrick's bequest, our Hon. Treasurer, John Mitchell, will be outlining what comes next in practical terms. However, I can say that, according to advice received, we intend to invest the greater part of the monies, whilst retaining a sum that would be sufficient for us to complete several current projects.

Enough of the legal and technical considerations for the moment. I am sure that you will be curious to learn more specifically how we might benefit from Patrick's bequest in order to better promote our composer. Indeed, you may well have suggestions and proposals that you would like

Chairman's Report (continued)

to submit for the Committee's consideration? If so we look forward to hearing from you in due course.

One project that has already benefited from the anticipated monies is The Warlock Orchestral Project, which has been diligently pursued by David Lane for several years. Its purpose is to record all of Warlock's vocal and choral works which involve an orchestra. We are pleased to announce that the BBC Concert Orchestra has enthusiastically agreed to include the project in their forthcoming recording schedule and have selected dates in March 2020. The CD will be issued through EM Records and will be dedicated to Patrick Mills.

Another project that constantly appeared to be completely out of reach is Rhian Davies' ambition to publish a lavish book, which we refer to as *Peter Warlock: A Life in Pictures*. Rhian has worked for 25 years, building on the work done by John Bishop and Fred Tomlinson, to bring this important work to fruition. There is definite hope now that it will.

There are several other projects either underway or planned and our Hon. Secretary, Claire Beach, will report on them and on progress made generally over the year in a few minutes.

Apart from specific projects, we, of course, have an on going commitment to promote the world of Warlock generally. This takes many forms. We can obviously attempt to encourage performers to select more rarely performed gems, for example. But I am very keen to attempt to present a more professional image of the Society and of Warlock himself to the public whenever possible. To raise the profile of Warlock and the Society, we have produced a pop-up banner which will be on display over the duration of the EMF in May and at other concerts where permission has been granted for it to be so. [See photo on p.41.] We will also ensure that tables bearing leaflets and other Warlockian material will be manned at concerts containing Warlock's music so that interaction with the public can take place.

There are, as we know, a lot of myths to be corrected. Warlock has acquired a reputation for being a hedonist who was always drunk and/or dabbling in the occult. The old chestnut of RVW's music being too much like a cow looking over a gate surfaces regularly. I was pleased to see that my letter to the BBC Music Magazine dispelling that myth was published in the Christmas edition of the magazine with the heading *Warlock Wronged*. Not ground breaking, but we must keep chipping away at such misconceptions and, hopefully, they will eventually have some effect. The aim is, of course, to convince music lovers and the general public that Warlock was gifted, enthusiastic and industrious, not only as a composer but also as an important and influential scholar of music who contributed significantly to the musical life of the early 20th century.

I started this report by referring to the importance of attracting young people to the world of Warlock, not necessarily to join the Society, but to get to know and love his music. We shall shortly have the funds to finance a biennial Warlock Song Competition, possibly as part of a Warlock Day, within all the music schools and conservatoires in the country should they wish to participate. We do, as you know, have a cycle of music schools hosting birthday concerts. However, although these concerts are an annual event for us, each music school will only host a birthday concert every 12 years or so. A Warlock Song Competition every other year in each conservatoire will potentially reach every single Vocal Studies music student in the country, and many others besides. We look forward very much to developing and refining this project.

We have much to do and we thank Patrick for all that he has done for Warlock and the Society and particularly for remembering us in his will so that we can carry on this valuable work well into the future. The wonderful world of Warlock is alive and well. Long may it continue!

Michael Graves
Chairman

Secretary's Report



Hello everybody, and it's nice to have completed my first year as Secretary. It has been quite an eventful year for the Society and, as Michael has just said, we have achieved much and have many plans for the years to come,

long-desired dreams which can now become reality, due to the generosity of Patrick Mills.

Following last year's AGM, we completed an exercise to make the Society GDPR-compliant. This has been useful firstly in making sure that we have an up-to-date database, accessible only by myself, John and Michael; and secondly it has allowed members to clearly indicate how they wish to be contacted. At this moment, we have 172 members and 12 student members, who joined following last year's very successful and enjoyable Birthday Concert at Trinity Laban.

As already mentioned, the Orchestral Warlock project – one of the dreams – is finally coming to fruition with the BBC Concert Orchestra and EM Records. A launch event will be planned jointly with the English Music Festival and the Peter Warlock Society.

Em Marshall-Luck of the English Music Festival has also invited the Society to consider organising an annual or biennial Warlock concert at the festival. This could be a great opportunity for us to design a series of concerts and accompanying talks – the festival features a talk with musical illustration before each evening concert. A different aspect of Warlock's work could be featured each year – a kind of course on Warlock, if you like. There may also be the possibility of holding our AGM at the English Music Festival one year to coincide with the Warlock Day.

Next year's AGM is to be held in Forster Country – the countryside outside Stevenage associated with E.M. Forster. There will be a talk and a concert featuring songs by both Warlock and his friend Elizabeth Poston, who also lived in Forster Country. [Ed. See p.4, 46 and back cover.]

Details have also been confirmed for this year's Peter Warlock Birthday Concert which will be at 6pm on Wednesday 30 October, Warlock's 125th birthday, in the Clothworkers Hall, at the School of Music of the University of Leeds. This is the first time Leeds will have hosted a Birthday Concert.

Our project of digitising archive material and scores is making good progress, and we are heading towards our aim of a fully documented and accessible Archival and Music Repository which will be an excellent resource for future Warlock scholars.

Linked to this is our ongoing assessment of the Peter Warlock Society website. Patrick's bequest will allow us to consider the latest content management systems which might allow, for example, a members-only area, the ability to pay subscriptions online, a facility to mail out regular bulletins at the press of a button. Pages would be easy to update by designated members, and a large part of the website could be dedicated to those discovering Warlock for the first time – either casual enquiries – who might just require an expanded version of the brochure we hand out at events – or researchers who need to find out what material is available, and where they can get it.

Two of our members are preparing to record a CD of Warlock's songs for soprano. It has long been an ambition of the committee to compile a volume of songs for soprano from the current 8-volume Critical Edition of Warlock's songs. We're hoping that we can bring these two together and launch both the CD and the soprano volume in a single concert.

Another of our members, John Merrick, echoed Warlock's Christmas Carol tradition by winning the BBC Radio 3 Carol Competition just before Christmas with his lovely setting of *The Bee Carol*. Although it didn't, like some of Warlock's carols, earn John instant money to ensure an endless supply of ale over the festive season, it has now been published by Goodmusic Publishing. (Ed. See p.38).

You may know that Patrick Mills also wrote songs: some more of these have been discovered, and John Mitchell has prepared them for publication. Once copyright has been cleared, they will be published by Modus Music, which has published his other songs, and a memorial concert for Pat

Secretary's Report (continued)

will be planned to perform these songs alongside some by Peter Warlock.

We hope that Patrick will always be remembered as the founder of the Peter Warlock Society and as the enabler of

many future projects which will benefit those to come as they engage with the works of Peter Warlock.

Claire Beach
Hon. Secretary

Treasurer's Report



Balance Sheet at 31 December 2018

		2018	2017
		£	£
Assets:			
Cash at Bank	Deposit Account	9,389	9,347
	Current Account	1,506	3,944
	Pictorial Biography Account	<u>2,832</u>	<u>2,819</u>
		13,727	16,110
Liabilities:			
Sundry Creditors	Pictorial Biography Subvention	2,832	2,819
	Orchestral Warlock subvention	3,000	3,000
	Merry-Go-Down to CD Project	<u>1,000</u>	<u>1,000</u>
		6895	9,291
Represented by:			
General Fund Balance at 1 January 2018		16,110	15,109
Surplus / (Deficit) for the year		(2,883)	(172)
General Fund Balance at 31 December 2018		13,727	16,110

Financial Results for 2018

Income receipts for 2018 were fairly in line with the previous year's figures. With outgoings, there were some exceptional items of expenditure in 2018, including the Warlock for Sopranos concert (£1619); the Birthday Concert reception (£249); and conducting the GDPR exercise (£216). These largely account for the deficit of £2382 for the year.

Looking to the future, one item of expenditure which has doubled this year (2019) is the cost of printing and posting out paper copies of the Society's Newsletter. The much valued arrangement we had with Music Sales, whereby we only had to cover the cost of postage, and not the printing, has now come to an end. We shall be investigating the possibility of offering an alternative 'electronic' Newsletter to those members who might be interested in this option (which could possibly be associated with a reduced annual subscription).

The Patrick Mills Bequest

The receipt of this is still some six months off, but we have already been making tentative plans for how the legacy will be spent and invested. There are a number of capital expenditure projects – some relatively new, but others have been in the aspirational pipeline for several years. A sum of money will be allocated to cover the costs of some/all of these, and with the remainder it would be our intention to invest it between three business enterprises that specialise in charity fund investment. With the resulting investment income, we envisage a scenario whereby the PWS encourages singing students at the main colleges and academies of music to perform Warlock's songs, by way of regular competitions with suitable monetary prizes. We firmly believe that the best (and only) way of "Keeping Warlock Alive" for the future lies with the up and coming generations!

John Mitchell
Hon. Treasurer

Constitution of The Peter Warlock Society

As amended and ratified on 18 May 2019

- 1 Name: Peter Warlock Society
- 2 The Peter Warlock Society is an unincorporated Society, registered with the Charity Commissioners. Registration Number 257041.
- 3 The object of the Society is to spread knowledge and appreciation of the life and work of Peter Warlock among the public, and to encourage performance of his music, including but without limitation through the provision of such grants, prizes, scholarships and other awards to musicians or students of music as the Committee may in its absolute discretion think fit.
- 4 Membership is open to all who pay the annual subscription, who apply in the form specified by the Committee and whose application is approved by the Committee. The annual renewal of membership is at the Committee's discretion.
- 5 The annual subscription will be reviewed periodically at an Annual General Meeting [AGM] (currently £17 in 2019). The financial year is from 1st January to 31st December, and the annual subscription of any member joining after the issue of the year's second Newsletter will be carried over to include the following year. Life membership is also obtainable on payment of the equivalent of twelve years' subscription (£204 in 2019). All renewal subscriptions for paying members are therefore due on the 1st January.
- 6 A member whose subscription for that year has not been received by 31st March shall automatically be deemed a lapsed member. A lapsed member may re-join the Society, if the application is approved by the Committee (see also 4.), and on payment of the relevant sum(s).
- 7 Honorary membership of The Peter Warlock Society is granted by a quorum of the Committee, and does not presuppose payment of an annual subscription.
- 8 (a) The Society's affairs shall be decided and implemented by a Committee of four executive officers (Chairman, Vice Chairman, Secretary and Treasurer) and six other committee members. These ten individuals shall be elected at successive AGMs – two officers and three members in alternate years, each to serve for a period of two years – and whilst in office will constitute the current Trustees of the Society. In the event of a casual vacancy on the Committee, this may be filled at the instigation of the Committee. Any Committee member (including executive officers) may retire or resign by providing at least a month's prior notice in writing to the Hon. Secretary.
 - (b) For special purposes, the Committee may co-opt up to two additional Committee members from the membership of the Society, and may invite advisers, who will however have no voting rights.
 - (c) The Treasurer shall present audited accounts at each AGM.
 - (d) The quorum for a Committee meeting is dependent on the number of Committee positions filled at the time in question. The quorum will be that figure which is immediately in excess of 50% of the actual Committee size.
 - (e) Members of the Society may be appointed by the Committee to fulfil other functions. They may be invited to attend Committee meetings, or they may themselves request attendance when relevant (but would have no voting rights). The Committee will review all appointments annually, and terminate any such if it believes the circumstances justify such action.
- 9 The Committee shall have the discretion to award honorary titles; these include President, Vice Presidents and any other Emeritus positions. Vice Presidencies are awarded on the basis of either (a) status, e.g., a well known name that might add prestige and lustre to the Society, or (b) by way of recognition, conferred on those who have made an outstanding contribution to the Society's affairs sustained over a long period. The President and Vice-Presidents have a right to attend Committee meetings in an advisory capacity, but without voting rights. Any such awards made by the Committee would be subject to ratification at the next AGM.
- 10 The AGM will normally be held in the month of May, but may not be held later than 30 June. Notification of the AGM will be sent out no less than four weeks before the date of the meeting, along with the previous

AGM's minutes, an agenda for the forthcoming meeting, and a list of individuals nominated for the Election of Executive Officers and other committee members. Nominations (proposed and seconded) for executive officers and committee members are required to be sent to the Hon. Secretary to arrive no later than 1 March in the appropriate year.

- 11 Election of Officers and other Committee members:
At each AGM the two serving executive officers and three Committee members elected two years previously, or filling casual vacancies, shall stand down. Such officers shall have the right to be re-elected either to the post they have held, or to another post if vacant. Should an officer not be re-elected to a previous post, he/she has the right to stand for election to any remaining vacant posts. If the Chairman's post is not being vacated, he/she shall chair the meeting. If it is being vacated, the outgoing Chairman shall chair the initial part of the election, i.e., that of Chairman. Should he/she be re-elected, he/she will continue to chair the remainder of the meeting. Should a new Chairman be elected, that new Chairman shall take the chair for the rest of the elections and the meeting. Then shall be elected in the following order, to such posts that have fallen vacant:

Vice Chairman

Secretary

Treasurer

Three other Committee members

Ratification of any honorary titles awarded by the Committee (as in 9. above).

For an election to be valid all posts shall require a proposer and seconder and for the proposal to be carried by a majority at an AGM. Should two or more members be proposed for any one post, then an election is required by secret ballot. The successful candidate shall be the one who receives most votes. The Chairman may not take part in the ballot, but shall have a casting vote in the event of a tie.

The quorum for an AGM is 12.

The Committee should specify the duties of all officers to avoid confusion of responsibilities, and a job description should be drawn up for each officer post.

- 12 (a) An Extraordinary General Meeting [EGM] may be convened at any time on a requisition signed by at least 15 members and delivered to the Secretary, following which the Secretary shall give notice of the meeting to all members of the Society. The meeting must be held not more than 42 days, or less than 21 days after delivery of the requisition. The requisition for the meeting must set out the resolution, or resolutions, to be proposed at it, and the notice of the meeting to all members (as above) must contain details of such resolution or resolutions. The quorum for an EGM is 12.

(b) Resolutions at an Extraordinary General Meeting shall be passed by a majority of at least three quarters of the votes entitled to be cast by the members present at any such meeting. The Chairman shall not have a second or casting vote, but shall be entitled to vote.

- 13 The Society welcomes donations, grants in aid, or financial guarantees.
- 14 The income and property of the Society, whencesoever derived, shall be applied solely towards the promotion of the object of the Society as stated in 3. above. In no case will a member receive financial benefit from the activities of the Society. Trustees of the Society will not receive any payment for activities directly related to their trusteeship. However, Trustees may be paid for supplying goods or services where such activities are clearly outside the trusteeship, and provided the payment is in line with current guidance from the Charity Commission.
- 15 Decisions on the following matters shall be taken by the Committee with the agreement of at least three quarters of those Committee members present, and reported to the next AGM or EGM:
- Any acquisition or disposal with a value exceeding £2,000;
 - Any borrowing or lending;
 - The giving of any guarantee or indemnity;
 - The approval of the balance sheet, and profit and loss account;

- v. Any amalgamation or merger;
 - vi. The commencement of any new type of business;
 - vii. The formation or acquisition of any subsidiary business;
 - viii. The participation in any partnership or charitable joint venture;
 - ix. The institution of any material legal proceedings;
 - x. The appointment of any employee, and the granting of any pension rights.
- 16 With the Peter Warlock Society being a Registered Charity, its Trustees' responsibilities include:
- i. Conducting an annual risk assessment, particularly of aspects relating to financial control;
 - ii. Maximising the assets of the Peter Warlock Society;
 - iii. Establishing clear authority levels for approving payments;
 - iv. In accordance with the General Data Protection Regulations (GDPR), members' details shall be held and accessed only by the officers of the Peter Warlock Society, and the Trustees shall ensure that all communication from the Society is in accordance with each member's preference. Members may at any time notify a change of preference from that previously indicated on their membership application form or GDPR form;
 - v. In accordance with the Charity Commission's requirement for the Safeguarding of individuals, the Trustees shall exercise a Duty of Care for its members and anyone associated with the Society's work. Individuals are to be protected from physical harm, harassment, intimidation, emotional abuse and bullying, or anything that might conceivably harm their health or well being.
- 17 It may be necessary in exceptional circumstances to withdraw an individual's membership of the Peter Warlock Society. Such situations would include:
- i. where a member of the Society is acting, or has acted, in a manner that is likely to bring the Society into disrepute, or where a member's behaviour is becoming an unwelcome distraction.
 - ii. where a member is associated with any irregularities in respect of the Society's finances.
 - iii. where incidents of harassment or bullying by a member have been reported to the Chairman, or the Vice Chairman, or the Secretary and have been substantiated to the satisfaction of the Committee (see also 16(v)).
- In (i), (ii) and (iii) above, the Committee has the authority to suspend immediately the Society membership of the individual concerned until the next available AGM, when the membership in question will be reviewed (resulting in either a reinstatement, or termination of the membership) by a majority vote of the assembled members at the meeting.
- 18 In the event of the winding up of the Society, any remaining assets shall be handed over to a charitable society or association having similar aims and objectives. This to be decided by the Committee.
- 19 Any proposal to amend this Constitution shall be circulated to members with the notification of the Annual General Meeting or Extraordinary General Meeting, and shall be voted upon at that meeting in accordance with provisions of 12 (b).
- Members who are unable to attend an AGM or EGM at which an amendment to the constitution is to be proposed and voted upon, may request to vote by Proxy. In the case of an AGM or EGM a formal request to vote by Proxy must be sent to the Hon. Secretary to arrive no later than 10 days prior to the date of the meeting.
-
- Note**
- It is a requirement that the amended PWS Constitution be submitted to the Charity Commission for their scrutiny and this has been done. It is possible that some further minor amendments may be required as a result. If this is the case, the amendments will be presented to members prior to the 2020 Annual General Meeting in May next year in anticipation of ratifying the amendments at that meeting.

**Minutes of the Annual General Meeting held at the Irish Cultural Centre,
Hammersmith, London, 18 May 2019**

1. Introductions to members present

Michael Graves welcomed all attending the meeting. Those present named themselves and said a few words about their involvement with the Society or with the music of Peter Warlock.

Committee members present: Michael Graves, David Lane, John Mitchell, Claire Beach, Silvester Mazzarella, Bryn Philpott, Giles Davies, Jennifer Bastable

Members present: Robert Manning, Stephen Roche, Rodney Burton, Anthony Lindsey, Michael Pilkington, Sara Lane, Kathleen Bentley, Michael Walshe, Wendy Walshe, Paul Martyn-West

In attendance: Dr Brian Collins (PWS Vice-president), Ian de Massini

2. Committee members' and members' apologies

Barry Smith (President), Malcolm Rudland, Jonathan Carne, Naomi Carne, Valerie Langfield, Rhian Davies, John Alabaster, Danny Gillingwater, Tony Britten, Richard Packer, Kate Packer, Jane Hunt, Victor Taylor

3. The reading and agreement of the minutes of the last AGM on 12 May 2018

The minutes were agreed.

4. The matters arising from the minutes of the last AGM on 12 May 2018

None.

5. Chairman's report (Michael Graves)

See p5

6. Secretary's Report (Claire Beach)

See p 7

7. Treasurer's report (John Mitchell)

See p8

8. Election of officers.

<i>Nominee</i>	<i>Proposed by</i>	<i>Seconded by</i>
<i>Chairman:</i>		
Michael Graves	Frank Bayford	Jonathan Carne
<i>Vice chairman:</i>		
David Lane	John Mitchell	Jennifer Bastable
<i>Hon. Secretary:</i>		
Claire Beach	Rhian Davies	Kathleen Bentley
<i>Hon. Treasurer:</i>		
John Mitchell	Frank Bayford	Jane Hunt

Majority votes required. All elected nem con

9. Election of committee members.

<i>Nominee</i>	<i>Proposed by</i>	<i>Seconded by</i>
Jennifer Bastable	Michael Graves	John Mitchell
Giles Davies	Brian Collins	Claire Beach
Silvester Mazzarella	Frank Bayford	Jane Hunt
Bryn Philpott	Brian Collins	Claire Beach
Malcolm Rudland	David Lane	Michael Walshe

Majority votes required. All elected, (i. to iv. nem con)

10. Ratification of the revised Constitution

75% vote required in favour. Approved nem con

The revised Constitution is on pp 9-11

11. Forthcoming events

Regular summaries of events are emailed to members by Claire Beach. These are prepared by Bryn Philpott, who would welcome details of any relevant events to be included in his lists.

12. AOB

Kathleen Bentley asked whether the Society is fully compliant with the law, with regard to administration and the revised Constitution. Michael Graves confirmed this to be the case.

The meeting closed at 2:59pm

The post-AGM Talk and Concert, held at the Irish Cultural Centre,

Michael Graves



Left to right: John Mitchell, Giles Davies, Ian de Massini, Brian Collins and Jennifer Bastable

(Photo: Michael Graves)

Having done and dusted the meeting, we were able to relax into an afternoon of entertainment starting with a talk by Dr Brian Collins. The subject was Warlock's year in Ireland and the affect it had on him as a composer. The talk was illustrated with examples throughout which clearly demonstrated just how important that period was for Warlock's musical development.

Then came the live music. Giles Davies (baritone) and John Mitchell (piano) performed *I asked a thief to steal me a peach, As ever I saw, Whenas the rye reach to the chin, Heracleitus, Bright is the ring of words and Lullaby*. Interestingly Giles preferred to use the original Fred Tomlinson editions of the songs, which were given in two sections, alternating with Jennifer Bastable (soprano) and Ian de Massini (piano). They performed *The Bayley berith the bell away, My gostly fader, Take, O take those lips away and Along the stream*.

The performances were all impressive and it was clear that they were well rehearsed, something that is sadly not the case in many instances these days. Of particular note for me, was Jennifer's performance of *My gostly fader*, which I found to be quite sinister and rather 'creepy'. It was by far and away the best interpretation of the song I have heard.

John Mitchell played the first three of Warlock's *Folk Song Preludes*. Each was preceded by Jennifer singing, unaccompanied, the folk song upon which the prelude was based. This was illuminating and also a delight, and, as they were sung in the same key as the *Preludes*, each song led neatly into the corresponding prelude.

The encores were: *Milkmaids* (Giles & John) and *The heart to rue* by Michael Cavendish (Jennifer & Ian).

Our thanks go to Brian, Giles, Jennifer and Ian, and particularly to John Mitchell, who not only performed but also made the arrangements for the AGM and the concert. ■

Articles

Peter Warlock's Year in Ireland August 1917 to August 1918

Karl Doherty investigates Warlock's interest in the Irish Language and his time on Achill Beg.



Achill Beg Island, Co. Mayo

Tired of London life, and to avoid conscription, Peter Warlock moved to Ireland in August 1917 and returned to England at the end of August 1918. He benefited greatly from his Irish retreat. He spent most of his time in Dublin where he met the poet W B Yeats who shared the musician's enthusiasm for the occult. Of course Warlock continued his passionate interest in music and on the 12 May 1918, in the Abbey Theatre Dublin, he delivered a well-received lecture entitled, *What Music Is* which included excerpts from Paul Ladmirault, Bartók, and of course, Van Dieren.

During this fruitful year Warlock withdrew for a two-month period to a remote island, Achill Beg, where he knew that Irish would have been spoken as a first language, if not exclusively. This period on the island was probably the summer months of 1918.

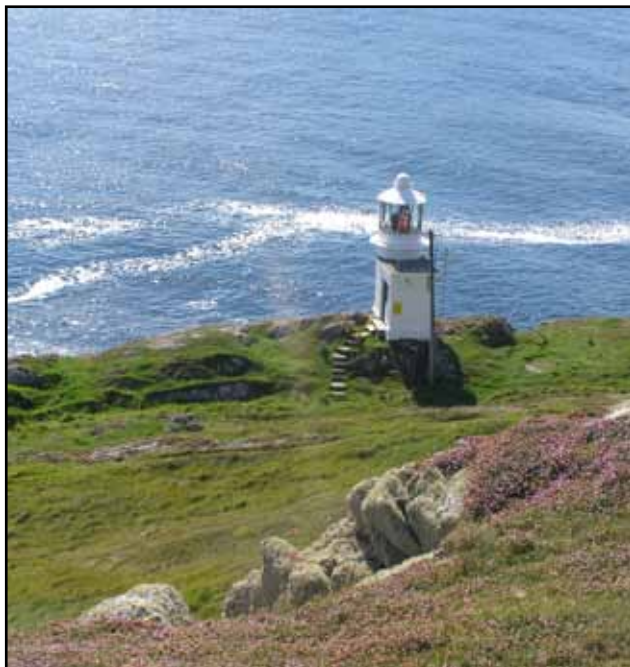
Achill Beg is a small island off the west coast of Ireland. No one has lived there since 1965. In 1917 the island's population was 117. The school on the island, established in 1903, had 27 pupils in 1911. From 1913 to 1922, the teacher, *An Máistir*, was an Englishman, Francis Hugh Power, known as *An Paorach* – 'The Power Fellow'!

Warlock was fascinated by Celtic languages. He was already deeply interested in the Celtic tongues closest to

him geographically – Welsh and Cornish, and set two of his carols to Cornish texts. His time in Ireland presented him with the opportunity to access the 'major' Celtic language – Irish – still spoken then as a first language by many in the more remote (mostly western) areas of the island. That he chose to spend two months on a remote Irish-speaking island off the west coast, Achill Beg, should come as no surprise. Nor, maybe, should the fact that his tutor was a fellow English, Celtic loving eccentric, Francis Hugh Power.

Born in Plymouth in 1879, Power was a sea-man who excelled at languages. He learned Irish and joined *Conradh na Gaelige* in England (a social and cultural organisation which promotes the Irish language in Ireland and worldwide), accelerating his interest in the Irish language and culture. On arriving in Ireland he trained as a teacher at *De La Salle* in County Waterford. Upon qualification he secured a post on Achill Beg. As an Irish language enthusiast he was perturbed by the inroads being made by the English language on the island. This did not endear him to the local (Irish!) priest, who, like an increasing number of his peers, considered the language to be a badge of poverty and an impediment to economic and social advancement. It would, therefore, be incorrect to assume that Irish would

Peter Warlock's Year in Ireland August 1917 to August 1918 (continued)



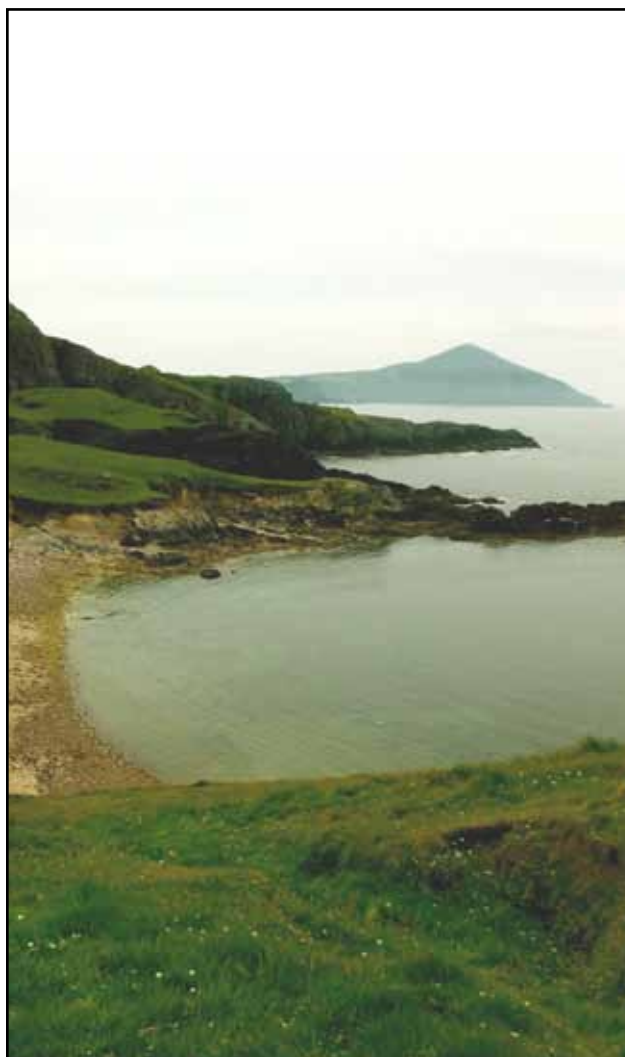
Clockwise from above: Achill Beg Lighthouse; The remains of Achill Beg National School; Achill Beg

have been spoken exclusively on Achill Beg. While it is true that Irish would have been the everyday language of the islanders, many would have learned some English from the coastguard workers on the island and also from their summers of employment in England and Scotland. Power was determined to halt the erosion of the native tongue. He taught through Irish and was a co-founder of *Scoil Acla*, a summer school established in 1910, which was attended by such as Seán McBride and Ireland's first president and Nobel Peace Prize winner, Douglas Hyde. Warlock's interest and fluency in the Irish language would have been significantly enhanced from his spell on Achill Beg.

In addition to his escaping conscription, Warlock's Irish Year was significant for his development as a composer. His stay in Ireland brought a completely new element to his music. He had found his voice.

Warlock returned to London in August 1918, clearly refreshed from his sojourn in Ireland. Alas, the refreshment did not endure and twelve years later he died in England in 1930.

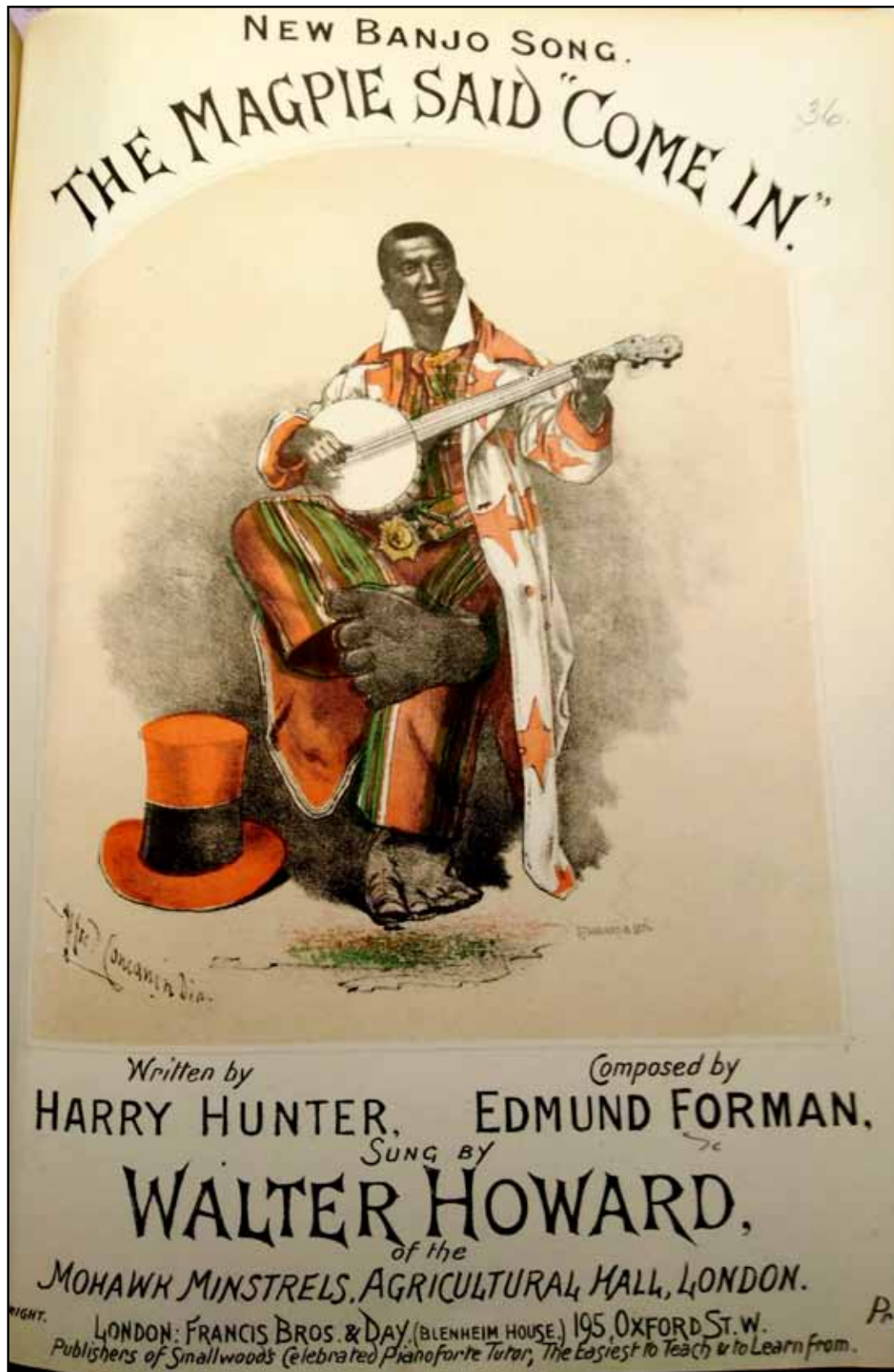
Ar dhéis Dé go raibh a anam dílis
(May his sweet soul be at God's right hand).



Articles

An Earlier Magpie

John Mitchell investigates the precursor of Warlock's *Yarmouth Fair*.



An Earlier Magpie (continued)

If John Drinkwater had known the original tune of the song, *The Magpie said 'Come in'* ...we may never have had *Yarmouth Fair* from Peter Warlock! This slightly startling statement is one way of interpreting a fairly well known passage that occurs in a letter from EJ Moeran to Arnold Dowbiggin. Writing on 5th February 1931 soon after Warlock's death, this is how Moeran describes the genesis of *Yarmouth Fair*:

Yarmouth Fair is not a traditional song in any sense of the word at all. I first of all heard it sung in a pub at Cley-next-the-sea in 1921 by a villager, John Drinkwater. After he sung it he turned to me and said, 'I picked that old song up by the roadside in an old newspaper'. I said, 'But, how about the tune?' Drinkwater said, 'Oh, that sort o' fared to come to me when I was sitting on a pile of stones by the roadside and reading the words over'.

Now the words were about a 'Magpie': I took them down also. Several years later Peter Warlock got stuck, as all decent composers do sometimes, i.e., ideas wouldn't come to him when he was trying to compose. I happened to drop in on him and said, 'If you're hard up for ideas, why not arrange a folk-song?' He quite took to the idea, so I showed him my MSS. and gave him some to choose from, and he picked 'The Magpie'. The words seemed to have a music-hall tang about them, and the Oxford Press deemed it advisable to enquire about copyright. It turned out that they appeared in a publication of Francis, Day & Hunter's, *The Mohawk Minstrels*. Permission to reprint was refused by this firm. A friend of ours, the late Hal Collins, set to work, and composed the *Yarmouth Fair* words to fit Peter's arrangement of Drinkwater's tune, and the O.U.P. published this.

Probing more deeply here, I am inclined to question whether Moeran's description of Drinkwater encountering the lyrics of *The Magpie* in 'an old newspaper' might have been misremembered, either by Moeran when writing that letter to Dowbiggin a decade later, or Drinkwater not being strictly accurate about where he came across the song lyric¹ (bearing in mind that, as the song came from the Victorian era, it may have been quite a long time previously when it happened). Noting how the original publisher of the song was quite protective of its copyright



The Fishermans Arms, Cley-next-the-sea, Norfolk, which may well have been the pub where Moeran had his encounter with John Drinkwater in 1921.

(in a refusal to let Warlock reuse the words), it would seem unlikely they would allow the lyric to be reproduced in a newspaper. My guess is that the most likely source where Drinkwater may have seen the words is in a publication entitled *505 Mohawk Minstrels' Songs & Ballads* – as sung by them at the Royal Agricultural Hall, London'. The format here was that of a small paperback (about the size of an old Penguin edition), in which the lyrics only of 505 songs (including *The Magpie said 'Come in'*) were packed into a pocket-sized book. There is no date included, but the British Library copy is stamped 'July 1891' which gives an indication of its provenance.

In 1989, when the lyrics of *The Magpie said 'Come in'* were well out of copyright, it was possible to reunite them with Warlock's original treatment, which resulted in the first publication of *The Magpie* in Volume 5 of the *Peter Warlock Society Edition* of the songs. The lyric here exactly matches that appearing in the aforementioned *505 Mohawk Minstrels' Songs & Ballads*.

This was probably a move in the right direction, in that the way Warlock develops the accompaniment in the song better aligns with the narrative of *The Magpie* text, compared to that of *Yarmouth Fair*². Performers and performances generally gravitate towards the latter song, and for those unfamiliar with *The Magpie* lyric it might be worth quoting it here:

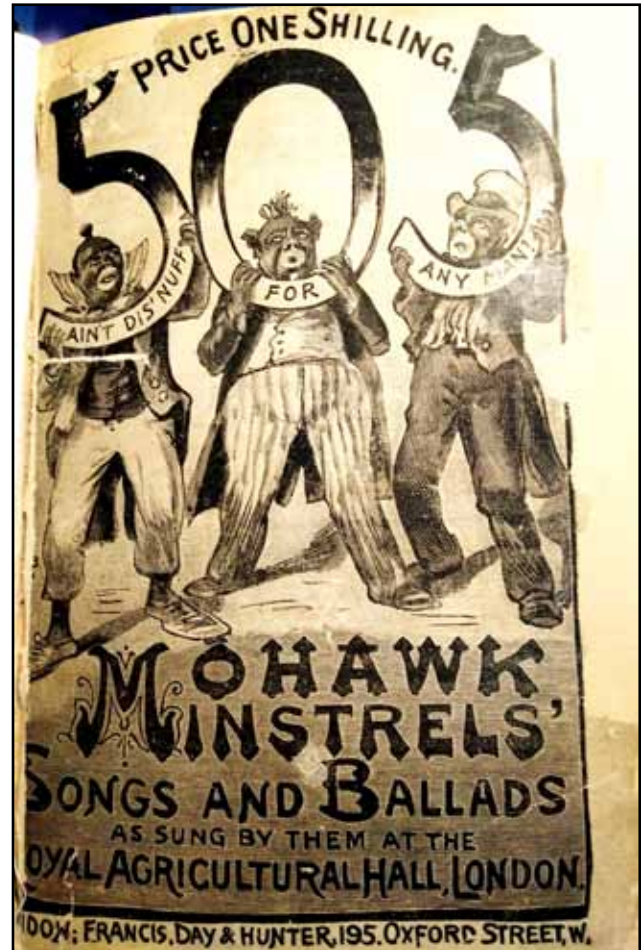
An Earlier Magpie (continued)

I lingered near a cottage door,
And the Magpie said "Come in! Come in!"
And the Magpie said "Come in!"
The door was open, I went in,
And I saw standing there,
A maiden, with a dimpled chin,
A combing her back hair, back hair,
A combing her back hair.
A sweet surprise was in her eyes,
But still she did not frown,
But even smil'd, the pretty child,
And the Magpie said "Sit down! Sit down!"
And the Magpie said "Sit down!"

I sat down in her father's chair,
And the Magpie said "Kiss her! Kiss her!"
And the Magpie said "Kiss her!"
And yet the maiden didn't speak,
Which made me think "I will!"
For as the red rushed to her cheek,
She looked more lovely still, still, still,
She looked more lovely still.
But when, in haste, I clasped her waist,
She screamed out "No! No! No!"
But 'twas so nice I kissed her twice,
And the Magpie said "Bravo! Bravo!"
And the Magpie said "Bravo!"

Her father then came rushing in,
And the Magpie said "Get out! Get out!"
And the Magpie said "Get out!"
Her father's voice was like a rasp,
And swearing he began,
And I experienced the grasp,
The grasp of an honest man, man, man,
The grasp of an honest man.
He rained such blows upon my clothes,
I feel them to this day;
He kicked me too as out I flew,
And the Magpie said "Hooray! Hooray!"
And the Magpie said "Hooray!"

What is interesting here is that the *Yarmouth Fair* text is two lines shorter (ie, a total of 37 lines compared to *The*



The cover of the little book where Drinkwater may well have come across the lyric of *The Magpie* said 'Come in'.

Magpie's 39), which meant that when Fred Tomlinson reconstructed *The Magpie* for its 1989 publication he had to 'tweak' the song accordingly, making it four bars longer than *Yarmouth Fair*. This of course raises an intriguing question: if we assume that Warlock, when he first penned the song as *The Magpie*, did so using a 'correct' version of the text, one wonders whether he had the same problem to resolve as Fred when Hal Collins presented him with the set of words of *Yarmouth Fair* that was two lines shorter. It surely begs the question of why Collins didn't make his lyric the same length as the one it was replacing?

What is perhaps even more interesting is that the original song contained an additional fourth verse, which presumably Drinkwater was unaware of (and, indeed, Warlock also). It reads as follows:

An Earlier Magpie (continued)



A caricature of Harry Hunter

I bolted down the garden path,
And the Magpie said "Look out! Look out!"
And the Magpie said "Look out!"
I was too late, her brother Fred,
Gave me one on the nose,
Which laid me in my little bed
Of onions, in my clothes, my clothes,
In all my Sunday clothes.
He picked me up, and pitched me in
The wash-tub standing nigh,
My head went down, my heels went up,
And the Magpie said "Good-bye! Good-bye!"
And the Magpie said "Good-bye!"

This verse is not included³ in the *505 Mohawk Minstrels' Songs & Ballads*, and maybe the latter's subtitle is relevant here, ie, 'as sung by them'. Might this suggest that when the song was performed at the time this final fourth verse was omitted? A shame if that were the case, as it so aptly rounds off this little tale of cheeky, inappropriate conduct being

appropriately rewarded – one could well imagine Warlock having a field day with it if he had known of this extra verse! Having said that, I am inclined to wonder whether Hal Collins knew of this fourth verse – is it a total coincidence that his *Yarmouth Fair* ends with a similar avian 'Goodbye' to that in *The Magpie*?!

I would say here that I can readily admire Drinkwater's compositional skill with his 'Magpie' melody; those thirteen line verses are not the easiest to set to a tune that is both memorable and convincing. I have wondered whether Warlock may have made some minor embellishments to it, for instance with those vocal up and down leaps of a seventh at the words 'Hullo' and 'Goodbye' (in *Yarmouth Fair*), adding a flourish to the high spirits of the song. Perhaps Drinkwater's tune may not have had these octave displacements when he sung it to Moeran.

Moving on now to the main subject matter of this article's title, the original 'Magpie' song was written with words by Harry Hunter and music composed by Edmund Forman; it was published by Francis Bros & Day in 1887. As Moeran's letter (quoted above) might suggest, there is a strong connection here with the Mohawk Minstrels and the music publisher, Francis, Day & Hunter. It makes for an interesting story which is worth summarising here.

From the 1860s onwards there was a boom in Minstrelsy in the UK, with it first having come over from America in the late 1850s. Its origins may have owed something to the music of Stephen Foster, which lent a touch of romance to the plantation slave workers. Minstrelsy became very popular, and it proved to be an alternative to some of the more earthy humour of the Music Halls, or as one writer put it: '...where husband and wife could take their children without fear of being asked embarrassing questions afterwards'.⁴

The Mohawk Minstrels were established by two brothers – William and James Francis – and their opening performances took place in October 1873 at the Royal Agricultural Hall in Islington. Around about the same time another Minstrel troupe had been set up by a songwriter and performing artist, one Harry Hunter (1841-1906). His troupe was the Manhattan Minstrels, but for some reason he soon abandoned them, throwing in his lot with the Mohawks, and he gave his first performance with them on 9 March 1874. With Hunter being such a prolific writer of

An Earlier Magpie (continued)



comic songs and other humorous material that were used for the Mohawks' shows, it was decided to set up a music publishing company so as to benefit the business further by profitable sheet music sales. At this point a young business man, David Day, who had the suitable expertise, was taken on board, and the firm of Francis Bros & Day was born accordingly in 1877. To begin with, they took a tiny shop at 165 Oxford Street, but as the successful business gradually expanded⁵ larger premises were needed, and in 1897 a move was made to 142 Charing Cross Road. Thus began the rise of Tin Pan Alley in this area! It was around this time that, after devoting most of his energies to song writing and performing, Harry Hunter was made a partner in the firm, then rechristened as Francis, Day & Hunter⁶.

After a very successful two or three decades, the Mohawks, perhaps inevitably, went into a steady decline. John Abbott has neatly described the main reason why this particular branch of entertainment came to an end:

Minstrelsy was, however, on the way out. With the more varied and sparkling entertainment offered by the Music Halls, now grown a little more refined, and called Variety, the growth of suburban houses with a weekly change of programme, the more sedate offerings of the Minstrel show appeared at a disadvantage.⁷



Top: The Royal Agricultural Hall, Islington.
Above: The premises of Francis, Day & Hunter on Charing Cross Road.

An Earlier Magpie (continued)



A poster for one of the Mohawk Minstrels shows. Note the New Sketch by *The Magpie* composer, Edmund Forman!

Not much else has been recorded about Harry Hunter's life story, although one writer who knew him described him as 'a huge and portly personage'.⁸ He attained some minor fame as a writer of 'tongue-twisters', one of which I have a vague recollection (probably via my paternal grandmother, who was a teenager during Hunter's heyday), and the chorus of which runs as follows:

I saw Esau kissing Kate, and the fact is that we all three saw;

For I saw Esau, he saw me, and she saw I saw Esau.

Even less is known about the composer, Edmund Forman; all that I have been able to discover online was that he was born in Northamptonshire in 1852. He co-wrote numerous songs with Hunter, spanning a period from 1884 to 1901.

As will be observed from the cover of *The Magpie said 'Come in'*, the song was in the repertoire of Walter Howard (1843-1905). The cover also describes it as a Banjo Song, and this is relevant as Howard was probably the leading banjo player of his time in the UK. One assumes he would typically accompany himself on this instrument for many of his songs, and this would have been the case with *The Magpie said 'Come in'*. Accordingly, it is not completely surprising that the publication includes as well as the usual piano accompaniment (mainly for domestic use in mind, presumably), an alternative version for banjo, a page of which is reproduced on p22 for those who may be curious. The cover assigns Howard to the Mohawks, but intriguingly

Written by HARRY HUNTER.

Composed by EDMUND FORMAN

MODERATO.

BANJO.



An Earlier Magpie (continued)

The Magpie said 'Come in'

HARRY HUNTER

EDMUND FORMAN

Moderato

Voice

Piano

f

7

I ling - ered near a

p

13

cot - tage door, And the Mag - pie said "Come in! Come in!" And the Mag - pie said 'Come



An Earlier Magpie (continued)

2

17

in!" The door was o - pen, I went in, And I saw stand - ing

This system contains measures 17 through 20. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

21

there, A mai - den, with a dim - pled chin, A comb - ing her back

This system contains measures 21 through 24. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment maintains the same rhythmic pattern.

25

hair, back hair, A comb - ing her back hair.

This system contains measures 25 through 28. The vocal line includes a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same rhythmic pattern.

29

A sweet sur - prise was in her eyes, But still she did not

This system contains measures 29 through 32. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment includes a piano (*p*) dynamic marking in the first measure of the system.

An Earlier Magpie (continued)

33 3

frown, But e - ven smil'd, the lit - tle child, And the Mag - pie said "Sit

37

An Earlier Magpie (continued)

a more modern source⁹ implies that he sang *The Magpie* said 'Come in' with the Moore & Burgess Minstrels, the other main London-based troupe of Minstrels in the last decades of the 19th century. They eventually joined forces with the Mohawks in 1900 when the decline in Minstrelsy had begun to set in.

Having written something of the background to *The Magpie* said 'Come in', it would seem appropriate to reproduce the song here, as, of course, it is without any copyright restrictions now – see pp23-25. It would have been pleasing to relate that Edmund Forman's music to the song was, if not quite a masterpiece, at least a

distinguished piece of composition, but regrettably it is somewhat pedestrian at best (and maybe even a bit crude at times). However, that has to be taken in the general context of the song's *raison d'être*, where the main purpose was to merely give some musical support to a humorous lyric, ie, where the words were much more important than the music. In such situations it probably didn't matter too much that the music was banal and barely memorable. Looking at much of the other musical fare in this genre, Forman's effort was quite typical of what was around at the time – he ought not to be too overly castigated accordingly! ■

Notes

- 1 If Drinkwater had come across the song in toto (ie, with the music as well as the words), this may have been of no avail, as Fred Tomlinson (in his note about *The Magpie/Yarmouth Fair* in the earlier PWS Edition of Warlock's songs) tells us that Drinkwater in any event couldn't read music – although I am not sure how Fred could be certain of this, as Moeran didn't state this as a fact in his reminiscence!
- 2 See Brian Collins' *Peter Warlock The Composer* (Scolar Press, Aldershot, 1996) page 238.
- 3 Which might account for Drinkwater being unaware of it.
- 4 John Abbott: *The Story of Francis, Day & Hunter* (Francis, Day & Hunter, London, 1952), page 5.
- 5 In addition to sheet music, also sold at the premises was all the paraphernalia associated with Minstrelsy:- outfits & costumes, blacking-up material, wigs, tap dancing shoes, etc..
- 6 A name that endured until 1972 when the business became part of the EMI Group.
- 7 Op. cit., page 10.
- 8 H. Chance Newton: *The Idols of 'The Halls'* (Heath Cranton, London, 1928), page 208.
- 9 Michael Kilgariff: *Sing us one of the old songs* (O.U.P., Oxford, 1998), page 230.



Peter Warlock and Bruce Blunt Manuscripts Donated to the Eton College Library

David Hammond describes his efforts to secure the safe keeping of manuscripts that belonged to his late father, Brian Hammond.



Warlock and Blunt's manuscripts being donated to Eton College Library
(left to right) Michael Meredith, David Hammond & Lucy Gwynn.
(Photo: Stephanie Coane)

Brian Hammond, a well-known member of this society (obituary PWS Newsletter Autumn 2017) had been given several fascinating documents by Bruce Blunt's former housekeeper, Dorcas Bignell, when he visited *Breach Plain Cottage* in 1964. These included several handwritten manuscripts by Peter Warlock, including *The Fox* and *The Cricketers of Hambledon* and an exercise book of poems written by Blunt. Full details of his visits and the manuscripts are available in the 1996 Autumn edition of PWSN. As his son, I'd like to let readers know that these documents have now been donated to the Eton College Library so that they can be accessible to interested researchers.

My sister, Katharine Ford, and I both agreed that the manuscripts should be donated to a suitable collection

where they could be archived and/or displayed, but most importantly, looked after for future generations. After reading that the British Library held some of Warlocks letters and manuscripts I contacted them to arrange the depositing of Brian's collection but, to my astonishment, they were not at all interested. I tried again but was rebuffed a second time. I felt that the manuscripts were too important to be not openly available, and, remembering a PWS article about the Felix Aprahamian collection at Eton College, I contacted Eton College Library to see if they would be interested.

Michael Meredith, the Librarian Emeritus, was delighted to hear from me and I visited the library on the afternoon of Monday 18 June, straight after conducting the Countess of

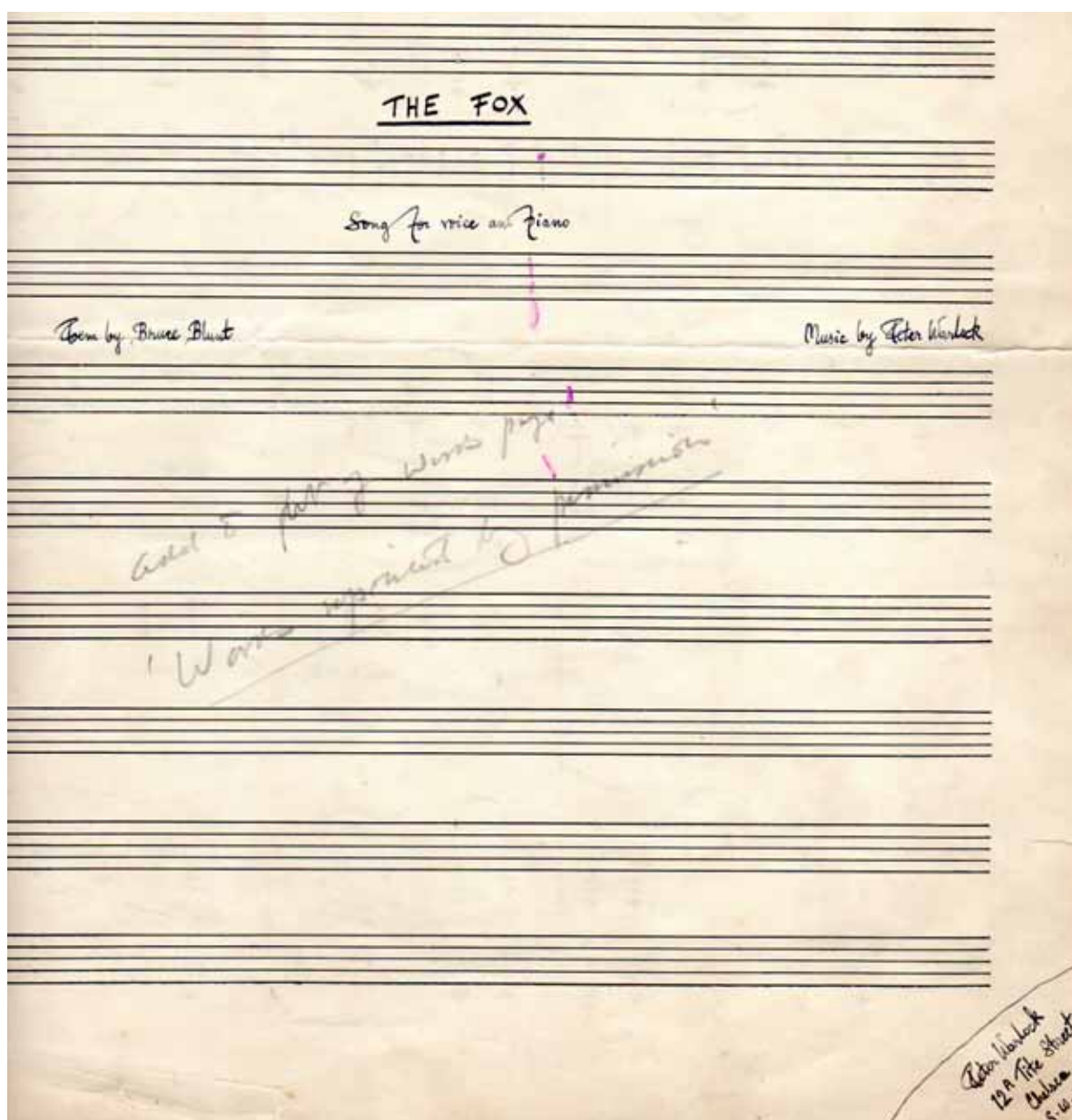
Peter Warlock and Bruce Blunt Manuscripts (continued)

Wessex's String Orchestra for the Garter Lunch at Windsor Castle. Michael, Stephanie Coane, and Dr Lucy Gwynn (Deputy Librarian and Deputy Director of Collections), made me very welcome and also showed me the Warlock items that they already held.

Katharine and I are very pleased that the Warlock and Blunt works are safe at Eton College. They can be found at the 'Hammond archive of Peter Warlock and Bruce Blunt manuscripts', and anyone can see them by making an appointment with the library staff. ■

Notes

- 1 Brian Douglas Hammond Obituary, Peter Warlock Society Newsletter No. 101, Autumn, 2017, pp. 46-47.
- 2 B. Hammond: *Meetings with Bruce Blunt*, Peter Warlock Society Newsletter No. 59, Autumn, 1996, pp. 5-6.
- 3 E. Wetherell: *A Warlock Archive at Eton*, <http://www.peterwarlock.org/Felix.htm> [accessed 5 Sep 19].
- 4 *Hammond archive of Peter Warlock and Bruce Blunt manuscripts*, GB-WRec MS 943, <http://collections.etoncollege.com/ms-943> [accessed 5 Sep 19].



Peter Warlock and Bruce Blunt Manuscripts (continued)

Score by Bruce Blunt

THE FOX

Peter Warlock

Very slow

(mp)

At "The Fox Inn" the tatter's ears, The

fox's grin Mock the Earl's years. High on the wall Above the cack laughs at you all The fox's mark.

The horn is still, The huntsmen gone;

2

Peter Warlock and Bruce Blunt Manuscripts (continued)

The image shows a handwritten musical score on aged paper, likely a manuscript. It consists of three systems of music, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

System 1:

Vocal: After the kill The fox lives on. // Death's fate is there in false gold - his eyes outstare the

Piano: Accompaniment in G major, 4/4 time. Dynamics include *mp*, *mf*, and *cresc.*

System 2:

Vocal: Seal of old. Re-neath this roof his eyes mistreat The crumbled hoof. The horns of trust. //

Piano: Accompaniment continues. Dynamics include *mp*, *mf*, *cresc.*, and *sfz*. A *cantabile* marking is present.

System 3:

Vocal: You will not call, I shall not stir, When the fangs fall -

Piano: Accompaniment continues. Dynamics include *p*, *molto tranquillo*, and *poetissimo*.

The manuscript includes various musical notations such as notes, rests, slurs, and dynamic markings. There are also some blue ink annotations and corrections throughout the score.

Peter Warlock and Bruce Blunt Manuscripts (continued)

Ritornello
Cresc. *mp* - *p*)

From that brown fur.

Ritornello
foco sfz *mp* *ppp*

Brampton.
29. VII. 1934

Words by Bruce Blunt

THE CRICKETERS OF HAMBLEDON

Music by Peter Warlock

VOICES
in unison

make a song of Hambledon and
a tempo

sing it at "the verge" of
balls that flew from Peléham's bat like sparks from Fennix's forge, of

Peter Warlock and Bruce Blunt Manuscripts (continued)

2.

Sister helping cricket to the thunderbolts of Brath. The centurion of Aglaurus, and a thousand-guinea bet. Then up with every glass and we'll sing a toast in chorus: "He'.

riten. *a tempo*

3.

cricketers - of Hambledon who play's the game before us. The students of the olden time who roll'd a lonely even. And raise the King of Games for men, with Hambledon the crown. Then CHORUS (all together)

RIT. *A TEMPO*

Peter Warlock and Bruce Blunt Manuscripts (continued)

4

up with every glass and will sing a toast in chime. The cricketers of Hambleton who play the game before us, the stalwarts of the nation's time who roll a lonely town.

5

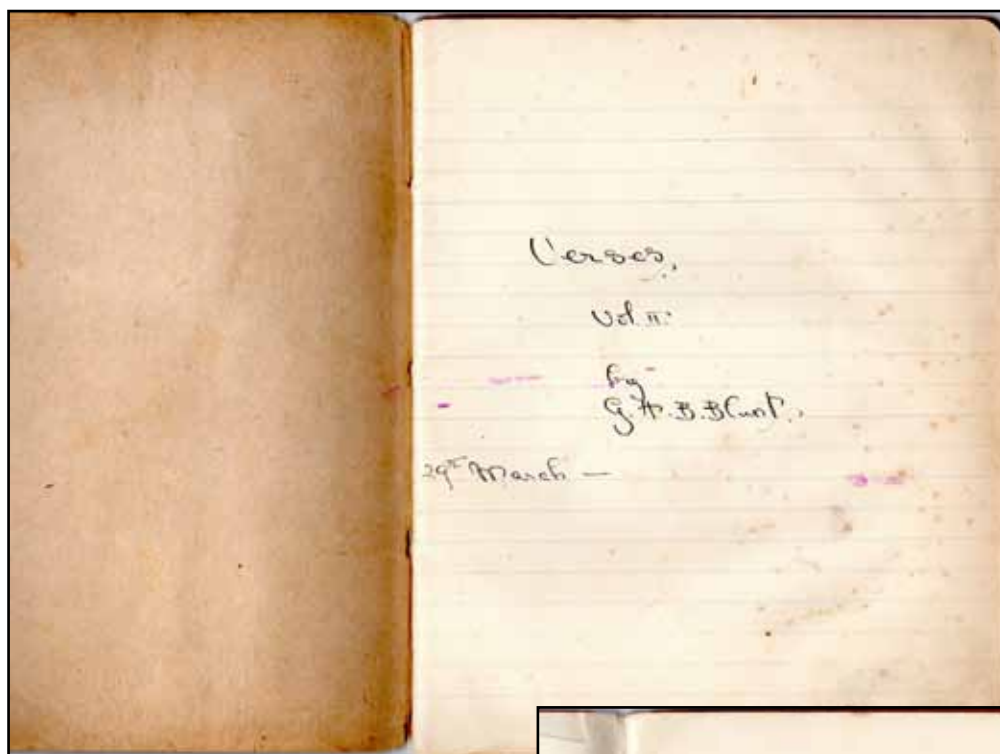
ritenuto a tempo

make the King of games for you, with Hambleton the crown.

after last verse, end thus.

Composed expressly for the Hambleton band and choir.
December 1928.

Peter Warlock and Bruce Blunt Manuscripts (continued)



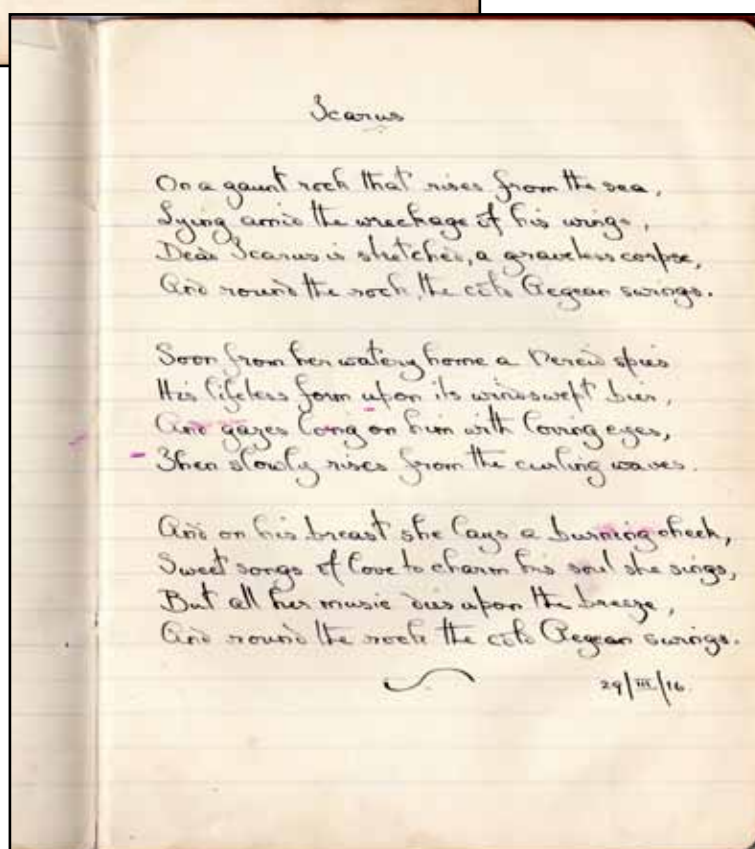
David Hammond and the Countess of Wessex's String Orchestra release a new CD.

Members might be interested to learn of the release of the Countess of Wessex's String Orchestra's new CD, *Palace Premières*. The has several Warlock connections, for example, some world première recordings of works by Dunhill (who was a teacher at Eton College when Warlock was a pupil) and Roger Quilter (whom Warlock admired). The CD can be purchased from several sources, including:

MPR (<http://www.mikepurtonrecording.com/cd-shop/cws001-palace-premieres>) and

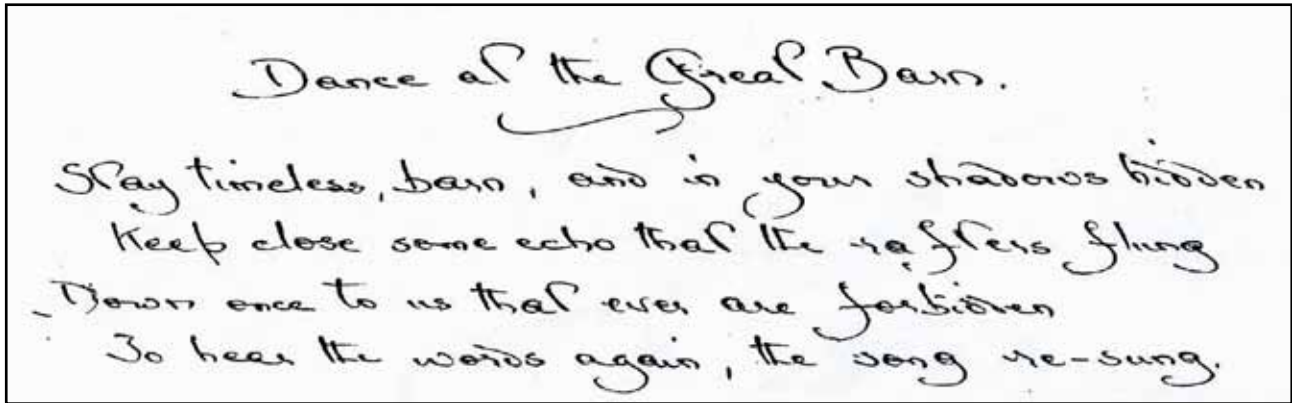
BCA (<https://www.bcafilm.co.uk/product/palace-premieres-audio-cd/>).

If bought from BCA, then £10 will be donated to the Corps of Army Music Trust, a Service charity.



New finds: a Bruce Blunt poem and a letter to Blunt from Elizabeth Poston

John Mitchell recently discovered this poem of Blunt's and also a hitherto unknown letter from Elizabeth Poston to Bruce Blunt.



Bruce Blunt's *Dance at the Great Barn*

Whilst recently trawling through a mass of paperwork, which as the Society's Treasurer I have accumulated over the years, I came across an envelope containing a few Warlock related items that the late Fred Tomlinson had sent me back in April 2007. In the accompanying letter, referring to Bruce Blunt materials in his possession, Fred mentioned that '...there's a poem no one has seen, which I thought you might like to see – maybe set to music!'

A photocopy of Blunt's manuscript of the poem was enclosed, and reading it through again I thought it was likely to be of interest to the Society readership. As Fred commented in his book about Warlock and Blunt¹, of Blunt's poems '...in a more mature style only a few seem to exist.' Some of these were then appended in later pages of the book, but the one entitled *Dance at the Great Barn* was not included, and accordingly a transcript of it appears here.

*Stay timeless, barn, and in your shadows hidden
Keep close some echo that the rafters flung
Down once to us that ever are forbidden
To hear the words again, the song re-sung*

*Thus may we dream of earth's last dancers finding
Faint music of our songs of yesternoon
From these walls when relentless dusk is winding
The weary planets in their last cocoon.*

*So we may know that they shall have some tiding
Of us so long transformed and out of mind
When, at the last, the lovely hands are guiding
All flesh to earth, all beauty to the wind.*

There is no date on the manuscript, and it is intriguing to wonder whether Blunt may possibly have written it during the three or four years that he and Warlock were friends. Fred remarked how the texts of those two late Warlock/Blunt collaborations, *The Frostbound Wood* and *The fox*, '...have a hypnotic, dream-like quality which drew an equally intense response from the composer.' The present poem has something partly akin in content, touching on the paranormal (with the notion that buildings can retain memories of human activity), and on the transience and demise of mankind.

Had Warlock known of the poem, it is easy to imagine how its sentiments may well have appealed to him in the last year or two of his life. My suspicion is it would have been less conducive to a musical setting than the other Blunt lyrics the composer had utilised, in that the rhythmic sense of the words has more the feel of prose about it. Maybe I should add that I haven't taken Fred's suggestion of 'having a go' myself – well, not yet! ■

Notes

1 Fred Tomlinson: *Warlock and Blunt* (Thames Publishing, London, 1981) page 30.

2 Ibid

A letter from Elizabeth Poston to Bruce Blunt

Another letter from Elizabeth Poston has recently been discovered and is reproduced overleaf (pp. 36-37). It was written on 3 June 1931, just under six months after Warlock's death. It is addressed to Bruce Blunt and clearly indicates how deeply Warlock's death had affected her. ■

New finds: a Bruce Blunt poem and a letter to Blunt from Elizabeth Poston (continued)

Stefanie, Pertisau-am-Achensee, Tirol, Austria

June 3rd 1931

My Dear Blunt,

I meant to have written to you before – round about Christmas time. But I didn't, because when it came to the point, there seemed nothing to say.

What I want to ask you is whether you have any carols you would let me have?

You have written some of the best Christmas things, to my mind, since the medievals. Philip thought so too.

They sent me away some months ago, to lie in the sun. Before I left, I was talking to Vaughan Williams – one of the only minds in English music for whom I have any respect in this age of artistic muck – & asked his advice on a piece of work, which was incomplete. Hitherto, Philip had been the only person to whom I had shown it. He liked it – V.W. was very encouraging, & said: most certainly go on. At that time I had no idea how things would go, & whether it would be possible.

Now that there seems to be a reasonable hope of coming back sometime & doing so, it seems permissible to think about it.

Stefanie.
Pertisau-am-Achensee.
Tirol.
Austria.

June 3rd
1931.

My Dear Blunt,

I meant to have written to you before – round about Christmas time. But I didn't, because when it came to the point, there seemed nothing to say.

What I much want to ask you is whether you have any carols you would let me have?

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They sent me away some months ago, to lie in the sun. Before I left, I was talking to Vaughan Williams – one of the only minds in English music for whom I have any respect in this age of artistic muck – & asked his advice on a piece of work, which was incomplete. Hitherto, Philip had been the only person to whom I had shown it. He liked it – V.W. was very encouraging, & said: most certainly go on. At that time I had no idea how things would go, & whether it would be possible.

Now that there seems to be a reasonable hope of coming back sometime & doing so, it seems permissible

New finds: a Bruce Blunt poem and a letter to Blunt from Elizabeth Poston (continued)

Work seems to me about the only thing left really worth while to do – perhaps the more so since it is now so long that the power to do any has been denied me.

It may sound an odd time of year to ask for carols! But I have the English Singers in mind for two settings I am doing – one old & one modern – I am looking for something further to add to them.

I would love nothing more than some words of your own – & if now or any time this side of Christmas you would let me have any things to see – & anything else as well as of Christmas, if you will, I would be awfully pleased. Please will you?

Spring in these remote Alps is unspoiled and wild. I was thankful to get away from everything. But Spring in England doesn't bear thinking of. I would give anything to be back there.

The times & all that Philip took with him from the world will never come into it again. It is something to have known them. Beyond that, there is nothing to be said. Far too much has been said & done already – & still seems to be continuing so. It makes me sick.

Yrs. Elizabeth Poston

The PWS 2020 AGM will take place in Poston's home territory of 'Forster Country'. See p4, 46 and back cover.

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Yrs Elizabeth Poston

Articles

The Bee Carol and Peter Warlock

PWS member, **John Merrick**, won the BBC Radio 3 Carol Competition in December last year. Our congratulations go to him. Here he describes his approach to the text and the process of composing the carol.



John Merrick
(Photos: Michael Graves)

In December 2018 I was both fortunate, and extremely surprised, to win the BBC Radio 3 Carol Competition with a setting of the prescribed text, *The Bee Carol* by Carol Ann Duffy. I've been following this competition for several years, but haven't previously felt like submitting an entry. That's probably because the set texts have either been (1) too long, and I'm a slow composer, or (2) too jolly, and I can't do jolly... Also, many of the successful settings have been accompanied by piano, and I have to admit that that hasn't appealed (I much prefer an organ accompaniment, or, in particular, *a cappella* settings, which very few previous contestants had seemed inclined to submit).

However, when I heard and read Carol Ann Duffy's lovely poem, I felt inspired to have a go. For me, it evokes a frosty stillness, and a sense of something wonderful and mysterious happening out of sight, which are things I instinctively associate with Christmas. There are touching images of the bees cherishing and caring for their Queen, and an inviting one of the golden jar of honey – a glimpse of richness.

Unusually for me, composition proceeded quite quickly. The first verse suggested the melody, which I set in turn for a solo soprano, then in two parts and three parts as the poem progressed, culminating in two SATB verses, the final verse being for *tutti* sopranos with the lower voices vocalising, the whole carol being sung *a cappella*. As is general with me, I wrote the piece at the piano, while trying to ensure that the individual lines were reasonably singable. Having started the composition in A minor, it soon occurred to me that some of the lines were potentially at the limit of singers' ranges, particular the tenors. I shifted the whole thing down a tone to G minor. This not only helped the singers practically, but I was pleased to discover that the carol actually sounded better in that key.

Why do I associate wonder and mystery with Christmas? Of course, these are part of culture and received theology, but for me I suspect that it also comes from early acquaintance with the Christmas music of Warlock. I remember, in my teens, hearing for the first time performances of *Balulalow* and the *Corpus Christi Carol*, and being totally captivated ("blown away", in fact!); they seemed to take the listener to a world far removed from the 20th century, a medieval world, perhaps, with a sense of both joy and sadness intertwined. Then followed *The First Mercy* and *Tyrlly*, *Tyrlow* (admittedly rather jolly, the latter), and I was well and truly hooked!

I'll readily admit to the sin of having written several pastiche Warlock carols myself over the years as a result, and I suspect that I'm not the only one. There

The Bee Carol and Peter Warlock (continued)



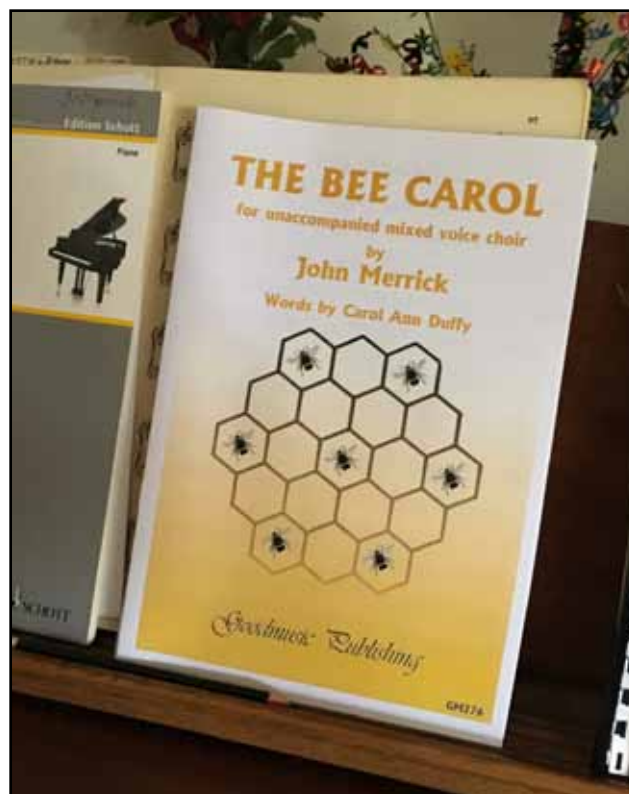
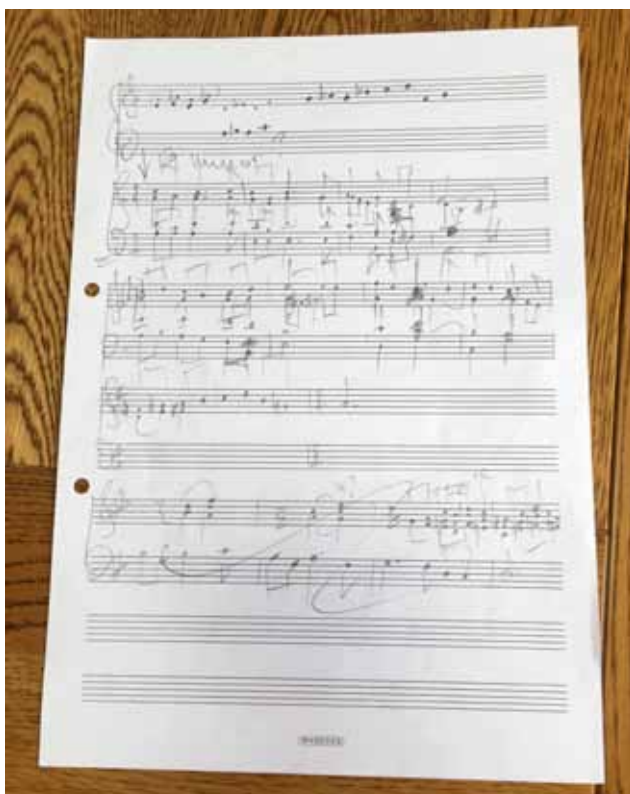
are, however, some fine carol compositions which successfully reflect Warlock's influence; my favourites are Kenneth Leighton's setting of the *Coventry Carol*, Paul Edwards's *No Small Wonder*, and John Rutter's *Dormi Jesu*. The quiet curdling at the end of the latter seems to me to be truly Warlockian.

As to my own setting of *The Bee Carol*, I hope that over the years I've eventually absorbed the influence of Warlock so that it's less overt. I think it emerges most clearly in the final verse (sopranos singing the text over a vocalised accompaniment), with some modest dissonance and harmonic restlessness; the alternations of E \sharp and E \flat , and B \sharp and B \flat , in the last three bars might hint at Warlock a little more closely. See what you think! ■

The Bee Carol is available from Goodmusic Publishing Catalogue No. GM276.

Tel: 01684 773883 or at: <http://www.goodmusicpublishing.co.uk>

The link there to the recording of the BBC Singers' recorded performance appears still to work.



Reviews

English Music Festival – Love's Voice: Anando Mukerjee (tenor) and Pavel Timofeyevsky (piano)

27 May 2019, Dorchester Abbey, Dorchester-on-Thames.

Michael Graves



Pavel Timofeyevsky (piano) and Anando Mukerjee (tenor)
(Photo: Michael Graves)

The *Love's Voice* recital was mostly song but there was a piano music 'interlude', which was Warlock's *Folk-Song Preludes*, his most significant work for piano.

The old adage about having to wait for a London bus only to find that three come along all at once, might well be applied to Warlock's *Folk-Song Preludes* in 2019. I last heard them played by Finghin Collins at Gregynog in 2016. This year I have heard no less than five performances of the work. John Mitchell's rendering at the PWS AGM was the first (see p.13), followed by Pavel Timofeyevsky's at this EMF recital just one week later. Three more performances sprang up in quick succession in the autumn. Benjamin Pearce-Higgins played his arrangement of the *Preludes* for

organ on 8 October at Peter Warlock's 125th Anniversary Concert in Shepherd's Bush. Gabriel Keen performed them at the launch of the Sorabji book of letters to Heseltine on 23 October at the 1901 Club and Daniel Gordon at the Peter Warlock 125th Birthday Concert at Leeds University a week later on 30 October. The latter three will be reviewed in the next edition of the Newsletter.

On balance, I would have to say that the best performance was Pavel Timofeyevsky's at this EMF concert. Pavel paced them perfectly and there was rhythmic definition that is not easy to achieve, particularly in the last prelude. After the concert I congratulated him on his performance. He seemed delighted, but rather surprised, and sheepishly revealed that he had been nervous because it was the first time he had performed them – "We have a saying at home that the first pancake never turns out well." This one did! It is pleasing to know that Pavel is so taken by the *Folk-Song Preludes* that he intends to include them in his repertoire. He even wants to perform them without music, something he likes to do with all his performances where possible.

The greater part of the recital was, of course, song. It opened with four songs by Howells. Then (after the *Folk-Song Preludes*) came Finzi's *O fair to see*, which contained seven songs that had been collected and edited posthumously by his family and by Howard Ferguson. Ian Venables' set of four *Venetian Songs*, including the eponymous *Love's Voice*, opened the second set, with Ireland's set of six *Songs sacred and profane* coming next. We then had some more Howells, his set of three songs, *Snapshots* and finally we were given some more Warlock. This time it was the Three Belloc Songs, *Ha'nacker Mill*, *The night* and *My own country*. These were a good choice, especially as we were able to hear them sung together. They have contrasting emotions although it has to be admitted they are all somewhat gloomy.

I wasn't familiar enough with the majority of the songs in the recital to provide any kind of authoritative comment, so

English Music Festival – Love's Voice (continued)



Above: Dorchester Abbey, Dorchester-on-Thames;
Right: The PWS stand at the 2019 English Music Festival.
(Photos: Claire Beach)

will only refer to the *Three Belloc Songs*. Anando Mukerjee's voice has a lovely timbre across the whole of his wide range, which suited the Warlock songs perfectly. All three were sensitively interpreted and well poised. The opening spread chords of *Ha'nacker Mill* are unsettling and the general sense of decay was successfully captured throughout the song. Then came *The night*, which has a quiet, rather sinister beauty in contrast to *Ha'nacker Mill*. The 'chants' were steady and the final cadence, rising from the lower E to the higher E ('Most Holy Night') after the unsettling 'and cheat me with your false delight', was beautifully controlled and a welcome reprieve, especially with the accompaniment's harmonic shift to A major. But then the absence of any thirds in the final chord of the accompaniment brings a slight chill. *My own country* leads on from the relative repose of *The night* to a land of dreaming and ultimately to the eternal sleep. The final word 'deep' can sometimes get lost, but Anando sounded the final 'p' perfectly, just enough to be heard clearly. It is a lovely song, was perfectly delivered, and it brought the recital to a, calm, contemplative, if rather sombre, close. Anando Mukerjee and Pavel Timofeyevsky are to be congratulated on a fine and thoroughly enjoyable concert. ■



English Music Festival – Love's Voice (continued)

Postscript – the Archival and Music Repository helps out.

There is a back story to the performance of the *Folk-Song Preludes* at this EMF concert. Pavel Timofeyevsky was looking for a piano work to play within the recital of song. I received a message by email from the EMF asking, as a matter of urgency, if there was any piano music of Warlock's that might be suitable for the concert and, if so, could I send them something as soon as possible. Members will recall that we are in the process of digitising every score, set of parts and piece of sheet music that we hold in the Society's Archival Music Repository (AMR). I was able, therefore, to send some PDFs of a selection of music by email within two minutes of receiving the message. My selection included the *Preludes* and some of Warlock's transcriptions of Elizabethan music. The *Preludes* were chosen. Formerly it would have meant somebody going to Holborn to locate the pieces in question that were stored in boxes there. They would then have to meet someone to hand them over, or else send by post, a process that would have taken too long.

Indeed there have been two other similar queries recently where the time frame has been very tight. The first was a request for some piano music of Warlock's that had not been published or previously performed. Our suggestion of John Mitchell's piano arrangement of Warlock's *Serenade to Delius* was accepted and the score sent off immediately by email as a PDF. It duly received its premiere performance, by Miles Lallémant, just a few days later on 8 October at Warlock's 125th Anniversary Concert in Shepherd's Bush.

BBC Music Magazine does it again

John Mitchell describes another outing for PW in the BBC Music Magazine Quiz

The BBC Music Magazine always includes for its readers a quiz based around a particular theme. In Newsletter 101 (Autumn 2017) it was recorded that 'our' composer had featured as an answer to one of the ten questions for the third time, and having achieved the proverbial hat trick on that occasion, we are delighted to see recently that Warlock appears yet again for a fourth time! The earlier questions were about (i) composers' connections with wood or woods – The Frostbound Wood; (ii) musicians' brushes with the law – Warlock arrested for drunken disorder in Cadogan Street; and (iii) musical associations with the Devil –

The second request was for a copy of *Valses Rêves d'Isolde*, which the musicians hadn't been able to source. Again, a PDF file was sent off within minutes of receiving the request and it was performed just a few days later on 30 October at the Peter Warlock 125th Birthday Concert at Leeds University. I think it is fair to say that none of these pieces would have been performed had it not been for our ability to respond so quickly to requests.

However, I must emphasise that we only send material in this way that is not subject to copyright restrictions and only when necessary due to a tight time frame. We do advise those who contact us as to where they can purchase the music. Clearly the only way we can keep Warlock's music in print is for people to buy it and we do all we can to encourage people to do just that.

The task of digitising all the music and documents we hold continues. It will take some time as there is a lot to do. For security, two paper copies of everything are being retained and electronic records are duplicated on three separate hard drives to cover all eventualities. ■

PPS – Warlock to be a regular feature at the EMF

We are delighted to announce that there is to be a regular Warlock-centric recital or concert at English Music Festivals held in May. It is still to be determined whether these will be an annual or biennial event.

The first Warlock recital will take place on Sunday morning 24 May 2020 in Silk Hall, Radley College. ■

Warlock's dabbling in the occult.

The quiz in the December 2019 issue of the Magazine was centred around the name Peter, and question 3 read as follows: Reflecting his fascination with the occult, Peter Warlock was the pseudonym adopted by which well-known writer when he was working as a composer? It would be really interesting here to know how many of the readers were aware that Peter Warlock was a nom de plume, and of those the fewer that knew it was Philip Heseltine. I wonder too how many ordinary music lovers would have described him as a 'well-known writer'?! ■

James Griffett, 30 April 1939 – 11 August 2019

Catherine Griffett



culture and his stepfather delighted in routinely demeaning Jim and his music throughout his life. But Jim ploughed on regardless. He remembered Elizabeth Poston playing the organ at St Nicholas Church, wearing wellington boots! It was probably at that time that he heard

James Griffett died in August after a long brave battle with cancer. English song was at the heart of Jim's repertoire, with the importance of words perhaps instilled in him by his first music teacher, the composer Charles Vale in Stevenage. Right from the start, Warlock songs were featured in his repertoire, with *Jillian of Berry* and *Sleep* featured in many of those early recitals. Recording *The Curlew* was a particular delight and, for him, it remained one of his finest achievements. In his later years, having turned his attention to teaching, Warlock songs were regularly presented to his pupils who, in turn, developed a love for the composer. At the Celebration of his Life and Music, in Ben Rhydding, Ilkley, in September, the recordings that were played included Warlock. A Warlockian from start to finish.

James was born in Stevenage and, as a treble, sang in the choir of St. Nicholas Church. Those were his happy days in the town, with musical friends, in contrast to his home life, which was not happy. Jim's home was bereft of any kind of

Poston's *Jesus Christ the Apple Tree*. Years later, Jim took every opportunity for his beloved Choral Scholars to sing it.

Jim's stepfather flatly refused to let him stay on at school after his 'O' levels. He ended up training as an engineer on the ill-fated Blue Streak missile project. However, whilst working in Peterborough, he was accepted in the choir of the Cathedral as a Lay Clerk. Once there Jim was heard by John Russell who advised him to apply for the Royal College of Music. He did and was accepted. There were funding problems, but Jim was helped by his MP, a young Shirley Williams.

Jim took advantage of everything the RCM had to offer musically. When I was in my first term at RCM, I was singing in the chorus of Stravinsky's *Les Noces* where Jim was a tenor soloist. I shall never forget it. A few years later, when I was scratching a living as a singer, Jim and I were booked to sing at a wedding. That was when we met and the rest is, as they say, history.

James Griffett (continued)

Jim was a tenor soloist in the choir of Westminster Cathedral from 1965 until 1974, a job he loved to bits. In 1968 he co-founded the ground-breaking early music male-voice soloist ensemble Pro Cantione Antiqua [PCA], with fellow ex-RCM students, Paul Esswood and Mark Brown. PCA quickly established an international reputation, with extensive recording contracts for all the major labels. Their discography includes Purcell, Byrd, Tallis, Dufay, Schutz and many others, not forgetting the landmark OUP recording (they described it as their ‘stone age music’), which was recorded to accompany the publication of *The Oxford Anthology of Music – Medieval Music*.

In 1974, Jim reluctantly resigned from Westminster Cathedral and moved to Ilkley, from where his international career continued. Many years later, his mind turned to teaching, which he did for many years at Bradford Grammar School under the guiding hand of Barry Lancaster. In 2000

he founded Singing Days, which offered singing courses in Yorkshire and Provence. The 20th, and final, course in Provence took place in October this year.

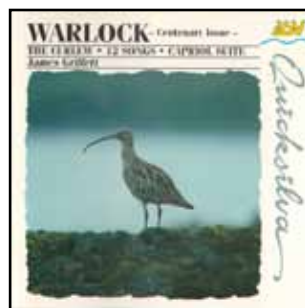
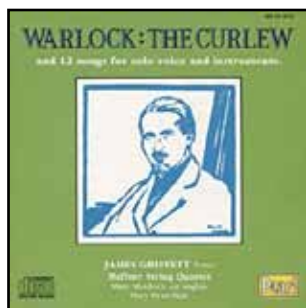
A few years ago, James was contacted by Stevenage Council about an Artists’ Photo Wall on the walkway at the station. We went to that event and it was a great pleasure to see his photograph on display. The wall was officially opened by the writer Ken Follett and Jim’s music was playing in the background. The wall is still there at the time of writing.

Each Christmas James brought his students together for a celebratory concert which, over the years, raised many thousands of pounds for children’s charities.

Jim always ploughed on regardless. I love him for who he was, what he did, what he achieved, and for what he gave to me, to his family and friends, and all the musicians he came into contact with, and to countless numbers of audiences who were privileged to hear his unique voice. ■

James Griffett, 1939 – 2019

Michael Graves



Left to right: The original vinyl record on Pearl (1973); the re-release on a Pearl CD (1987); a second CD on ASV includes *Capriol* (1994); the Regis release includes Vaughan Williams’ *On Wenlock Edge* (2009).

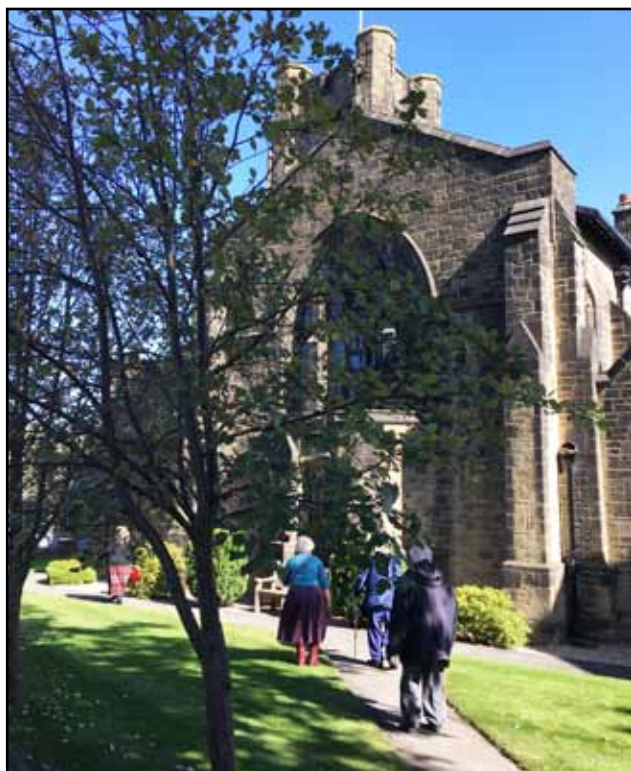
The Curlew

The tenor, James Griffett, first came to my notice when his recording of *The Curlew* was released on the Pearl label in 1973. I was thrilled to discover the release as it was the first of what we might call the ‘modern *Curlews*’. It was anticipated and welcomed by many. In the 1970s I used to patronise a fine emporium called Bath Classical Records, run by a very knowledgeable American gentleman. As soon as I heard about the record’s release I rushed into Bath and asked if he had one in stock. “Ah yes – SHE 510 – no I haven’t as yet. I’ll order some for the shop and keep one by for you.” He knew the catalogue number. I was impressed.

It was such a joy to listen to that record, which not only contained *The Curlew*, but also twelve of Warlock’s songs arranged for ‘solo voice and instruments’. As vinyl gave way to CDs, the recording was re-released in 1987 as a CD [Pearl SHE CD 9510] much to the relief of those who had become irritated by vinyl’s ‘snap, crackle and pop’. A third release on CD came in 1994, this time augmented by a recording of *Capriol* [ASV CD QS 6143] and a fourth appeared in 2009 augmented by VW’s *On Wenlock Edge* [Regis RRC 1316].

The first time I listened to James’ recording of *The Curlew* I was immediately impressed by the warm, rich tone

James Griffett (continued)



Left: St John's Church, Ben Rhydding, Ilkley. Right: Catherine Griffett (second from right) with photo of James on the screen.

of his voice and sensitive interpretation of the work. This combined with the technical quality of the recording made for a fine listening experience, as it still does. The 12 songs for solo voice and instruments were a real bonus, adding life to songs ordinarily performed with voice and piano.

Celebrating the Life and Music of James Griffett,
21 September 2019, St John's Church, Ben Rhydding, Ilkley.

I was privileged to be able to represent the Society at the concert held in celebration of James' life and music in Ben Rhydding, 21 September. All the performances were of a high standard and those from James's students, together with the obvious affection they have for him, were a real testament to his skill and dedication as a teacher. Towards the end of the concert one of James' former students, Sophie Wellings, sang the first solo verse of Elizabeth Poston's *Jesus Christ the Apple Tree*. A choir, made up of former students, was fragmented throughout the church and as they brought in the harmonies of subsequent verses, the congregation/audience was placed within the heart of the music, rather than being in receipt of it. It was magical.

The church was filled to capacity with many participants and attendees having travelled long distances, some from overseas. All the tributes from family, friends and colleagues, as well as the musical performances, were deeply moving. I have been to many memorial and celebration concerts over the years, but I have never experienced any other where there was so much obvious affection, love and respect for an individual.

The Stevenage Connection

It is by coincidence that we are holding our 2020 AGM in St Nicholas Church in Stevenage Old Town, where James had been a chorister as a boy. He knew Elizabeth Poston and, as we have heard, remembers her playing the organ in her wellington boots.

At the AGM we shall be hearing about Elizabeth Poston, her relationship with Warlock, her friendships with others, including E M Forster, and there will be a concert including her music along with Warlock's. But James Griffett will be remembered also, as a fine tenor and enthusiastic Warlockian. ■

Notice of the 2020 Annual General Meeting

**Saturday 16 May, St Nicholas Church, Rectory Lane
Stevenage Old Town, Stevenage, SG1 4DA**



*Left: The Avenue through Bury Mead leading to St Nicholas Church; right: The Cromwell Hotel Bar and Restaurant.
(Photos: Michael Graves)*

Provisional Plan for Saturday 16 May

- | | |
|---------|--|
| 12.00am | Lunch in the Bar/Restaurant of the Cromwell Hotel |
| 2.00pm | Walk from the Cromwell Hotel through Bury Mead to St Nicholas Church.
[Transport will be available for anybody who would prefer not to walk.] |
| 2.30pm | Annual General Meeting, St Nicholas Church |
| 3.15pm | Talk on Elizabeth Poston, Warlock and other local figures |
| 4.15pm | Complimentary Afternoon Tea |
| | Break |
| 6pm | Concert of Warlock and Poston's music, St Nicholas Church |

Provisional Plan for Sunday 17 May

- | | |
|---------|----------------------------------|
| 10.30am | Walking tours of Forster Country |
|---------|----------------------------------|

Trains from London Kings Cross are frequent. Journey time around 20 minutes.

Accommodation is available at reasonable cost in the Cromwell Hotel.

Specific information on times, locations, trains, buses etc. to follow.

Forthcoming Events

Bryn Philpott provides the details

Saturday 30 November 2019 at 7.30 pm

Best of British

Royal Philharmonic Orchestra, Hilary Davan Wetton (cond), Marta Fontanais-Simmons (mezzo)
G Live, London Road, Guildford, Surrey GU1 2AA.

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

Warlock *Capriol*

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 *Benedicamus Domino*

www.wigmore-hall.org.uk

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

Sunday 1 December 2019 at 5.30pm

Christmas Journey

Aves Cantantes – Dir. Miles Lallemand
The Church of the Holy Innocents, Paddenswick Road, Hammersmith W6 0UB.

Warlock *Adam lay ybounden*

The First Mercy

Where Riches Is Everlastingly

Also, Dylan Thomas's *A Child's Christmas in Wales* narrated by Denis Moriarty.

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 *Christmas Scene, 'In terra pax'*

Warlock *Three Carols*

RVW *Folk songs of the four seasons*

Delius *Sleigh ride, 'Winter night'*

Darke *In the bleak midwinter*

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

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

Saturday 14 December 2019 at 7pm

The EMF's Christmas concert

St Lawrence's Church, High Street, Chobham, Surrey, GU24 8AA

The New Foxtrot Serenaders

Details and tickets are available from:

www.englishmusicfestival.org.uk/events/events-listing.php
or by sending a cheque for £15 per ticket (plus £1.50 P&P if you would like your tickets posted out to you), made payable to The English Music Festival, to PO Box 123, Clunton, Craven Arms, Shropshire SY7 7BP.

Saturday and Sunday 16 & 17 May 2020

Annual General Meeting

See p.4, 46, and the back cover for more information

Friday 22 May to Monday 25 May 2020

The English Music Festival

Dorchester-on-Thames

Peter Warlock Recital

Sunday morning, 24 May, Silk Hall, Radley College.

This dedicated 'Peter Warlock' recital is the first of a series of concerts to be held in the EMF annually, or biennially.

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

www.englishmusicfestival.org.uk

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.

Peter Warlock Society

Notice of the 2020 Annual General Meeting

The 2020 AGM will take place at 2.30pm on
Saturday 16 May at St Nicholas Church,
Rectory Lane, Stevenage Old Town, Stevenage, SG1 4DA



*Clockwise from top left: St Nicholas Church; Stevenage Old Town; The Reception entrance of The Cromwell Hotel.
(Photos: Michael Graves)*

**There will be talks and a concert after Saturday's AGM plus
tours of Forster Country on Sunday 17 May.**

See p.4 for background information and p.46 for the
provisional plan for the weekend