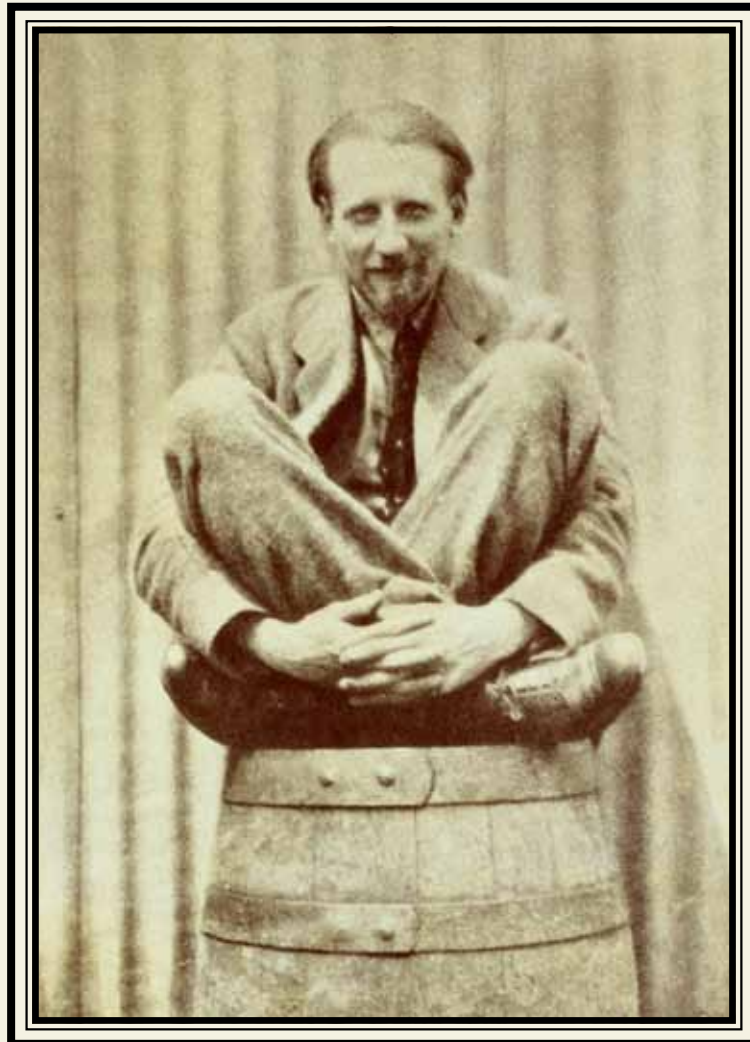


*Peter Warlock Society*

# **Newsletter 107**

## **Partial Lockdown Edition**

**Autumn 2020**



**Chairman and Editor: Michael Graves**

# Peter Warlock Society

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## Contents

4	<i>Chairman's Report 2019-20</i>	Michael Graves
7	<i>Hon. Secretary's Report</i>	Claire Beach

## Articles

8	<i>The Music of Peter Warlock</i> Article in <i>The Musical Mirror</i> , August 1927	Alec Rowley
11	<i>Peter Warlock and Alec Rowley</i>	John Mitchell
18	<i>Piggesnie: A Request and a Response</i>	John Mitchell
21	<i>Majorminors – It's Official</i>	Michael Graves
22	<i>Two Warlock Watering Holes in Kent</i>	John Mitchell
27	<i>Arbeau: Orchesography – A New Acquisition for the Archival and Music Repository</i>	Michael Graves
29	<i>Arbeau's Orchespographie, Capriol, BBC's Omnibus and the Central School of Speech and Drama</i>	Michael Graves
33	<i>Hambledon Brass Bands and Peter Warlock</i>	Gavin Holman

## Reviews

36	<i>Harfest: October 2019 – Warlock and friends</i>	Michael Graves
38	<i>Austrian Masters: The London Chamber Orchestra</i>	David Lane
40	<i>Six English Tunes</i>	Jonathan Carne
42	<i>A Lad's Love CD</i>	Michael Graves

## Miscellaneous

43	<i>Ronald Harwood: 1934 - 2020</i>	Michael Graves
44	<i>Michael Barlow: 1940 - 2020</i>	John Mitchell

# Editorial

## Welcome to *Newsletter 107*!

I do hope you are keeping well, particularly as the Covid-19 saga continues to concern us all. It has been, and is, a very difficult time for everybody, not only with regard to health, but also for so many people who have lost their livelihoods. Musicians and performers of all kinds have been hit hard. But many other walks of life have equally been disrupted with significant numbers of people experiencing financial hardship and mental and emotional difficulties.

Music is a restorative and we are fortunate to be able to listen to and enjoy recorded music, as well as live music through the media. This year's Proms were so very welcome, but also quite surreal in an Albert Hall devoid of an audience. However, we hope that there may be light at the end of the tunnel as many Covid-secure venues are starting to open their doors in order to provide live music.

After sending the Spring edition of the *Newsletter* out, I received a number of messages from members saying how much they enjoyed and appreciated the full colour edition printed on silk paper. My thanks go to all those who took the trouble to write in. It was good to hear from you.

Given the positive response to the 'all colour' edition, we have decided to continue publishing the *Newsletter* in this full colour format. One comment I received was simply "It's good to receive something that looks as if it has been printed in the 21st century." I agree, and I say a bit more about the need for us to refresh and update our outward facing image in my Chairman's Report overleaf.

John Mitchell has again been busy and has submitted three articles for this edition of the *Newsletter*. One is about *Alec Rowley and Peter Warlock*. Rowley wrote a 'short survey of Warlock's work' for *The Musical Mirror* in 1927, which is included here and it precedes John's article.

Earlier this year John received a query regarding the background to *Piggies*. We receive many messages asking for information of one kind or another (see Claire Beach's Secretary's Report) and John's account of his response to the query is just one illustration of how members of the Committee assist those seeking information about Warlock and aspects of his work.

The third article from John is *Two Warlock Watering Holes in Kent* and it looks at two interesting hostelrys that were patronised by Warlock, Moeran and Collins during their time in Eynsford.

The Society's Archival and Music Repository (AMR) contains a number of books that were written by Warlock, about Warlock, and about anything related to or relevant to him. One book that was not in our collection is the original edition of *Orchesography: A Treatise in the Form of a Dialogue* by Thoinot Arbeau, translated and published by Cyril W. Beaumont in 1925. Many of you will be aware that Warlock provided the Preface for this book as well as the musical illustrations. I recently tracked down a copy of this book and acquired it for the AMR. This in turn awakened some interesting memories and my article on the *Orchesographie* and Warlock's *Capriol* unravels a tale that begins in the 1950s.

We all know of Warlock's song *The Cricketers of Hambledon* which was written specially for a New Year's Day cricket match held on Broadhalfpenny Down, Hambledon, in 1929. Gavin Holman has submitted an article that sheds light on the history of the Hambledon Brass Band.

Last February David Lane accepted London Chamber Orchestra's invitation to attend their rehearsal of *Capriol*. The occasion was to celebrate 100 years of the orchestra's existence by playing works they premiered, which included *Capriol*. They also made the first recording of it in 1931. David provides an account of the event.

We all know how industrious John Mitchell is. In addition to researching and writing articles, John also makes arrangements of Warlock's and other composers' music. The previous *Newsletter 106* included a review by Jonathan Carne of *Warlock's Songs Without the Words* arranged by John for solo piano. In this edition Jonathan again reviews arrangements by John. This time it is a volume of arrangements for piano duet of Warlock's *Six English Tunes*, which Warlock had arranged for strings.

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 December** is the deadline. My full contact details are on the page opposite. I hope you enjoy reading this edition.

Keep well, stay safe!

Mitchell

## Chairman's Report



You will have received the supplement that was enclosed with *Newsletter 106* earlier this year containing the interim reports from the Chair and Hon. Secretary, as well as a full report from the Treasurer. The interim reports dealt with the

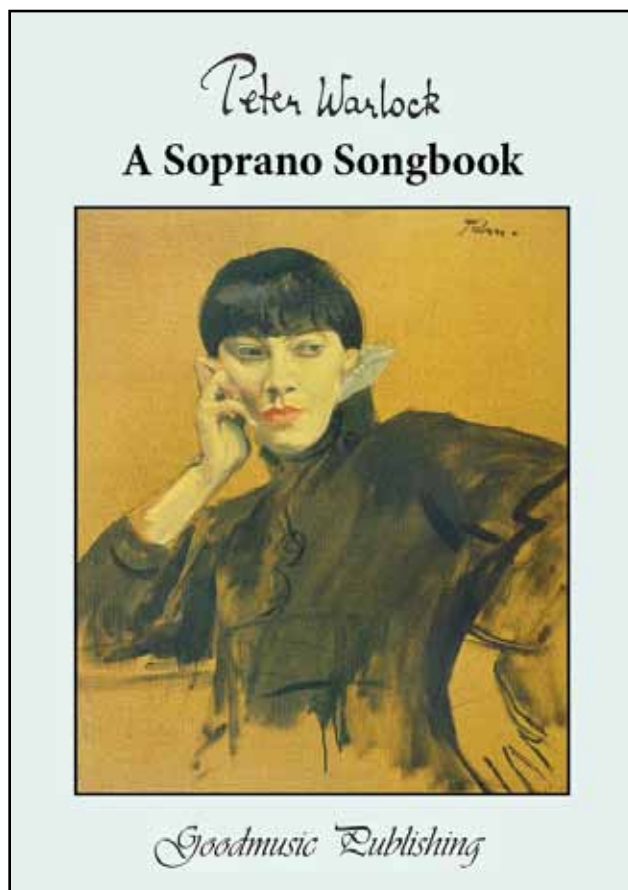
immediate constitutional concerns resulting from the necessary cancellation of the 2020 AGM. However, I am pleased to say that despite Lockdown and the attendant restrictions on movement and public events, our work has continued with good progress having been made on several projects and initiatives. There is much to report from both Claire and me, so here goes!

### The Peter Warlock Critical Edition

Over the last two years or so, Michael Pilkington has been revising the Society's eight volumes of *The Peter Warlock Critical Edition*, based on new material that has come to light since the first edition of the *CE* in 2004. Michael has now completed the revisions and we intend to have them published as soon as possible. However, Hal Leonard, who took over Music Sales print operation, and who currently publish the original *Critical Edition*, are uncertain as to what path they wish to choose despite my pressing them for clarification. Ideally we should like them to 'pull down' the original *CE* in favour of the revised *Critical Edition* as it would be confusing to have two editions available. Unfortunately they appear to have little enthusiasm for creating a new edition of the eight volumes. I don't need to go into all the details, but in many respects, we would prefer to publish elsewhere. However, I am continuing to seek clarification from Hal Leonard so that we can move forward positively, in whatever direction that may be. I'll update you on progress with the *CE* in due course.

### The Peter Warlock Soprano Songbook

Related to the revised *Critical Edition* is the long awaited *Peter Warlock: A Soprano Songbook*, which has now been published by Goodmusic Publishing. This project was first mooted by Malcolm Rudland some years ago,

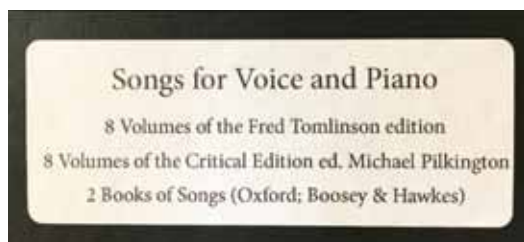


Front cover of *Peter Warlock: A Soprano Songbook*  
(*Rachel* c.1917; Augustus John; © The Estate of Augustus John /  
Bridgeman Images; Photo © Tate)

but nothing came of it. However, earlier this year, PWS members Jonathan Carne (piano) and Naomi Johnston (soprano), took up the project and tackled the exacting task of selecting all the songs that would be suitable for the soprano voice. A short list was difficult to determine, but a five way discussion between Jonathan, Naomi, John Mitchell, Michael Pilkington and myself resulted in a collection of 23 songs. Michael Pilkington's recent revisions have been used, so the volume is 'bang up to date'. Jonathan and Naomi have also meticulously addressed the thorny task of making some necessary transpositions. An article describing the process and rationale behind the song selection and the transpositions in the *Soprano Songbook* will accompany a review of the volume in the next edition of the *Newsletter*, plus information of how to get a copy.



## Chairman's Report (continued)



*Top row:* The old 'Hire Library', originally 15 large boxes now reduced to eight. There's still a lot to sort through.

*Middle row:* Music and other documents that have been sorted are now stored in clearly labelled, easy to access, boxes.

*Above:* The contents of one box and the dedicated PWS G-tec hard drive, which stores all the scanned and digital material.

### The Archival and Music Repository

The seemingly endless task of scanning all the music and documents that are in the Society's Archival and Music Repository (AMR) is ongoing and I have now tidied up and scanned a fair bit of it. The boxes, most of which are too heavy to lift safely, were moved from St Alban the Martyr, Holborn, to my studio in Hullavington in 2018. Those fifteen boxes have now been reduced to eight. Several were somewhat unruly in terms of the organisation of the contents, but gradually things are sorting themselves

out. All the scanned music and documents that are worth preserving in paper form and hard copy, are now stored in much smaller cardboard boxes at the back of my studio. These are easily and safely accessed. The scanned items, together with photographs, audio recordings etc. are saved to my own external hard drive as well as a dedicated PWS G-tec hard drive (see above). It will take many months to sort and scan everything, but each day I attempt to devote half an hour to the task.

## **Chairman's Report** (continued)

### **Outreach Work**

I have been giving a lot of thought to ways in which we can expand our outreach work in order to reach young people, particularly students of music, but also the general public across the country and possibly beyond.

One initiative we are pursuing is a 'Warlock Prize'. Music schools and conservatoires will be invited to hold an internal competition for the best performance of Warlock songs, both voice and accompaniment. If funds allow, it is hoped that three or four centres might participate each year, rotating with other centres on a triennial basis. This will ensure that most vocal and piano students in the country have an opportunity to encounter Warlock at some stage during their course. A working party has been formed of members who have experience of similar competitions. They will work in consultation with schools of music to develop a framework for the organisation of the scheme.

The Warlock Prize will be for voice and piano accompaniment only, so there will also be a need to expose students to Warlock's other music – choral, chamber, orchestral and solo piano.

Encouraging music schools to introduce Christmas concerts might serve to showcase a significant body of PW's choral music and I am also considering the possibility of holding our future AGM meetings at, or in the vicinity of music schools. They will be invited to host a concert performed by students as part of the AGM weekend.

We have certainly enjoyed birthday concerts at music schools around the country over the years. However, I recognise that, whilst the birthday concert is an annual event for us, with around 14 different music schools and conservatoires 'in the scheme', most will only host a Warlock Birthday Concert once every 12 years or so.

Apart from these infrequent visits to individual music schools, I have some other concerns about the birthday concerts. First, Warlock's birthday falls at an unfortunate time in the academic year, some three weeks or so after the beginning of the autumn term for many centres. Some are able to accommodate this, but for others, I have noticed, it can be a challenge. Constraints of the curriculum, together with other factors regarding desired areas of study within institutions, can often be at odds with putting on a Warlock concert at that time of the year.

I have also noticed that relatively few Society members attend birthday concerts, especially in the provinces, and for most members of local audiences, the fact that it is a birthday concert may not mean very much to them.

I put all these thoughts to the PWS Committee last January and they were all in agreement that we should look carefully at how we might best take Warlock's music to students and the general public, particularly with new initiatives. I am constantly amazed that, after birthday concerts, how many students say they had never heard of Warlock until they took part. Needless to say, I am also delighted when most of those students express real enthusiasm for his music and that they were so pleased to have encountered it. There is clearly a lot we can build on to foster a lasting interest.

### **General 'updating'**

I have indicated in previous reports that we hope to put on a fresh face for the world in terms of our website, stationery, brochure, general publicity material and other publications. The Newsletter has already gone 'full colour' and will be printed on silk paper in full colour from now on. However, the task of designing a new website, stationery and other printed material needs to be handled professionally and I have started discussions with Archery Promotions to progress this initiative. Archery oversees the publicity and events for the Ralph Vaughan Williams Society, the Delius Society and the John Ireland Trust. They also deal with the publicity for the English Music Festival. The proprietor, Karen Fletcher, is also a consultant to the British Music Society and is fully aware of the work that we do.

This is a very exciting time for the Society. There is a great deal going on behind the scenes as well as the more visible projects, which Claire will say more about in her report. We are working hard to ensure that the music and general world of Warlock flourish in the 21st century and that people far and wide will be enthused by his music and literary works. We will keep Patrick Mills' vision alive and in so doing, we shall keep the wonderful world of Warlock alive. Long may it continue!

**Michael Graves**  
**Chairman**

## Hon. Secretary's Report



Greetings to all Peter Warlock Society members, and I hope that you are keeping well and sane and enjoying music in some way in these continuing strange times.

My interim report earlier this year provided details of the immediate constitutional considerations regarding the officers and members of the

committee, so that you would know who would be in office until the next AGM. This report covers wider administrative matters and other work that has been undertaken since the previous AGM in 2019.

Current members: 157, Student members: 18

We are planning the 2021 AGM weekend to follow as closely as possible the plans we had for this year (see interim report in the last Newsletter). We very much hope that Covid19 will be under control so that we can hold the AGM in May. However, we must be realistic and be prepared for a possible further postponement. Accordingly, Michael and I have already been working on contingency plan, in consultation with the other two officers, David Lane and John Mitchell. We shall only make the details known should they become necessary. Let's hope we don't need to implement them.

The Society receives frequent requests for a surprising variety of information. I deal with general enquiries and some of the more specialist queries. I can usually provide quick answers, with the help of our excellent team who between them have a wealth of scholarly and esoteric Warlockian knowledge. Anything to do with the Newsletter or the Archive and Music Repository (AMR) goes to Michael and it is interesting to note how many people we have been able to assist 'by return' of email due to the progressive scanning of documents, articles and scores. One example of this came with news of a 'Warlock initiative': pianist Mark Austin asked about lesser-known Warlock songs he and mezzo Anna Harvey might include on a CD. We were able to provide firstly suggestions for songs; next a copy of the Warlockathon CD set; and finally, PDFs of three songs in suitable keys from the 1982 Thames edition. I also had a query from a music teacher who wanted confirmation that Peter Warlock wrote the music to *Golden Slumbers*: after further correspondence with him, I was able to confirm

that it was definitely **not** Peter Warlock, but rather Alfredo Casella who was responsible for the uncredited setting of the lullaby in *Twenty Easy Folk Songs*!

Michael has described the *Soprano Songbook* project. Coincidentally an initiative that has been developed by two Warlock devotees, is the planning of an all-Warlock CD of songs for the soprano voice. The musicians are Luci Briginshaw (soprano) and Eleanor Meynell (piano). We shall be contributing to this project financially, but will also be providing advice and assistance with the writing and production of the CD booklet notes. In the current climate it is difficult to predict a completion date for this project, but Luci and Eleanor have already been busy organising a series of recitals to promote the eventual release of the CD. There is a great opportunity for the Soprano Songbook and the Warlock soprano CD to be promoted side by side.

Those of you who follow and/or support the English Music Festival will be pleased to know that the 2021 May EMF will follow as closely as possible the programme that had been planned for May 2020, including the planned Warlock concert which will in all probability take place in Silk Hall, Radley College on the Sunday morning.

We've also had confirmation that the BBC Concert Orchestra still intends to prioritise the recording of the all-Warlock Orchestral Project. It will contain all his works for orchestra that involve voice or voices, as well as his entire oeuvre for orchestra. The one exception will be *Capriol*: as this is so commonly heard in its string version, the CD will include the less familiar full orchestral version instead.

John Mitchell's Treasurer's Report in the Newsletter 106 supplement was a full report. However, John has asked that I mention two matters. First, we have not made any moves with regard to investing Patrick Mills' bequest. The markets are still too volatile. Therefore, the monies are currently in the CCLA deposit account earning scant interest, but at least the capital is safe.

The other issue is a change to our procedures for the signing of cheques drawn on the Society's current account. This is to improve security and transparency, and this is especially important now with our increased funds. The main change is that cheques issued with a value of £250 and above will now require two signatures from any of the four Society's officers, all of whom have been recently authorised by our bank to act in this capacity. If anybody has any queries regarding this, then John would be only too pleased to clarify.

**Claire Beach**  
Hon. Secretary



## Articles

### *The Music of Peter Warlock (Philip Heseltine): A short Survey of His Work [1927]*

Reproduced from *The Musical Mirror* Issue 183, August 1927

Alec Rowley

THE MUSICAL MIRROR, AUGUST, 1927.

183

# THE MUSIC OF PETER WARLOCK (PHILIP HESELTINE).

## A Short Survey Of His Work.

By ALEC ROWLEY.

We were strolling down Soho together.

"Baa!" jeered a lout of a fellow, pointing to Warlock's beard.

My companion walked up to the man. "An excellent imitation of a goat, and so natural," he said.

A characteristic and disarming answer—and there you have, in essence, Peter Warlock.

We turned into a "foreign" restaurant.

"Here we can get real English food," he said, and added, with a twinkle in his eye, "and good beer."

He talked solidly for an hour over lunch, on every possible subject (indeed, his mind seemed inexhaustible).

His knowledge of Elizabethan works is immense.

"The tautonic scale (major and minor) is, and has been obsolete for years; the early 16th and 17th century writers' tonality was less fixed and limited, and capable of every development. If we desire to progress we must build upon these."

"And folk-tunes?" I suggested.

"Folk-songs," he replied—and talked for ten minutes on his experiences in hearing them from the lips of the folk themselves. (And taken down in public-houses, and country taverns).

"But what about yourself, Peter Warlock, or Philip Heseltine?" I asked.

He fired one word at me, like the report of a gun.

"ETON."

His bitterness on this subject was in direct contrast to his enthusiasm for music.

"I was put back," he continued, "into a class in which my mental juniors by years dominated, and I have never really recovered. Indeed, the iron entered into my soul, and that at fifteen years of age. The harm was that it broke the continuity of my development."

"A scholastic sausage machine," was his opinion of this famous school, "where individualism is discouraged."

Colin Taylor (his music master) was the one bright spot, and he learnt much from him.

"No photo of mine will ever grace those walls," he continued; then, with a smile of disparagement, he proceeded to cut himself to pieces by criticising his own works.

In effect, he said:—

"My songs? Pooh!"

"My instrumental works? Bah!"

I disagreed with him entirely, and said that the exquisite workmanship, and charming ideas which pervaded his music, were almost unique.

"But people are so satisfied with things in England," he said, "there is no real criticism."

"People do exactly as they are told?" I suggested.

"Yes, and so will you," he added.

His book on Delius is already a standard work, and he writes brilliantly and with illumination.

"The English Ayre" (Oxford University Press) gives a full account of the Lutenist song writers, and explains in a very clear manner the style (with admirable extracts) of the music makers of the period.

In the press is a biography of Hector Berlioz, for whom he has warm admiration.

As a song-writer, he is in the forefront of modern English com-



PETER WARLOCK.

[From a Sketch by Hal Collins.]

posers. His characteristics are distinctly English, and suggest folk tunes. His harmonies are kaleidoscopic, colourful and constantly changing. His favourite source of words—the early English poets.

The first song of his that ever I saw, was "My Gostly Fader," which I read for Winthrop Rogers—in MS. It struck a new note (in 1918 or 1919) and he has continued to develop ever since.

Almost the whole of Warlock may be summed up in "Ha' nacker Mill" (Belloc); the opening line of melody has a real glorious curve.

He will probably hate me for saying that my favourite song is "Piggeenie." It is as fresh as the "Sweet Sweeting" herself, and exactly describes the poem.

But his best work is contained in a collection called "Lillygay." "The Distracted Maid," I have no hesitation in saying, is one of the finest songs in the English language, and "Rantum Tantum" (from the same set) is as near perfection as we shall get in this world.

"Sleep," and "Sweet and Twenty" are melodic, modern-Elizabethan

"ayres," with the added personality of a modernist.

There are so many songs that a discussion of each is impossible. At the end of this article will be found a list, tabulated for reference.

His mystic element is to the fore in "Corpus Christi," an old English carol set for contralto and tenor soli, and chorus, also arranged for soprano and tenor with string quartet accompaniment. This is amazingly affecting, and is unique in its appeal. The stamp of genius is on every page of this really noble work.

"Noel," "Balulalow," "Tyrley-Tyrlow," are also examples in this style, and seem to wistfully contain the mysticism of the middle ages.

His songs in praise of ale are notorious, and with a singer like John Goss they are indeed thirst-desiring works. Even a teetotaler would fall for these, I am sure. "Maltworms" and "Mr. Belloc's Fancy" would break up a total abstinence party.

"Candlelight," a cycle of nursery jingles is full of charm, but rather difficult for the subjects. The harmonies are delicious.

"Peterisms" (a very artful title) and "Saudades" represent his most modern outlook, and contain much that calls for thought; indeed, the difficulties of "Rutterkin," are tremendous, but there is real delight and satisfaction in mastering them, believe me.

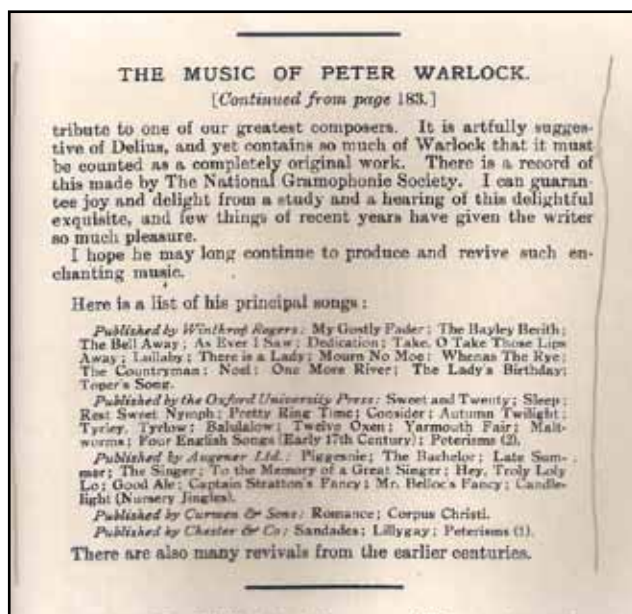
But his most valued contribution to the world of music is his research work. He is the reincarnation of the Elizabethan period and the 17th century generally. He has revived a tremendous amount and is still engaged in bringing forth buried treasure. Long may he continue the good work.

The Purcell "Fantasias" for strings (1680); the "Lachrimae" (1605) of Dowland (21 pieces for strings); "Twelve Songs" by Thomas Whythorne. "Truly barbarous," is the epithet applied to these latter by Dr. Charles Burney and other noted pedants, even to the present day, and Warlock genially adds, "The present writer has, therefore, a very particular pleasure in offering the musical public these examples . . . with confidence that they will be immediately recognised as some of the most original and attractive specimens of English 16th century music that have come down to us."

His "Capriol" suite for strings is founded on old tunes from Arbeau's "Orchesographie" (1588). His original work for chamber orchestra, "An Old Song," has a country lilt throughout, and finally, there is his "Serenade" for strings. This work, dedicated "to Delius on his 60th birthday" is really lovely, and a graceful

[Continued on page 188.]

## The Music of Peter Warlock (Philip Hesletine): A short Survey of His Work [1927] (continued)



### Transcript of the above article

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*Peterisms* (a very artful title) and *Saudades* represent his most modern outlook, and contain much that calls for thought; indeed, the difficulties of *Rutterkin*, are tremendous, but there is real delight and satisfaction in mastering them, believe me.

But his most valued contribution to the world of music is his research work. He is the reincarnation of the Elizabethan period and the 17th century generally. He has revived a tremendous amount and is still engaged in bringing forth buried treasure. Long may he continue the good work.

The Purcell *Fantasias* for strings (1680); the *Lachrimae* (1605) of Dowland (21 pieces for strings); *Twelve songs* by Thomas Whythorne. "Truly barbarous," is the epithet applied to these latter by Dr. Charles Burney and other noted pedants, even to the present day, and Warlock genially adds, "The present writer has, therefore, a very particular pleasure in offering the musical public these examples....with confidence that they will be immediately recognised as some of the most original and attractive specimens of English 16th century music that have come down to us."

His *Capriol* suite for strings is founded on old tunes from Arbeau's *Orchesographie* (1588). His original work for chamber orchestra, *An Old Song*, has a country lilt throughout, and finally, there is his *Serenade* for strings. This work, dedicated 'to Delius on his 60th birthday' is really lovely, and a graceful tribute to one of our greatest composers. It is artfully suggestive of Delius, and yet contains so much of Warlock that it must be counted as a completely original work. There is a record of this made by The National Gramophonic Society. I can guarantee joy and delight from a study and a hearing of this delightful exquisite, and few things of recent years have given the writer so much pleasure.

I hope he may long continue to produce and revive such enchanting music.

### **Here is a list of his principal songs:**

Published by Winthrop Rogers: *My Gostly Fader*; *The Bayley berith the Bell away*; *As ever I saw*; *Dedication*; *Take, O take those lips away*; *Lullaby*; *There is a lady*; *Mourn no moe*; *Whenas the rye*; *The Countryman*; *Nöel*; *One more river*; *The Lady's Birthday*; *Toper's Song*.

Published by Oxford University Press: *Sweet and Twenty*; *Sleep*; *Rest, sweet nymphs*; *Pretty ring time*; *Consider*; *Autumn Twilight*; *Tyrley Tyrflow*; *Balulalow*; *Twelve Oxen*; *Yarmouth Fair*; *Maltworms*; *Four English Songs* (Early 17th century); *Peterisms* (2).

Published by Curwen & Sons: *Romance*; *Corpus Christi*.

Published by Chester & Co: *Saudades*; *Lilligay*; *Peterisms* (1).

# Alec Rowley and Peter Warlock

John Mitchell



Alec Rowley at a time when he would have known Peter Warlock

I wonder how many readers like myself, having had piano lessons when they were younger, have a recollection of the name Alec Rowley from their childhood? Although I cannot recall ever having learnt at that age any of his piano music, Rowley's name was certainly familiar to me, probably from having seen it on the back of sheet music covers, where publishers back then would typically advertise as many of their other wares as space would allow. I would not have realised it at the time, but Rowley had very much created a prominent niche for himself in the area of educational music for children (and, indeed, music for the amateur market generally), with very many attractive and well-crafted titles and volumes to his credit. But that was only part of the composer's large output; he also produced a significant corpus of more 'serious' music, including several orchestral works, two piano concertos<sup>1</sup>, many songs, various organ pieces, and some chamber music. In 1926 he won a

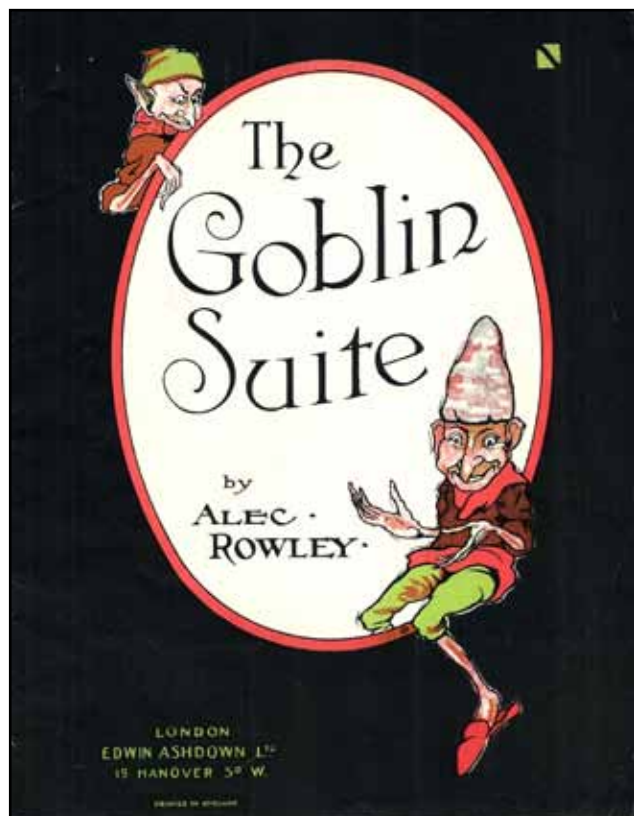
Carnegie Award for *The Princess Who Lost a Tune* (a mime ballet) just a few years after Warlock had done likewise with *The Curlew*.

Alec Rowley was born in Hammersmith in March 1892, and he came from a family in which there was much music making. He began by learning piano and violin, but it was to the church organ that he soon gravitated. An assistant organist at the age of twelve, he was gifted enough to enter the Royal Academy of Music at sixteen. He was there for a total of six years: having completed the more usual three years, in 1911 he won the Henry Smart Scholarship which allowed him a further three years of study. During that time his professional career began with a succession of organist appointments at various churches in the West London area. His studies finished around the time that the First World War began, and in 1915 Rowley volunteered for military service, but like Warlock he failed the medical examination, being deemed unfit to serve at that stage. Near the end of the war, he tried again and was enlisted for a brief spell with the recently formed RAF. With the war ended, in 1919 he joined the staff of Trinity College of Music, London, teaching piano and composition, a position he continued to hold well into the 1950s. Outside of music he was a keen sportsman, playing both cricket and tennis, and it was during a tennis match in January 1958 that he suddenly collapsed and died at the age of 65.

Rowley was also quite active in broadcasting from early on: he was first on air in July 1924, giving a talk on music in the *Children's Corner* series. During his boyhood he began a lifelong friendship with Edgar Moy, a musician who also studied at the RAM and specialised in writing music for children. For many years Rowley had been interested in the piano duet medium, and in 1933 with Moy he began a series of broadcasts under the title of *One Piano, Four hands*. This sequence of recitals continued for a decade, mainly featuring contemporary works, and oddly enough here it would seem that he and Moy never broadcast Warlock's *Capriol* (which I thought surprising in the circumstances).

It may be gathered from the above that Rowley earned a living via a number of musical means – writing much educational music; teaching; as church organist; and through broadcasting – and to these might be added that of music reader for a number of music publishers. These included Novello; Ashdown; Lengnick; Schott; and perhaps

Alec Rowley and Peter Warlock (continued)



One of Rowley's earliest piano works for children, dating from 1917

most relevant here, Winthrop Rogers, a position he took up in 1918. I don't believe it has been established exactly when Warlock and Rowley met for the first time, but Rowley at least had an encounter with Warlock's name in the autumn of that year. The story of how Philip Heseltine, on his return from Ireland, submitted those seven songs to Winthrop Rogers under the Peter Warlock alias is well known. He had realised that, verging on the *persona non grata* with the publisher, using his own name in this instance would quite likely have been a recipe for failure. It would seem at that point Rowley was not acquainted with Warlock when he perused those seven songs – or if he were, he did not know him well enough to recognise the hand of the exquisite, readily identifiable, manuscripts that were under his scrutiny! If he had done so, he may well have let slip the composer's identity to Winthrop Rogers; as it was the secret remained in place for another year until Anthony Bernard discovered Heseltine's ruse by chance. It is fortunate that Warlock's first songs sent for publication were read by

someone as perceptive as Alec Rowley, as he immediately recognised they were not simply more of the run-of-the-mill vocal wares he was used to viewing, but as he recorded in the 1927 *Musical Mirror* article [see pp4-6], these songs 'struck a new note', and he accordingly gave Rogers a firm recommendation for their publication.

Whether, after the Heseltine/Warlock identification had occurred, Rowley engineered a meeting with Warlock, having been much impressed by his remarkable new songs, has not been recorded. All that is known is that he was making visits to the Warlock/Moeran cottage in Eynsford probably from 1925 onwards<sup>2</sup>. Rowley shared some characteristics with Warlock, having a lively mind and a ready wit, as well as having knowledge of early music, and seemingly they got on well together – at least it would appear that they never fell out! That he partook of the regular drinking sprees with Warlock and Moeran is implied in a letter<sup>3</sup> by Moeran to Rowley, where he reminisces that 'I often think of *Long Reach Tavern*, Dartford, but I have not been there since Philip's death.' [Ed: see John Mitchell's article *Watering Holes* p.??] However, there was one aspect where the two differed, and that was in their understanding and grasp of the developments that were taking place in music at the time. Rowley's tutor for composition at the RAM was Frederick Corder<sup>4</sup>, who had marked conservative tendencies, struggling for example to come to terms with Debussy's music. Something of these tendencies may possibly have rubbed off on Rowley who had a similar problem with getting to grips with Arnold Schoenberg's works<sup>5</sup>. Perhaps it does not come as a complete surprise that Rowley's own 'serious' compositions were rarely, if ever, *outré*, and often of that genre which reviewers would unkindly dub with the damning epithet of 'worthy'. For instance, his *Fantasie for strings* was described as 'an unexciting essay in good English'<sup>6</sup>, whilst his *Symphony in B minor for organ* elicited from a reviewer that Alec Rowley was 'a mild-voiced senior English composer of no perceptible modernity'<sup>7</sup>. Oh dear!

Although not of prime importance as they are in Warlock's output, Rowley penned around sixty solo songs, some as separate items, and others in groups. How significant they are in the English Song genre is hard to tell as most of them are now out of print and not readily obtainable. The omens



## Alec Rowley and Peter Warlock (continued)

are not good, judging by a commentary in Stephen Banfield's critical *Sensibility and English Song* where, following on from a brief look back at the Victorian ballad, he continues:

The ballad mentality did not die with Victoria; many English songs of the 1920s and 1930s and even later display a similarly low common denominator, amounting to a stylistically updated equivalent of the ballad's mindless facility. Composers – a musical counterpart to poetasters is meant by the term here – such as Alec Rowley and Eric Thiman show in their style a continuation of the ballad's musical complacency, associated more with the classroom and nursery than with the drawing room but still an unhealthy twilight zone between the artistic and the commercial from which English music has already more than once needed rescuing<sup>8</sup>.

This seems rather a harsh judgement, but one that was made 35 years ago; I think in the meantime the climate may have softened to some extent. An example of Rowley's vocal work (*Pretty Betty* from 1927) is reproduced here (p.10) so that readers can form their own opinion – I personally rather like it, finding it quietly charming, competently written, and with at least a modicum of distinctive character.

Perhaps the high point of the Warlock/Rowley friendship came about in August 1927, when there were two significant occurrences. They were Rowley's article on Warlock that appeared in the pages of that month's issue of *The Musical Mirror* (a transcript of which is reproduced earlier in this Newsletter), and the composition of Warlock's lovely *Cradle Song*, which he dedicated to Alec Rowley. It seems hardly possible that the timing here was coincidental, ie, that the two are very likely to be connected. Whether Warlock made the dedication to Rowley by way of grateful thanks for his favourable upbeat article, or whether (less likely) Rowley penned his article in gratitude as the song's dedicatee, is a moot point. Be that as it may, there are a few interesting things to comment on in the article. Firstly, there is that well known woodcut of Warlock made by his man-about-the-house, Hal Collins, that is used to illustrate the article. The woodcut was then used later in the year to adorn a personalised Christmas card that Warlock sent to his friends C.W. Orr, Harry Brice (landlord of *The Five Bells* in Eynsford), and a few others. [Ed. See Newsletter 106 p46] As far as I am aware the woodcut made its first appearance in *The Musical Mirror* article, raising the question of whether

the latter had actually commissioned it from Collins.

Secondly, Rowley makes reference to how 'In the press is a biography of Hector Berlioz...'. If it had been so, Warlock's book on this composer never made it into print, and if it ever existed as a typescript it has seemingly disappeared without trace. However, it is known that Warlock was quite enthusiastic about Berlioz and his music, and possibly Rowley may have misconstrued something Warlock had said, perhaps in passing: – to the effect that Berlioz had such an original musical mind that someone in the country really ought to write a book about him. It could be this may have been a long cherished aspiration of Warlock's, as part of his letter (dated 7 January 1930, from The Imperial League of Opera) to his friend Robert Nichols is quite revealing, as he thanks him for:

...your magnificent article on Berlioz. It proves clearly that, as I have often told you, you are evidently the man to write the life of Berlioz in English. As it is, you have done something like a quarter of the book already. Under present conditions, alas, I cannot possibly print the whole article in *MILO*<sup>9</sup>: it runs to 15,000 words and would have to be spread over five numbers. Why not publish it – perhaps slightly expanded with some musical examples – as a separate book?

Clearly this suggests the idea of a Berlioz biography had been floating around in Warlock's mind for some time – and, incidentally, Nichols never got round to writing it!

Other interesting points in the Rowley article pertain to his commentary on various Warlock songs, such as *Piggies* being his own personal favourite, but whilst at the same time picking up that it was a song the composer had begun to greatly dislike<sup>10</sup>. Rowley shares an opinion with some other commentators that *Lillygay* contained Warlock's 'best work', singling out for especial praise *The Distracted Maid* and (perhaps more surprisingly) *Rantum Tantum*.

Finally there is the thought provoking statement Rowley makes that Warlock's '... most valued contribution to the world of music is his research work', seeming to imply that he believed Warlock's scholastic endeavours in the realm of transcribing and arranging early music (as well as providing the in depth background notes)<sup>11</sup> would ultimately prove to be of greater worth than his original compositions. I imagine it would be a view that few of us would share, but when it was written Warlock would have been seen then as more of a trail-blazer in this field than he is now. With his

## ANON

## Tenderly

ALEC ROWLEY

(1927)

© 1927 Oxford University Press



Alec Rowley and Peter Warlock (continued)



Hal Collins' woodcut from *Merry-Go-Down*  
l. to r.: E J Moeran; John Ireland; Alec Rowley and Peter Warlock

own interest in early music Rowley would not have failed to be impressed by the sheer volume of Warlock's achievement, irrespective of the fine quality of it.

The next time Alec Rowley crops up is in Hal Collins' humorous woodcut that adorns the Preface of Warlock's *MERRY-GO-DOWN* book published in 1929. Here we see, all 'ruffed-up' in Elizabethan costume, E.J. Moeran; John Ireland; Alec Rowley; and Peter Warlock, and with their jugs and tankards firmly grasped, they are clearly having a Thoroughly Good Time! Whilst it is easy to account for Moeran and Rowley being amongst Warlock's fellow toppers, the appearance of the bespectacled John Ireland is more unexpected. Until fairly recently little had been known about the Warlock/Ireland relationship, and I had always found it somewhat curious that Ireland was one of the few musicians who attended and gave a statement at Warlock's inquest. More recently some letters from Ireland to Warlock have come to light, indicating that something of a friendship between the two men came to develop during the last two or three years of Warlock's life. Warlock had written to Ireland in October 1928 (possibly for the first time, soon after he had vacated the Eynsford cottage) having been greatly impressed by a radio broadcast of Ireland's new piano *Sonatina* played by the composer. Part of his complimentary letter reads:

It is quite one of the best things you have done, and your performance came off magnificently. You are one of the very few living composers in whose work one can discern a steady development along wholly personal lines, through a number of years; and in these days when so many musicians leap from one style to its opposite extreme in two successive works in the hope of achieving a factitious semblance of originality, it is more than ever pleasing to encounter a work such as the *Sonatina* which, for all its very real originality and newness, is clearly the logical development of a style that was already very individual fifteen years ago or more.<sup>12</sup>

After Warlock left Eynsford his cordial friendship with Rowley continued, something that is confirmed by a musical Christmas greeting that Warlock sent to him in December 1929. He had during the previous month composed 'a newe tewne ffor Christmasse' which he then copied out for his friend. I am not clear at that point whether there were any lyrics associated with it, but in 1930 it appeared in print as *The Five Lesser Joys of Mary*, a unison song with organ accompaniment. It is interesting, and maybe relevant, to note that Warlock had composed around the same time another hymn tune<sup>13</sup> to which in this case there were no subsequent words. It is likely he had in his possession the *Augustan Book of Christmas Carols* (in which the text of *The Five Lesser Joys of Mary* occurs), as he had already utilised

## Alec Rowley and Peter Warlock (continued)



Left: Peter Warlock's 1929 Christmas greeting to Alec Rowley  
Right: The letter from Edwin Ashdown to Ian Copley confirming that the piano arrangement of *Milkmaids* was indeed Rowley's work.

three of its entries earlier<sup>14</sup> for his compositions. With no evidence to the contrary, could it be a rare instance where Warlock had composed a melody first and then, browsing through this book of carols, happened to find a lyric that adequately fitted it?

As mentioned earlier, *Piggies* was one of Rowley's favourite Warlock's songs, and it is easy to believe he may also have had a warm affection for *Milkmaids*, a song with a most singable tune and with a similar straightforward harmonic content. This could be reflected by his having made two arrangements of it in the 1940s: for male voices and piano (1948), and for solo piano (1947). Rowley's name as arranger was credited in the former, but not in the latter, and accordingly Ian Copley, who was researching Warlock and his music at the time, contacted the publisher Edwin Ashdown in 1961 seeking clarification. The reply he got indicated (as probably expected) that the piano arrangement had also been made by Rowley. The song translates well into this new guise, and Rowley's fine work here has given us a welcome addition to the limited amount of music that Warlock wrote for piano.

I would like to end with a couple of Rowley items, one an anecdote, and the other an abiding memory. These were related to me by the late Carey Blyton who had had Rowley as his composition tutor back in the 1950s when he was a student at Trinity College of Music. Carey Blyton<sup>15</sup>, with

his keen interest in Warlock, had asked Rowley whether he had any particular reminiscences about the occasions when he had gone down to Eynsford to enjoy some convivial company at the cottage. Rowley responded by describing how one night they were all a bit worse for drink, and having nodded off, they discovered later on coming to that one of the house cats had had a litter of kittens under their very noses. Warlock was somewhat taken aback, uttering something to the effect 'Oh no...not more mouths to feed!'. I then asked Carey whether he had any personal memories of Rowley that stood out, and the only thing that came to mind was that during his lectures Rowley invariably had a fag hanging out of the corner of his mouth (see the telling photo of Rowley in later life!). I also sensed that Carey found him a bit of a character with a wealth of stories to enliven his tutorials for both the edification and the amusement of his students. ■

### Acknowledgments:

I would express my thanks and appreciation to Beryl Kington, whose book on Alec Rowley (*Rowley Rediscovered*) has provided a substantial amount of the information incorporated here. Also acknowledged are Thérèse Kitchin, Rosalind Sopp, and David J. Burkett for the photos of Rowley; and OUP for the extract from Rowley's song *Pretty Betty*.

*Alec Rowley and Peter Warlock* (continued)



Alec Rowley in later years

**Notes**

- 1 The short-ish (around 15 minutes) No. 1 in D major for piano, strings, and percussion, has been recorded on NAXOS 8.557290, played by Peter Donohoe with the Northern Sinfonia.
- 2 According to Alec Rowley's biographer, Beryl Kington. See her *Rowley Rediscovered* [Thames Publications, London, 1993], page 12.
- 3 From Norfolk, dated 13th September 1934.
- 4 And regular readers may recall Warlock's humorous derision of this academic, quoted in Newsletter 102, page 24, Note 2.
- 5 By contrast it may be remembered that Warlock wrote an article on Schoenberg for the *Musical Standard* when he was just seventeen!
- 6 *The Times*, 13 September 1943.
- 7 *Birmingham Post*, 15 November 1956.
- 8 Stephen Banfield: *Sensibility and English Song* [Cambridge University Press, 1988], page 4.
- 9 *The Monthly Review of The Imperial League of Opera*, which Warlock was editing at the time.
- 10 See Ian Copley's *The Music of Peter Warlock – a Critical Survey* [Dennis Dobson, London, 1979], page 91.
- 11 And Rowley may also have been taking into account Warlock's *The English Ayre*, and his contribution to the book on Gesualdo, both of which had been published the previous year.
- 12 Quoted in the chapter on John Ireland in *British Music of Our Time* edited by A.L. Bacharach [Pelican Books, Harmondsworth, 1946], page 104.
- 13 Ian Copley, Op. Cit., page 210.
- 14 *By That Bedside* (Warlock's *Corpus Christi*); *Where Riches is Everlastingly*; and *What Cheer? Good Cheer!*
- 15 An early PWS member, and one who played a prominent part in organising the blue plaque for Warlock and Moeran's Eynsford cottage.



Articles

**Piggesnie: a Request and a Response**

John Mitchell

## Piggesnie\*

Anonymous XVI century

Peter Warlock

Moderately fast: very lightly and in strict time throughout

The musical score for 'Piggesnie' is presented in three systems. The first system shows the beginning of the piece with a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth and sixteenth notes. The vocal line is marked *mp* and *staccatissimo*. The second system shows the vocal line with lyrics: 'She is so pro - per and so pure, Full stead - fast, sta - ble'. The piano part is marked *pp*. The third system shows the vocal line with lyrics: 'and de - mure, There is none such, ye may be sure, As my sweet sweet -'. The piano part is marked *mf*.

\* See Preface. † Bars 8 and 18, R.H. beat 2: additional crotchet a' deleted in proof 2.

## Piggesnie: a Request and a Response (continued)

### A Request:

The Society quite often gets enquiries on matters pertaining to Peter Warlock, and these can vary greatly. For instance, we have had queries over whether certain lyrics from his songs are still in copyright, and just recently someone was trying to find out which of his solo songs had not yet been commercially recorded. I received an enquiry from a musical associate last year in the form of an email which read:

One of my 3rd year students, Natalie, is giving a lecture demonstration on Warlock's *Piggesnie* later this term. I wondered whether you might be able to help her with some background on the piece and Warlock's intention ...?

It was a request I was quite pleased to respond to, but the problem I faced was not knowing just how much information was required. It struck me that with the mention of the word 'lecture' the student was likely to be speaking for some time, and that maybe 'demonstration' suggested that either she herself, or someone else would be singing the song (or perhaps a recording would be used). Apart from the song itself I wasn't clear whether any general background to Warlock was required, and accordingly with these uncertainties in mind, I decided a surfeit of information might be the safest option so that the student would then be able to select whatever was needed from it. This is what I submitted by return:

### A Response:

Peter Warlock (1894-1930), if not quite a major figure, was at least a significant one in what has been loosely termed the English Musical Renaissance that occurred roughly between the last years of the nineteenth century and Second World War period. Although the scope of his compositions was limited, he was quite prominent in the musical life of this country during the 1920s. When he died from coal gas poisoning, his death attracted much coverage from all of the national press, suggesting that his name would have been familiar to many a man in the street.

Warlock came from an upper middle class background, and his family had intended him for the legal profession, but he rebelled against this, having got hooked on the music

of Frederick Delius at the age of sixteen. He was unusual in that he was largely self-taught as a composer; he was never a student at any of the colleges or academies of music. Despite this he became not only a composer of some of the most original and beautiful art songs of the early twentieth century, but also a scholar and transcriber of early music; a perceptive music critic; and an author of several books. Because a few of his songs, such as *Sleep*, were influenced by his researching into early music, some were of the opinion that he was a composer behind the times. By contrast, in many ways he was someone ahead of his time – for example, he was one of the first in Britain to appreciate the musical advances of Arnold Schoenberg and Béla Bartók at a time when their names were hardly known here.

When discussing a composer's work, musical influences are usually recorded, and as implied above, Delius was a major one here, especially in his use of a rich and lush harmonic palette in his works. Another important musical mentor was the far less well known Bernard van Dieren, whose impact on Warlock's compositions was more in the way of polyphonic considerations (ie, line orientated structures) in contrast to the more block chord 'vertical' approach that he had absorbed from Delius. The finely crafted song writing of Roger Quilter was also something of a model that Warlock acknowledged and endeavoured to emulate.

Warlock was essentially a miniaturist by inclination, and in his output there are no big operas, symphonies, concertos or sonatas, etc.. His main claim to fame rests on his 120 or so art songs; other works include a smaller group of choral works, and a few piano pieces, along with his most well known composition, *Capriol* (a suite of six pieces for orchestra). What distinguishes Warlock from some of his other song-writing contemporaries (such as Quilter and Gerald Finzi), is that his songs have such a very wide range in their emotional and stylistic content. They vary from the uproariously extrovert drinking songs, via those ones on pleasingly charming pastoral themes, and through tender love songs to the hauntingly sad and desolating songs of *The Curlew* (which many consider his masterpiece; it is without question one of the most important and original British



## **Piggesnie: a Request and a Response (continued)**

compositions from the first half of the twentieth century). As a setter of words to music, he gravitated to either the more distant past (medieval, Elizabethan or Jacobean), or to the more modern (such as Hilaire Belloc and John Masefield). He rarely utilised lyrics from the Romantic nineteenth century.

*Piggesnie* was composed in February 1922 whilst Warlock was living at the family home situated in the outstandingly fine countryside of rural mid-Wales. The beauty of his surroundings was certainly part of his music's inspirational background during this period. At this time (just before radio broadcasting was firmly established), there was still quite a decent domestic market for art songs, which was part of the incentive for Warlock to opt for this compositional medium. The lyric of *Piggesnie* dates from the early sixteenth century, and Warlock most likely came across it in *Early English Lyrics*, an anthology published by Sidgwick & Jackson in 1907. The four verse poem in its original form had the following burden:

Ah, my sweeting,  
My little pretty sweeting,  
My sweeting will I love wherever I go.

This would have been repeated after each of the verses, but Warlock (probably wisely!) decided to omit it entirely.

*Piggesnie* (as a word) is obsolete nowadays, probably meaning very little to twenty first century audiences. It was a corruption of 'pig's eye', and as unlikely as it might seem, it was intended as a term of endearment. Chaucer uses it in *The Miller's Tale* when referring to the carpenter's daughter, for instance. In the second verse of the song, 'minion' updates as 'dainty', and 'meet' as 'fit and proper'.

Warlock is renowned for the wealth of remarkable harmonic touches that adorn so many of his songs, but by contrast his *Piggesnie* is unusually diatonic, in that all of its harmonic content would have been quite acceptably familiar to anyone hearing the song a few decades earlier in the nineteenth century. What makes it so special is the composer's deftness of touch, and the rapid, tripping-

off-the-tongue delivery that is arrhythmic (note how the vocal line is in equal quavers throughout, with no dotted rhythms). The modulatory scheme is appealingly simple: each of the eight bar verses briefly veers to the dominant around the mid-point, and then returns to the tonic, with a two bar interlude on the piano for singers to catch their breath before the next verse begins. The structure of the song is semi-strophic, the first two verses being identical in their music, with some divergent variety being provided in the last two. Warlock rounds off the song by repeating the last line of the verse, finishing neatly with a convincing downward octave leap in the vocal line. Another notable feature of the song worth commenting on is something Warlock used elsewhere, and that is the 'steps up' in thirds employed in the first four bars of the vocal line.

The piano part is typical of many of Warlock's quicker moving songs in one respect, and it is this. Warlock, as a pianist, was fairly average in ability, and as his lady friend and fellow composer Elizabeth Poston famously pointed out: because Warlock could play his accompaniments at a slower speed, he mistakenly assumed that professional pianists would be able to make light work of them at the intended tempo – not true, of course! Moreover, the celebrated accompanist Gerald Moore observed that:

Warlock overloaded the accompaniment with thick chords in songs of rapid movement – (including) *Piggesnie* – making them too thick to be light-fingered and sometimes too heavily weighted for good balance with the voice. *Piggesnie* is charming and effective enough providing the pianist is almost a virtuoso.

I would conclude with something from the late Dr Ian Copley in his book on Peter Warlock's music as a suggested guide to performing the song:

It is essential that the singer should be capable of singing a whole verse in one breath. Given this, a performance of *Piggesnie* can be completely captivating.

The irony here is that it is reliably reported that later in life Warlock disliked the song intensely! ■

**Majorminors** *It is now Official*, at least according to the BBC Music Magazine!

**Michael Graves**

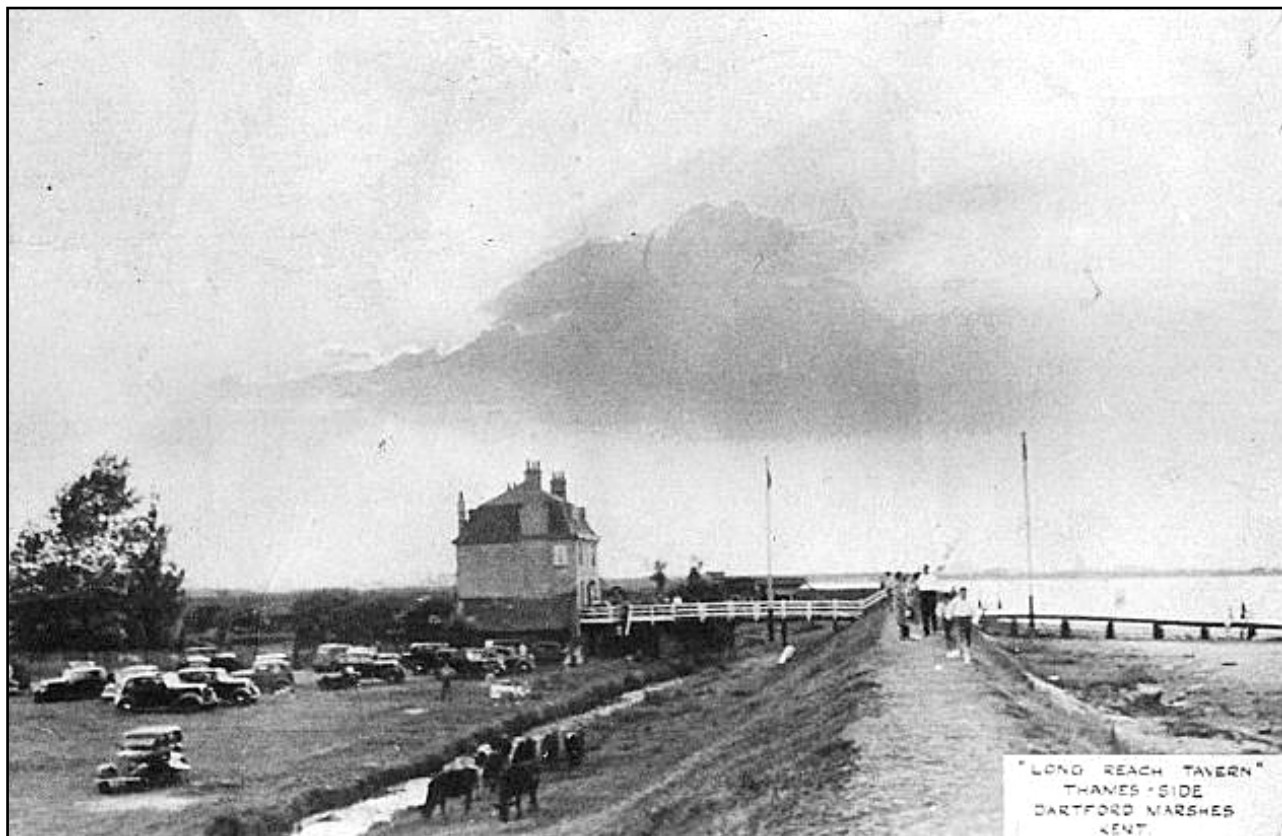
A two page puzzle, titled *Majorminors*, featured in the July edition of the *BBC Music Magazine*. It consisted of a montage of children who were to become 'great composers' in adult life. One of them was none other than our own Philip Heseltine, aged 12, whilst he was at Eton. Some of the other 'darlings and tearaways' featured were Elgar, Mahler, Grieg, Debussy and Ethel Smyth (see page 37). So it is now official – at least according to the *BBC Music Magazine* – Peter Warlock is a great composer!



## Articles

### *Two Warlock Watering Holes in Kent*

John Mitchell



Two views of the *Long Reach Tavern* in the 1930s. The photograph above, dated 1936, shows the tavern's isolated location and its jetty stretching out into the Thames.



Peter Warlock's many convivial moments during his four year extended sojourn in the West Kent village of Eynsford will always be primarily associated with *The Five Bells*, a local pub that was conveniently situated almost opposite the cottage he shared with E.J. Moeran and Hal Collins. Prominent as that pub has been as part of the Warlock Story during 1925-28, there were many other hostelries in that part of the world that enjoyed the patronage of the tippling trio. Although we tend to remember Warlock and his motorcycles, more relevant here was that Jack Moeran was the proud possessor of a motorcar, thus enabling the three of them (no doubt plus a guest or two from time to time) to venture further afield.. With less traffic on the road then, there wasn't quite the same concern with the issue of drink/driving that we have today, but sad to tell Moeran was up before the beak on at least two occasions for being inebriated whilst at the wheel!

It would seem in their exploration of pubs and taverns they covered quite a wide area, perhaps with an aspiration of



## Two Warlock Watering Holes in Kent (continued)



The landlord of the *Long Reach Tavern*, Jack Salmon, pulling a pint in the mid-1930s. Salmon was the landlord of the tavern in the 1920s and doubtless he and Warlock would have known each other.

discovering the perfect watering hole. Bryn Philpott in his excellently researched article<sup>1</sup> on the West Kent brewery, Kenward and Court, drew attention to how they alighted on their Carousing Nirvana in the village of Hadlow, situated about 16 miles in a southerly direction from Eynsford. This was *The Broom*, and in a letter to Bruce Blunt<sup>2</sup> Warlock likened it, on a summer evening, to a corner of Paradise.

My attention was drawn recently to another regular haunt, and seemingly in Moeran's case a favourite one, when preparing the previous article on Alec Rowley. This is where Moeran fondly recalled, in a letter to Rowley, the *Long Reach Tavern*, Dartford (see page 12). The way that sentence is worded (referring to how he had not been there since Philip's death), implied that he, Rowley and Warlock often went there for a pint or two. Alas, like *The Broom* at Hadlow, the pub no longer exists, but looking at the limited information available it is easy to see why it may have had a special appeal for them.

Dartford lies about 10 miles north of Eynsford, and the *Long Reach Tavern* was situated on the outskirts of the town on the southern bank of the Thames, not far from where the River Darent (which passes through Eynsford on its way) flows into it – very roughly about a mile or so west of the present Dartford Crossing. Part of its charm was its isolated site, with no surrounding buildings, and what made it distinctive from many riverside pubs is that it had its own landing jetty on the Thames, which made it a popular place with barges and tugboat crews. With his rare ability of being completely at ease in conversation with all strata of society, one can well imagine how Warlock would have greatly enjoyed engaging with the pub's typical clientele.

The *Long Reach Tavern's* history stretches back to at least the 1840s, and in the nineteenth century it had some dubious renown as a venue for bare-knuckle fights. Some of these were big events, one such being in August 1866 for a championship with a £400 prize pot, when aficionados of

## Two Warlock Watering Holes in Kent (continued)



*The Bull Hotel* circa 1921

the sport piled down from London via boat, landing via the jetty to watch. For a while during the First World War, the tavern enjoyed the patronage of pilots from the Royal Flying Corps, as there was a small aerodrome nearby. Things continue to fare well for the establishment until 1953 when the disastrous East Coast Floods took their toll. The building was significantly damaged, and although it struggled on for a while longer it was finally forced to close its doors in 1957. A year later another disaster occurred in the form of a fire, the result of which the structure became unsafe, and the local council reluctantly issued an order for its demolition. A sad loss (and fortunately in the circumstances Moeran,

who had had warm memories of the place, was no longer alive then to experience an inevitable sense of regret).

The second hostelry which is the other subject here, I am pleased to say, is very much still with us and thriving. It enters the Warlock Story via a mention recorded in a family memoir on Hal Collins. During the 1920s Collins exploited his artistic talents in a number of commercial ways, and one of these was in the design and painting of pub signs. We are told that he had produced one for *The Bull* at Wrotham<sup>3</sup>, and on 6 October 1927 it was 'unveiled with proper ceremony and libations'. It seems unthinkable that Warlock and Moeran would not have been there along with Collins to partake of these 'libations'! There is a suggestion the three of them may have had more than a single trip out to the pub, as we know that Moeran made a return to Wrotham a few years after Warlock's death. He had called in at Eynsford in 1936 when he mentioned to his former landlord, Mr Munn, that

he was on his way there<sup>4</sup> (and it is quite likely the focus of his visit may have been *The Bull*). One is inclined to wonder how Collins came by the commission – could it be that as an occasional patron of the pub, it became known to the landlord that he was an artist who had the necessary skills and creative flair to undertake the work on a new pub sign? Interestingly, and possibly of relevance here, is that it was around the time of the new pub sign that the hotel had a change of brewer. For many years it had been supplied by the mid-Kent firm of Frederick Leney & Sons Ltd, but in 1927 Whitbread took it over<sup>5</sup>. The history of the pub reaches back into the mists of time, and opinions vary about



## Two Warlock Watering Holes in Kent (continued)



*The Bull Hotel in September 2019 (Photo: John Mitchell)*

its age. One source recorded it becoming an inn in the year 1280, whilst there is another claim that it was not built until 1385. Whichever (and, indeed if either) is correct, *The Bull Hotel* is probably one of the oldest hostelrys in the South East.

Wrotham lies about eight miles east of Eynsford, and although now slightly off the beaten track as the main A20 bypasses it, in medieval times it was an important stopping-over place on the Pilgrims Way to Canterbury. More recently in World War Two, because of its relative proximity to the airfields of Biggin Hill and West Malling, *The Bull Hotel* became a favoured haunt of RAF pilots and crews, and there is much in its bar and restaurant areas in the way of memorabilia of the Battle of Britain era. The building enjoys a central location in the village, adjacent to the large parish church, and opposite Wrotham Place (which dates from Tudor times, and where King Henry VIII was staying when he heard of the execution of Anne Boleyn).

Interestingly, Frank Callaway and Ian Copley visited *The Bull* with a quest to seek out the Collins inn sign (no date specified, but presumably back in the 1960s/70s), and this was reported in Callaway's article in *Peter Warlock: A Centenary Celebration*<sup>6</sup>. He claimed that they saw the Collins sign, describing its dual aspect images as 'a bull rampant, and a charging bull'. It would seem that Augustus John was to have unveiled the sign, but come the day he was unable to be there, and Warlock (as a local celeb) performed the ceremony instead!

Last year I took a short holiday at *The Bull*, and during my stay I did make enquiries about the Collins pub sign from the hotel staff, but no one seemed to know much about the history of the place. However, because of its Battle of Britain associations, there was on the restaurant wall a framed photograph of the building taken around this time (i.e. c.1940), with a couple of fighter planes overhead. The pub sign can be made out, although not

*Two Warlock Watering Holes in Kent* (continued)



*The Bull Hotel in the early 1940s*

*Inset: A closer look at the hotel's pub sign. Given Callaway and Copley's description of Collins' sign, it is unlikely that this would have been his work.*

very clearly, and whether this may have been the one painted by Hal Collins is debatable – as can be seen, the bull is neither 'rampant' nor 'charging', and clearly not the sign seen by Callaway and Copley! One explanation here could be that the Collins sign was no longer in situ when they visited *The Bull*. It may have been taken down many years earlier, and being stored on site, was thus able to be viewed by the questing pair. On returning home I followed up my interest with an enquiry to the Wrotham Historical Society, and regrettably they were not able to help much, but I was sent an image of the building in the

early 1920s (p.24). As will be seen, the sign on the hotel then was a non-pictorial one and most likely to have been the one that Collins' replaced. ■

**Notes**

- 1 *What beer? Good beer* in Newsletter 91 (Autumn 2012), p10.
- 2 Dated 14 June 1928
- 3 Pronounced 'Roo-t'm'
- 4 See Newsletter 101 (Autumn 2017), p23.
- 5 An arrangement that lasted till 1961, when Fremlins replaced Whitbread.
- 6 Thames Publishing, London, 1994, page 245.

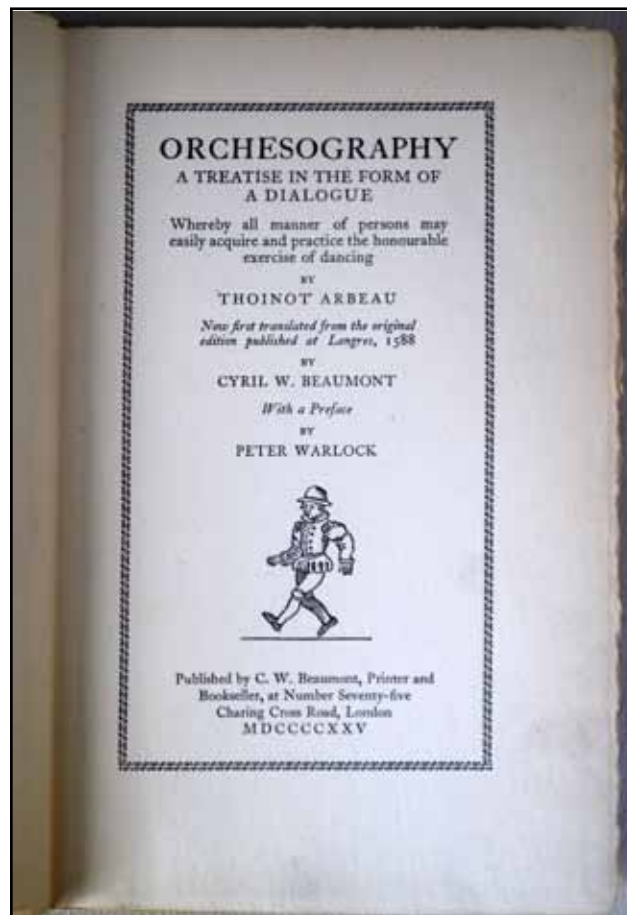
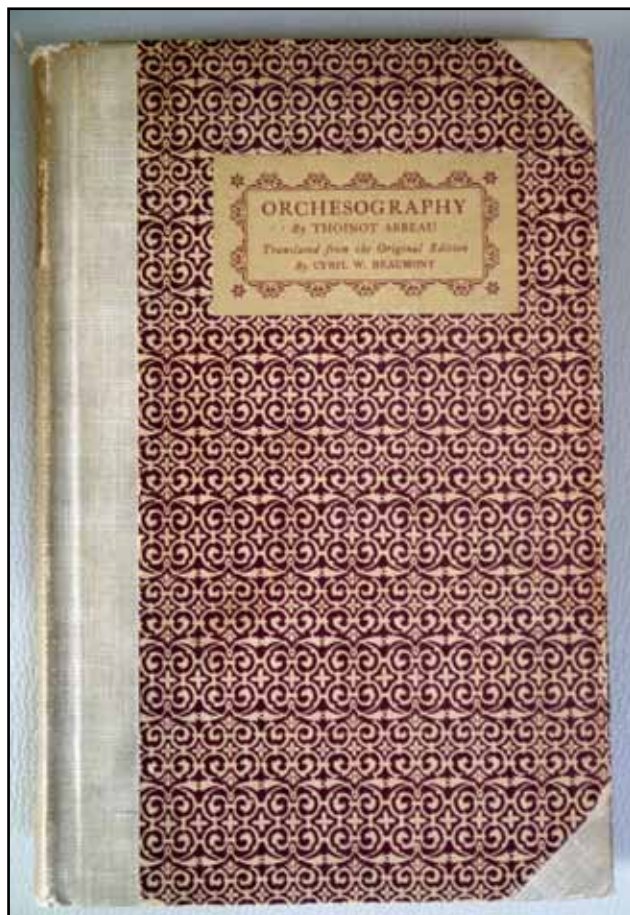


## A New Acquisition for the Archival and Music Repository

Michael Graves

Whilst sorting through the books that reside in the Society's AMR, I noticed that we were bereft of a copy of the original edition of *Orchesography* by Thoinot Arbeau, translated and published by Cyril W. Beaumont in 1925. The Preface and musical illustrations were contributed by Peter Warlock.

An internet search revealed a copy that was in good condition and at reasonable cost. Having sought the approval of our Treasurer, John Mitchell, I ordered the copy. It is a delightful book with rough edges to the pages, as was quite common in those days. Here are some sample pages.




A New Acquisition for the Archival and Music Repository (continued)

**BRANLE SIMPLE**

According to the same duple time, and by the same steps which I gave you for the *Branle Double*, you can dance the *Branle Simple*, making a *double à gauche* for the beginning. But here is the difference between them: for, instead of making after this a *double à droite*, you will only execute a *simple* by making a *pieds largis* with the right foot, and for the conclusion a *pieds joints* with the left foot. You may divide the last four crotchets of this *simple* into three *pieds en l'air* and a rest, as I said just now when speaking of the *Branle Double*.

Tabulation of the *Branle Simple*  
Air of a *Branle Simple*




Movements for dancing the *Branle Simple*

A	<ol style="list-style-type: none"> <li>1. <i>Pied gauche largi.</i></li> <li>2. <i>Pied droit approché.</i></li> <li>3. <i>Pied gauche largi.</i></li> <li>4. <i>Pied droit joint.</i></li> <li>5. <i>Pied droit largi.</i></li> <li>6. <i>Pied gauche joint.</i></li> </ol>	<p>These four steps make a <i>double à gauche</i>.</p> <p>These two steps make a <i>simple à droite</i>.</p>
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115

BY THOINOT ARBEAU

Tabulation of the *Branle du Haut Barrois*  
Air of the *Branle du Haut Barrois*



Movements for dancing the *Branle du Haut Barrois*

A	<ol style="list-style-type: none"> <li>1. <i>Pied gauche largi.</i></li> <li>2. <i>Petit saut.</i></li> <li>3. <i>Pied droit approché.</i></li> <li>4. <i>Petit saut.</i></li> <li>5. <i>Pied gauche largi.</i></li> <li>6. <i>Petit saut.</i></li> <li>7. <i>Pieds joints.</i></li> <li>8. <i>Petit saut.</i></li> </ol>	<p>These four steps make a <i>double à gauche</i>.</p>
B	<ol style="list-style-type: none"> <li>1. <i>Pied droit largi.</i></li> <li>2. <i>Petit saut.</i></li> <li>3. <i>Pied gauche approché.</i></li> <li>4. <i>Petit saut.</i></li> <li>5. <i>Pied droit largi.</i></li> <li>6. <i>Petit saut.</i></li> <li>7. <i>Pieds joints.</i></li> <li>8. <i>Petit saut.</i></li> </ol>	

And you will continue thus by repeating from the beginning.

The various *Branles* described already are the source from which are derived certain other *Branles* composed of a medley of *doubles*, *simples*, *pieds en l'air*, *pieds joints* and *sauts*, sometimes varied by the insertion of various slow or quick bars accordingly as it pleases the composers and inventors. Musicians call them *Branles de Champagne coupés*.

And so as to group these together they have arranged these *Branles* in a series of certain numbers, like our Langres musicians, who always play ten in succession, which they call *Branles de Champagne coupés*. They play a certain other number in succession, which they call *Branles de Camp* and *Branles de Hainault*, and another succession which they call *Branles d'Avignon*. And, according to the number of fresh compositions and novelties of which they make use, so they devise certain suites, giving them such names as they please.

*Capriol*. Give me the tabulation of all these suites.

119

Five tabulations of the branles that Warlock incorporated into his own 'Bransles', the fourth movement of *Capriol*. Warlock created all the musical illustrations for the original 1925 edition of *Orchesography* by Thoinot Arbeau.

**BRANLE DE BOURGOGNE**

*Arbeau*. After the *Branle Gal*, the musicians play the *Branle de Bourgogne*, which is danced from side to side in duple time, using the same steps as the *Branle Double*, but the time of this *Branle* is lighter and more animated. There is no difference in the steps, save that, in place of *pieds joints*, *grues* or *pieds en l'air* are executed for the fourth and eighth steps.

Tabulation of the *Branle de Bourgogne*  
Air of the *Branle de Bourgogne*

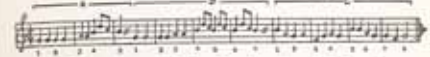


Movements suitable for dancing this *Branle*

<ol style="list-style-type: none"> <li>1. <i>Pied gauche largi.</i></li> <li>2. <i>Pied droit approché.</i></li> <li>3. <i>Pied gauche largi.</i></li> <li>4. <i>Grue droite, or pied en l'air.</i></li> </ol>	<p>These four steps make a <i>double à gauche</i>.</p>
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117

Tabulation of the *Branle Coupé* called *Pinagay*  
Air of the *Branle de Pinagay*



Movements suitable for dancing this *Branle*

A	<ol style="list-style-type: none"> <li>1. <i>Pied gauche largi.</i></li> <li>2. <i>Pied droit approché.</i></li> <li>3. <i>Pied gauche largi.</i></li> <li>4. <i>Pieds joints.</i></li> <li>5. <i>Pied en l'air gauche.</i></li> </ol>	<p>These four steps make a <i>double à gauche</i>.</p>
B	<ol style="list-style-type: none"> <li>1. <i>Pied gauche largi.</i></li> <li>2. <i>Pied droit approché.</i></li> <li>3. <i>Pied gauche largi.</i></li> <li>4. <i>Pieds joints.</i></li> <li>5. <i>Pied en l'air gauche.</i></li> <li>6. <i>Pied en l'air droit.</i></li> <li>7. <i>Pied en l'air gauche.</i></li> </ol>	<p>These four steps make a <i>double à gauche</i>.</p>
C	<ol style="list-style-type: none"> <li>1. <i>Pied largi gauche.</i></li> <li>2. <i>Pied droit approché.</i></li> <li>3. <i>Pied largi gauche.</i></li> <li>4. <i>Pieds joints.</i></li> <li>5. <i>Pied largi droit.</i></li> <li>6. <i>Pied gauche approché.</i></li> <li>7. <i>Pied largi droit.</i></li> <li>8. <i>Pieds joints.</i></li> </ol>	<p>These four steps make a <i>double à gauche</i>.</p> <p>These four steps make a <i>double à droite</i>.</p>

*Capriol*. I believe you know all the movements of the *Branles coupés*?

*Arbeau*. When I first came to live in the town of Langres, nothing was spoken of but dances, masquerades and gaiety. We had Master Claudin, who played several instruments divinely, and made us practise with a right good will. But

121

Tabulation of the *Branle Coupé* called *Charlotte*  
Air of the *Branle de Charlotte*



Movements required for dancing this *Branle*

A	<ol style="list-style-type: none"> <li>1. <i>Pied largi gauche.</i></li> <li>2. <i>Pied droit approché.</i></li> <li>3. <i>Pied largi gauche.</i></li> <li>4. <i>Pieds joints.</i></li> <li>5. <i>Pied en l'air gauche.</i></li> <li>6. <i>Pied en l'air droit.</i></li> </ol>	<p>These four steps make a <i>double à gauche</i>.</p>
B	<ol style="list-style-type: none"> <li>1. <i>Pied largi droit.</i></li> <li>2. <i>Pied gauche approché.</i></li> <li>3. <i>Pied largi droit.</i></li> <li>4. <i>Pieds joints.</i></li> </ol>	<p>These four steps make a <i>double à droite</i>.</p>
C	<ol style="list-style-type: none"> <li>1. <i>Pied largi gauche.</i></li> <li>2. <i>Pied droit approché.</i></li> <li>3. <i>Pied largi gauche.</i></li> <li>4. <i>Pieds joints.</i></li> </ol>	<p>These four steps make a <i>double à gauche</i>.</p>

Continuation of the Air



Continuation of the Movements

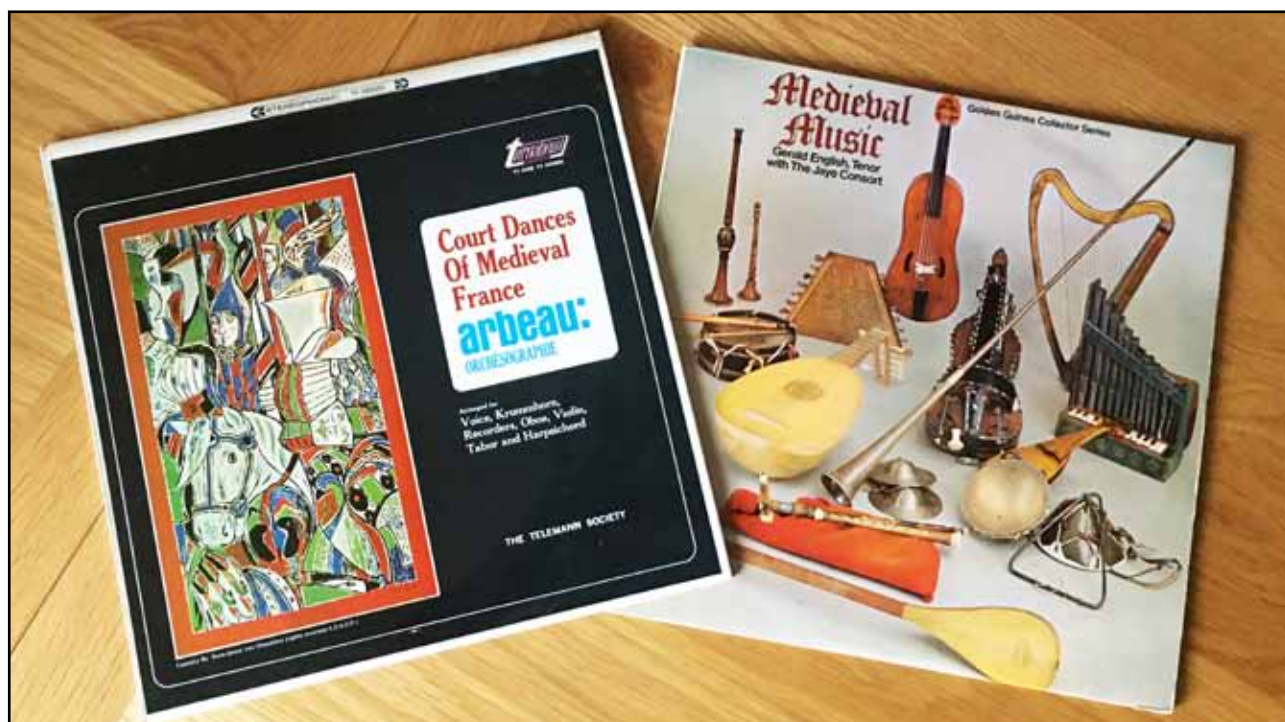
C	<ol style="list-style-type: none"> <li>5. <i>Pied en l'air gauche.</i></li> <li>6. <i>Pied en l'air droit.</i></li> </ol>	
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122



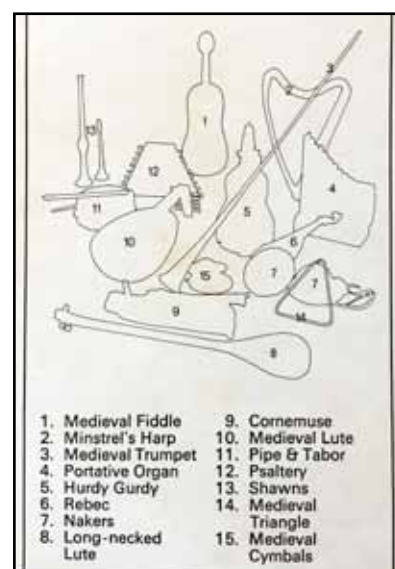
# Arbeau's Orchesographie, Warlock's Capriol, a BBC Television Omnibus programme and the Central School of Speech and Drama

Following the acquisition of the original English edition of Arbeau's *Orchesographie* for the Society's Archival and Music Repository, **Michael Graves** unravels a tale that starts in the 1950s and ends with a Cornish cream tea near Zennor.



In my boyhood, I became fascinated by the medieval world, mostly due to reading adventure books and watching films about Robin Hood and other noble heroes. Diagetic music was often featured in these films and TV programmes, alongside the more usual orchestral underscoring. As I entered my teen years I attempted to find recordings of medieval music, but without success. Searching for unusual music was not easy in those days. However, in 1966, when I was 17, I was thrilled to discover that such a record had been released. It was *Court Dances of Medieval France – Arbeau: Orchesographie*, Arranged for Voice, Krummhorn, Recorders, Oboe, Violin, Tabor and Harpsichord by Richard Schulze. The record was produced by the Telemann Society and released on the Turnabout label (Vox Records). At last I had a record of that strange enthralling music, with its odd sounding instruments.

The following year, I discovered that another, for me, even more exciting record had been released. It really did aim to 'educate' us all with regard to early music. It was simply titled *Medieval Music* and was by the Jaye Consort on the Golden Guinea label (Pye Records). What made this particular record so intriguing was that the record cover was simply a photograph of all the instruments that had been used to record the album. The reverse side of the sleeve had a graphic to identify the instruments on the front cover.



Above: The Jaye Consort's record of medieval music featured early music instruments identified on the reverse.

## Arbeau's Orchesographie, Warlock's Capriol etc. (continued)

The graphic was accompanied by an explanation:

The Jaye Consort have here abandoned their viols (made by Henry Jaye, c. 1620) to play medieval music on reconstructed instruments – all of which are depicted on the cover. The result is a heterophony, not unlike an Arabian night-club band, but nothing has been added to the music apart from drones, divisions, and a variety of percussion.

For me this was magic and the music on the LP did not disappoint! It was exactly what I had been seeking for years.

The release of this record coincided with the final year of my sixth form education and in the summer vacation of 1967, I spent a few weeks in London staying with my brother, who was a medical student at St Mary's, Paddington. We went to the Proms most evenings, often with Richard, a good friend of Paul's, who was a very knowledgeable musician. One evening after a concert we were chatting and Richard asked me if I had ever heard of Peter Warlock. At that time I hadn't, so he fished out a 10" record of Boyd Neel's *Capriol*. Of course, I instantly recognised the tunes as being those from Arbeau's *Orchesographie*. Richard then gave me a potted account of Warlock's extraordinary life. The rest is ... yes ... history. I tried to acquire Gray's memoir, but without success. I even wrote to Jonathan Cape, who replied to say that the book was out of print. Second hand book sellers were unable to trace one. However, I did find a copy in the public library in Bolton and read it repeatedly before I had to return it.

Armed with a keen interest in early music, Warlock's music and his life story, (as well as a great deal of other music) I left home in October 1967 to start my studies at Bath Academy of Art, based at Corsham Court in Wiltshire. Music was one of the supporting studies available on my course, amounting to 10% of the final assessment. Needless to say music was my choice. The Academy had a dedicated music room, based in one of the state rooms in the Court, equipped with Blüthner and Steinway grands. I would gravitate there most evenings along with a few other music students. We played every kind of music except early music, so I suggested that we play some. I made several arrangements of the medieval tunes I was familiar with to give them a try. There was sufficient enthusiasm for me to form an early music ensemble using our own conventional instruments – a family of recorders, tin whistle, flute, oboe,

violin, viola and classical guitar – augmented by small drums, a *bodhran* and Indian bells. The arrangements for our mix of instruments were always fluid, as befits early music, so it didn't matter who was or wasn't there for sessions. We had great fun and occasionally I organised picnics (nowadays referred to as barbecues) where we would cook 'victuals' over a log fire, play music of all kinds, dance, recite poetry and engage in general horse play. In a way, they were a bit like merry-go-downs. However, despite all the legendary references to the 1960s, we had no need for cannabis. The events were intoxicating enough!

One of the things that characterised the music on the 1966 record of Arbeau's *Orchesographie*, not surprisingly, was the steady rhythm of all the dance tunes, with most being accompanied by the beat of the tabor. I didn't do any in-depth studying of the relationship between Arbeau's tunes and Warlock's *Capriol* at the time, but I was intrigued by the way Warlock so dramatically increased the speed of his 'Bransles' (also spelt 'bransle' or 'branle' meaning 'brawl'). The *Orchesographie* contains numerous bransles, several of which are included in Warlock's own 'Bransles', most notably *Branle Simple* from bar 1, *Branle de Bourgogne* from bar 19, *Branle du Haut Barrois* from bar 27, *Branle de Pinagay* from bar 43 and *Branle Coupé: Charlotte* for the accelerating 'finale' from bar 111. (*The tabulations of these five bransles are illustrated on page 28.*)

The next part of this story revolves around a programme in the BBC's arts series, *Omnibus*, that was televised circa 1969/70, called *A Step in Time*. The title was a play on words, as the programme dealt with the history of dance through the ages. It came from the Central School of Speech and Drama in London and was delivered by the then Head of Dance, Litz Pisk, with students taking on the dance roles. When it came to the medieval period, I was very interested to hear that their interpretation of the bransles dance closely resembled Warlock's. The most striking thing was the acceleration that took place towards the end of the dance that was completely absent on my LP. Finally, the dancers, exhausted and unable to accelerate their steps any further, all fell to the ground in a heap.

I uncapped my pen and wrote to the BBC to ask for information about how Litz Pisk had arrived at her interpretation of the bransles. My letter was forwarded to Litz and I received a reply that was most interesting:



**Arbeau's Orchesographie, Warlock's Capriol etc. (continued)**



'Medieval man', Michael Graves (left) at one of the picnic sessions he used to organise in 1969/70 whilst studying at Bath Academy of Art. The two images are stills from a Std 8mm film that was shot at one of the events.

c/o Central School of Speech and Drama,  
Embassy Theatre, London, N.W.3  
12th June 1970

Dear Mr Graves,

The BBC forwarded your letter in which you ask for information with regard to the Omnibus Programme "A Step In Time" and in particular about the music we used for the "Peasant - Bransle". Usually we practice this dance to Peter Warlock's "Capriol Suite". Mr George Hall who arranged the music for our programme, tells me that he found parts of the original tunes in the "Orchesographie" by Th. Arbeau and organised them similarly to Peter Warlock's Composition! In some phrases he changed the accentuations slightly. All the other dances were accompanied by professional musicians but the Bransle was played on Recorder & Drum & sung by the students which was one of the reasons for placing the musicians in the centre of the dance. It is difficult to find complete choreographical notes of these dances and again they were composed from various parts of the MSS.

I enclose a sketch of the dance which I thought you may like to have and I am delighted to know you enjoyed the programme.

Yours sincerely

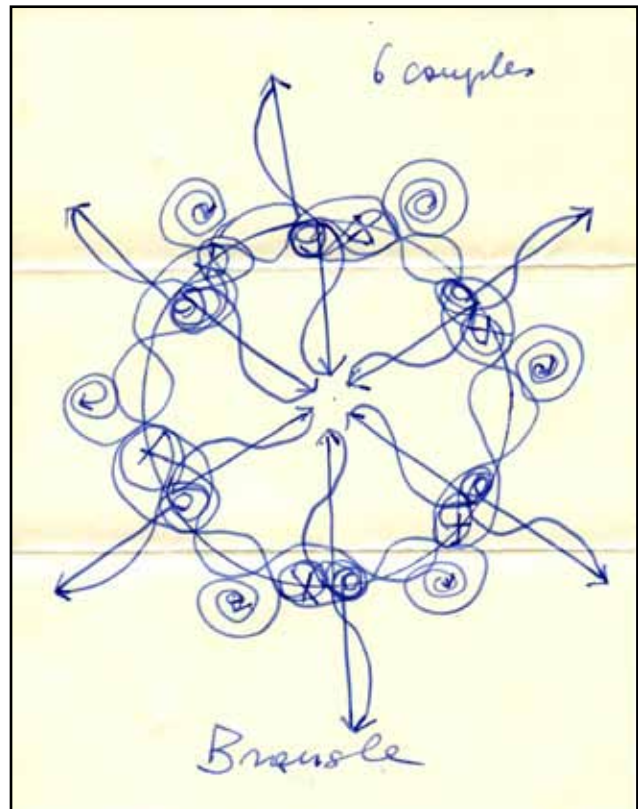
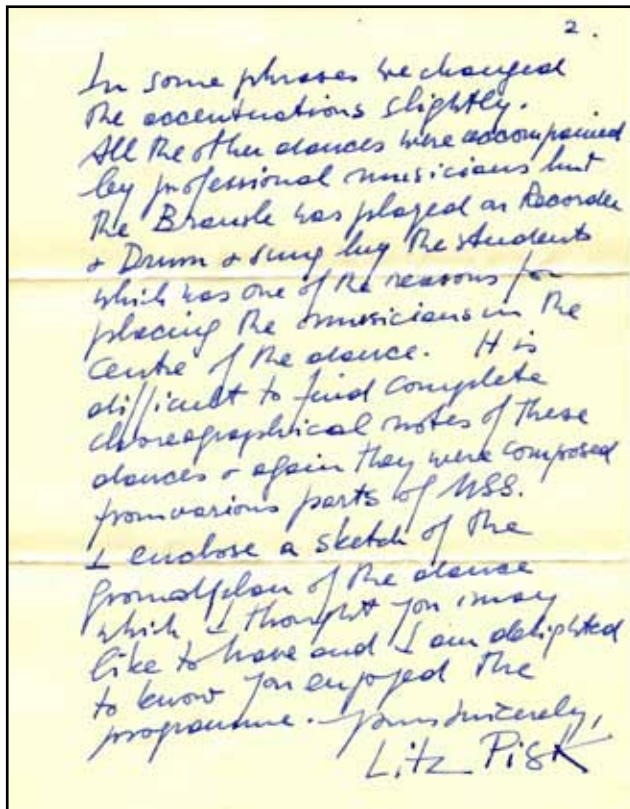
Litz Pisk

c/o Central School of Speech & Drama,  
Embassy Theatre, London, N.W.3.  
12th June, 1970

Dear Mr. Graves,

The B.B.C. forwarded your letter in which you ask for some information in the regard to the Omnibus Programme "A Step In Time" and in particular about the music we used for the "Peasant-Bransle". Usually we practice this dance to Peter Warlock's arrangement in the "Capriol Suite". Mr. George Hall who arranged the music for our Programme, tells me that he found parts of the original's tunes in the "Orchesographie" by Th. Arbeau and organised them similarly to Peter Warlock's Composition!

**Arbeau's Orchesographie, Warlock's Capriol etc. (continued)**



It, therefore, looks very much like the interpretation of the Peasant – Bransle in the programme *A Step in Time* was informed by Warlock's interpretation of the 'Bransles' in *Capriol* rather than it being an authoritative interpretation of an original dance. The bransle itself was rather a complex dance with steps to the right and left and no doubt after a few cups of cider or mead it would just be a matter of time before somebody got it wrong. This is where the 'brawl' might start and with this very likely eventuality, it may be that the musicians and dancers accelerated the pace of the dance to the point where it would become inevitable.

**Postscript**

I replied to Litz's letter to thank her and in due course received a reply from her dated 10th August 1970, in which she explained that she had retired. Her letter had been addressed from a cottage in Trencrom, Cornwall, which is just two and a half miles south of St Ives and about five miles east of Zennor. Later that month, whilst on my annual trip to the Penwith Peninsula, I decided to call on Litz.

Coincidentally I had discovered a few months earlier that my old school Art master, Derek Tilston, who had himself been a student at Bath Academy in the early 1950s, had known Litz. At the time she was a lecturer at the Academy teaching Dance, one of the supporting studies.

Litz was very welcoming and invited me in. We had a right old natter about Derek, who she remembered, and her time at Bath Academy generally. She wanted to know how it had changed since her day and enquired about my studies. We chatted about her work at the Central School and, of course, chatted about Peter Warlock.

Litz had made some scones earlier in the afternoon and asked me if I would stay for a Cornish cream tea. Scones, clotted cream and jam were brought in along with a bowl of fresh strawberries. I was unsure whether the jam or the cream should be spread first, so I busied myself with a few strawberries until Litz applied one to her own scone. Fifty years on I can't remember whether it was jam or cream, but I followed suit, not knowing whether it was correct or not, so that I shouldn't offend my hostess. ■



*Hambledon Brass Band (Hampshire) – a tale of three bands, cricket origins, and Peter Warlock*

Gavin Holman



The Hambledon Band 1925

Photo: With thanks to Hambledon Arts Society History Group

Some years ago, I received the Attendance Book for the Hambledon Brass Band, which covers the period from the beginning of 1920 through to September 1925. A mark is made against each member's name for each rehearsal together with the occasional annotation or additional information. As a historical record, if one were to analyse the attendance records, I am sure you could reach interesting conclusions, but life maybe too short for that!

This band was the second brass band in Hambledon, the first being active in the 1840's to the 1880's. A third band existed in the village in the 1980's, but very little is known about it.

Hambledon is a small village in Hampshire, about ten miles north of Portsmouth. Its main claim to fame is being the 'cradle of cricket' (and also the home of a vineyard, producing excellent English wines).

The Band Committee in 1920 was E.E.W. Roe, B. Cooper, F. Briggs, A. Hartridge, H. Perkins, H. Taylor, H. Turner, W. Edney, and J. Cannon.

During 1924 the band collected money from members each week, 6d or 1s at a time, to save for their 'Outing Fund'. By the end of September 1924 they had collected £17, 11s, 6d. It is not known what or when the outing actually was.

So, what is the link between the Hambledon Brass Band, cricket, and Peter Warlock? Warlock being the composer of many songs and several instrumental pieces, including *Capriol*, one of his better known works, which was often played by brass bands.

A cricket match took place in Hambledon on New Year's Day, 1929. Founded in 1750, Hambledon Cricket Club was once the most powerful club in the country. It took on the responsibility for developing the laws of modern-day cricket – including such introductions as length bowling, the addition of a third stump, and the regulation of bat width – earning the club its reputation as 'the cradle of cricket'. *The Bat & Ball* pub is where club meetings were once held, and such laws were drafted.

## Hambledon Brass Band (continued)



Above: The Bat & Ball pub  
Right: A page from the 'Outing Fund'

The match was sponsored by the *London Mercury* as a protest against the encroaching popularity of football. Peter Warlock, having met members of the Hambledon Brass Band at local pubs, volunteered to write music for the occasion. Verse was provided by Bruce Blunt and, in December 1928, Warlock composed the tongue-in-cheek *Cricketers of Hambledon* for baritone, chorus, and brass band, together with a companion piece, *Fill the Cup, Philip*, which was scored for cornet, two saxhorns, two baritones, and euphonium. The two compositions were duly performed after the game by the Hambledon Band and assorted voices, and the historic pub opposite the playing field, *The Bat & Ball*, was drunk dry within two hours.

*The Cricketers of Hambledon* was later published as a song for voice(s) and piano, set to words by Bruce Blunt.

			Jul	2	7	9	14	15	21	23	28	30	Aug	1	11	13
14	J Turner	Bombardier														
15	H	Bb Baritone														
16	E	E♭ Saxhorn														
17	A	B♭ Cornet														
18	H	member only														
19	E Hall	Cornet														
20	R Poore	Cornet														
21	R Kelly	Baritone														
22	R & any	Sax														
23	H Hooker	Cymbals														
24	J Briggs	Treasure														
25	J Mauchant	Baritone														
26	J Hartnidge	Piccolo														
27	E Voller	Cornet														
28	A Billing	Clarinet														
29	B Littlefield	B♭ Bass														
30	H Hall	E♭ Saxhorn														
31	J Palfrey	Drum														



***Hambledon Brass Band*** (continued)



**The Cricketers of Hambledon**

I'll make a song of Hambledon, and sing it at *The George*,  
Of balls that flew from Beldham's bat like sparks from  
Fennex' forge;

The centuries of Aylward, and a thousand guineas bet,  
And Sueter keeping wicket to the thunderbolts of Brett.

Then up with every glass and we'll sing a toast in chorus:  
"The cricketers of Hambledon who played the game before us,  
The stalwarts of the olden time who rolled a lonely down,  
And made the king of games for men, with Hambledon the  
crown."

Although they sang the nights away, their afternoons were  
spent

In beating men of Hertfordshire and flogging men of Kent,  
And when the flow'r of England fell to Taylor and his peers,  
The fame of Hambledonians went ringing down the years.

The sun has left Broadhalfpenny, and the moon rides  
overhead;

So pass the bottle round again for drinking to the dead  
To Small and his companions all who gathered, lose or win,  
To take their fill of Nyren's best when Nyren kept the inn.

The following report of the event was published widely  
on the days following the match:

A romantic cricket match was played today at the birthplace  
of English cricket, the historic Broadhalfpenny Down,  
in South Hampshire, where the celebrated Hambledon  
Cricket Club (formed in 1750) played for some thirty  
years, beating all comers, including All England. Today's  
match was romantic because of it being played on New  
Year's Day and the conditions under which it took place.  
It had been organised by Mr. J.C. Squire, the well-known  
London journalist and sportsman, who had been induced  
to promote the fixture by the sight of footballers playing in  
August, and it was done, he said, as a sort of retaliation. Mr.  
Squire had got together a team styled 'London Invalids' to  
oppose the 'Hampshire Eskimos', a team in charge of Mr. G.  
Plant, of Arlesford, Hampshire.

*The Bat and Ball*, a roadside inn, is the old club house, and  
the match was played by permission of Winchester College  
who own the house and pitch. It had been announced that  
whatever the weather – fog, rain, or snow – the match would  
take place. A matting wicket was used. Mr. Squire's team  
included Mr. Ralph Straus (the author), Mr. B. O'Donnell

## **Hambledon Brass Band (continued)**

(the well-known bandmaster of the B.B.C.). Mr. M.R.K. Burge (a relative of the Bishop of Oxford), and others. The Eskimos were mainly made up of members of the Hambledon Club, including Mr. Whalley Tooker (president and secretary for nearly forty years), who was captain. It was a bright, frosty morning, and a bleak wind blew across the ground, but a good crowd of spectators, also attracted by the meet of the Hambledon Hounds, assembled.

White flannels were compulsory for the players, and gloves were to be worn only if the temperature was below freezing point. The Hambledon Band attended, and after the match the old custom of holding a concert and indulging in social jollity will be held in the club house. The London Invalids scored 89 and the Eskimos 78. Lunch was taken at *The Bat and Ball* consisting of bread and cheese and pickles.

### **Post Script**

As a postscript, there is another song about Hambledon cricket. In 1984, on the White Hart label (YET 3003), John Arlott, the cricket commentator, and The Yetties performed *The Cricketers of Hambledon on Windmill Down, 1789* on the album *The Sound of Cricket*. ■

[Ed: Readers may recall that Warlock had some reservations about *The Cricketers of Hambledon*, scored for baritone solo, male voice chorus and brass band, thinking it to be rather 'vulgar'. But he thought that the song might sound well, provided the bandmaster could get over "his astonishment at hearing a brass band used as a musical instrument and not as an imitation farmyard." Ouch.]

## **Reviews**

**Warlock and Friends** – The HarFest Classical Evening, 12 October 2019,

St Mary Magdelene Church, Hullavington, Wiltshire.

Music by Peter Warlock, Carey Blyton, John Mitchell and Frank Bayford, with six première performances

### **Michael Graves**

Readers may recall that, five years ago, my good friend and PWS Treasurer, John Mitchell, made the journey from Canterbury to Hullavington in Wiltshire to hear the première performance of *Rococo Cocoa*, a piece that he had composed specially for my wind trio, The Garden Wind Ensemble (Newsletter 102 p.30).

Four years on, John made the trip again to attend the HarFest Classical Evening, but another Warlockian was also in attendance – Frank Bayford, who had travelled from Enfield for the occasion.

I organise the HarFest classical events, so I am able to ensure that, not only is there is a Warlockian element within the programme, but also a wider selection of music from composers having a Warlockian connection.

The Warlock song within this concert was the exquisite *Balulalow*. It was sung by Henny Metters to my piano accompaniment and whilst I cannot comment on my playing, Henny's singing was superb. She is an alto, making this an unusual rendering of the song, which conventionally

is more suited to the soprano voice. However, although the highest note of F was right on the edge of Henny's range, she was able to reach it without any hint of strain. The result was a rich and full sound that suited the song well. Henny paired *Balulalow* with Britten's *O, Waly Waly*.

There were, however, five more Warlock 'songs' in the concert played by John Mitchell – a collection arranged for solo piano – 'songs without the words'. One of them, *Milkmaids*, was arranged by Alec Rowley in 1947 (see page 16), but the other four had been arranged by John. They were: *Fill the cup Philip*, *A Sad Song*, *The Bachelor* and *Late Summer*. He had done them specially for the concert and all were première performances. The success of these performances inspired John to arrange several more of Warlock's songs for solo piano. The result has been the appearance of two volumes of *Peter Warlock: Songs Without the Words*, arranged for piano solo by John, which are available from the Fand Music Press (see Jonathan Carne's review of the two volumes of *Peter Warlock: Songs Without*



## Warlock and Friends – The HarFest Classical Evening (continued)

the Words in Newsletter 106 p.42, together with information about how members can order them at a special price). John also played his own composition for solo piano, *Aubade*.

Two piano duets by Warlock officianado, the late Carey Blyton, were played by Margaret Miller (Primo) and myself (Secondo). They were *The Indian Coffee House Roof-Garden Orchestra Tango* and *Eine Kleine Froschmusik* (*A Little Frogmusic*), plus his arrangement for piano duet of Gottschalk's piece, *Ynés*.

Two further première performances in the concert were of original works. Earlier in the year (2019) I reached my three score years and ten and both John Mitchell and Frank Bayford independently composed pieces of music for my birthday. Frank's piece, *A Lost Landscape Found*, was written for The Garden Wind Ensemble (oboe, clarinet and bassoon) and was a delight. Before I learnt of this piece, I had had a desire to include Frank's *Thaxted Evening* (oboe and piano) in the programme, which I would play accompanied by John. John then conceived a piece for oboe and piano to complement *Thaxted Evening* and *Malmesbury Morning* was the result. (Malmesbury is just five miles up the road from Hullavington and it has to be admitted that 'Hullavington Morning' doesn't have quite the same *je ne sais quoi!*). It is an uplifting 'feel good' piece of music and it brought a remarkably varied concert of music to a vibrant

conclusion. Other music in the concert included Mozart, Vaughan Williams, Schultze, Mendelssohn, Haydn, Purcell, Loeillet, Erik Satie and some 14th century dances.

The musicians who performed were all amateurs who either live in the village or immediate locale. The exception, of course, being John, who appeared as my guest.

The audience, numbering over 100, filled the church to capacity. There were many complimentary comments following the concert, but one comment posted on Facebook summed it all up: "Classical evening last night at St Mary Magdalene Church ... FABULOUS ... what an honour to attend ... varied music very professionally played and produced ... huge thank you to all the musicians ... a triumph indeed ... Really enjoyable and memorable evening ...". These village concerts present a great opportunity to roll out Warlock to many who may not have heard of him.

### Post Script

I recently discovered that Henny Metters, who sang *Balulalow* so beautifully, is the great great niece of Dame Ethel Smyth, her great grandmother's sister. John Singer Sargent's charcoal drawing of Ethel Smyth (1901) was a gift from the sitter to Henny's great grandmother. The family bequeathed the drawing to the National Portrait Gallery in 1944. ■



L to r: Henny's print of John Singer Sargent's charcoal drawing; Henny Metters; Henny's great great aunt, Dame Ethel Smyth.

## Reviews

### ***Austrian Masters: The London Chamber Orchestra***

19 February 2020, Cadogan Hall

**David Lane** accepted the LCO's invitation to attend their rehearsal of *Capriol* for a special performance



Benjamin Beilman (left) with PWS Vice-Chairman, David Lane

The London Chamber Orchestra, founded by Anthony Bernard in 1921, is the oldest chamber orchestra in Britain. Its concert in the Cadogan Hall on 19 February 2020, directed from the violin by Benjamin Beilman, was entitled *Austrian Masters*.

The programme consisted of a Biber battle piece, Mozart's Violin Concerto No. 5, Haydn's Symphony No. 44 (*Trauer*) – and *Capriol*. The inclusion of Warlock in this company was not intended to reflect his unfulfilled inclination in 1919 to go to Vienna to 'learn music from the very beginning', let alone the 2,000 word article on Schoenberg which as a seventeen-year old he had contributed to the *Musical Standard* as early as 1912. It arose from the LCO's plans, as part of its forthcoming centenary celebrations (now alas uncertain), to play again works of which it had given the first performances. The orchestra's archives show that these included all three of Warlock's works for orchestra: *An Old Song*, the *Serenade*, and *Capriol*.

In so far as anyone was a friend of Warlock's, Anthony Bernard may count as one – with the customary interludes of hostility – for the last ten or twelve years of Warlock's

life. It was he who had identified Warlock as Philip Heseltine from the handwriting of the Winthrop Rogers songs; Warlock dedicated *An Old Song* to him; in 1923 Warlock described a performance of that piece conducted by Bernard as 'almost perfect'; and he attended Warlock's funeral. It was also Bernard and the LCO who made the first recording of *Capriol*, issued by Decca in 1931 a few months after Warlock's death (and now re-issued in the Divine Art CD set of John Bishop's collection).

The LCO kindly invited members of the Society to attend its rehearsal on 19 February 2020. *Capriol* was played very much in the spirit of Bernard's interpretation in that recording: with rather quicker tempi than one normally hears nowadays, and with the strings' articulation accentuated by the musicians' playing standing up. Although views of his interpretation vary, it is the case that Bernard and the London Chamber Orchestra had been acquainted with the work from its inception, and it is thus intriguing to think that one was listening to a performance which was perhaps particularly close to Warlock's intentions. ■

*Austrian Masters: The London Chamber Orchestra* (continued)



*Opposite page:* Benjamin Beilman welcomes our Vice-Chairman, David Lane, to the rehearsal

*Top:* Benjamin Beilman with the London Chamber Orchestra in rehearsal on 19 February 2020 in the Cadogan Hall

*Above:* Acknowledging applause at the end of the performance

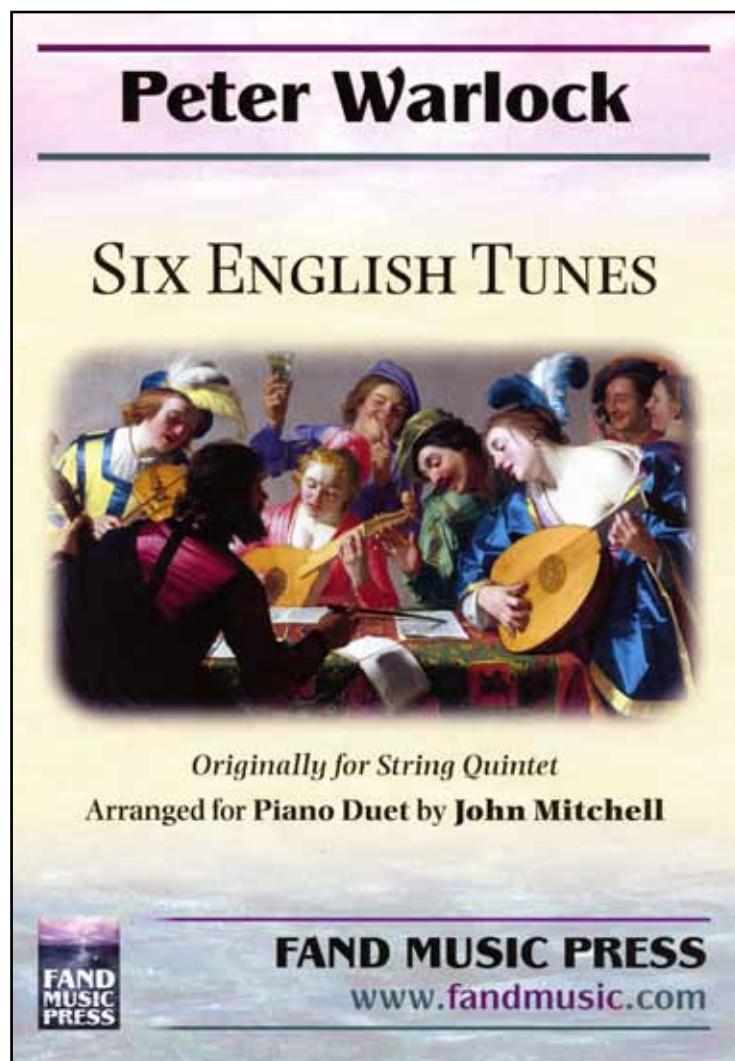


## Reviews

### *Six English Tunes*

Transcribed by Peter Warlock; Arranged by John Mitchell for Piano Duet;  
Published by Fand Music Press

Jonathan Carne



In 1926, Peter Warlock transcribed his *Six English Tunes* from a set of seventeenth century part-books (presumably for voices or viols) that he discovered in the British Museum. So, despite the title, *Peter Warlock – Six English Tunes*, these originally unbarred traditional songs and dances had been first arranged by anonymous composers of their day before being transcribed for string quintet by Warlock centuries later. John Mitchell has gone one step further by arranging Warlock's quintet versions into four hand piano duets

with the particular intention of providing a companion piece to *Capriol*. Interestingly, *Capriol's* evolution was almost the opposite: although inspired and referenced by early dance tunes, it was composed first for piano duet before being later arranged for string orchestra and other ensembles. As *Capriol* appeared later in the same year as *Six English Tunes*, it is tempting to imagine a connection between them.

This edition has an attractive cover that pictures cheerful Elizabethan music-making, invoking the spirit of its contents. In addition to Warlock's foreword, is a short note from the present arranger mentioning that tempi, phrasing and dynamics have been added as 'a tentative guide' to performers. Marks of articulation, though largely absent from Warlock's own arrangements, are chosen to evoke string bowing appropriate to the period. As there are frequent repeats, performers are, of course, at liberty to change to a more 'plucked' virginal or lute touch and add ornamentation at their discretion. Unlike the Curwen edition of *Capriol*, these pieces are set with the *primo* part set above the *secondo* part throughout, rather than on opposite pages. For study, and restarts in rehearsal this is very helpful, but there will be pianists who would prefer to have their part directly in front of them at all times.

The pagination has been carefully considered, particularly in regard to page-turns, and the print quality is clear with plenty of space between the staves for annotation.

It has taken considerable skill to make pieces written in five parts playable for four hands at one piano in a way that favours neither one nor the other duettist, either for their affection or in their skill level. Such is the contrapuntal nature of these pieces that melodic interest is found throughout the texture; the *secondo* player will

## **Six English Tunes** (continued)

often discover that he or she enjoys equal prominence to their partner. To give extra density, colour and range, harmonies are occasionally thickened by the doubling of voices, particularly at the octave, that are not found in the string arrangements. This has been accomplished with a tasteful degree of subtlety, allowing the piano to resonate more fully in certain passages without undermining the delicate part-writing.

Competent pianists will find that the pieces can be sight-read comfortably, at least at moderate tempi to begin with, though vigilance is needed in intricate moments of cross-rhythm, *hemiola* and metre change. Examples of the latter are to be found particularly in *Sweet Youth* which Warlock felt was a ballet or 'fa-la'. Unlike *Capriol*, which has two or three movements that demand higher levels of skill, there is little to deter a musical middle-grade student from tackling any part of *Six English Tunes*. The pieces have charming titles: *The Witch*, *Daphne*, *Strawberry Leaves*, *Tickle my Toe*, *Sweet Youth* and *A Toy*. Both Peter Warlock and John Mitchell appear slightly baffled by the 'curious fermate' (i.e. pauses) in *The Witch* which halt its brisk momentum: these effects, should one not wish to ignore them, are oddly reminiscent of sudden *tenutos* found in eastern European dance forms, for example, Brahms' *Hungarian Dance No.5* in G minor. A young person might imagine the sprightly witch pausing now and then to stroke her cat. These early seventeenth century 'toe-tappers' are both tuneful to twenty first century ears and memorable. There are too many delights to list individually but, apart from the rhythmic and melodic features alluded to, their Englishness is made evident by the frequent use of false relations and changes of modality, and by their breezy cheerfulness.

It is therefore easy to understand why Peter Warlock and now John Mitchell have been drawn to present these tunes in new guises. Both *Six English Tunes* and *Capriol* comprise six pieces, though the latter might take slightly longer to perform. *Capriol* owes its popularity to its sheer variety of moods; and apart from some thematic material, it is essentially by Warlock himself. Added to *Capriol's* favour is that it was composed by a rare genius who could

re-envision early music through the prism of modernity. *Six English Tunes* remains firmly within its time period, but draws us back vibrantly to England's most glorious age; nowhere, of course, is the style of Tomkins and Weelkes cast aside to allow Bartók to join the fray as in, say, *Mattachins*. Nevertheless, these pieces find themselves unembarrassed to be rendered by a modern instrument – being chameleon-like in nature, the piano is rather good at finding a match for its environment. Just as *Capriol* has a gem at its core, *Pieds-en-l'Air*, *Six English Tunes* is blessed with *Daphne* (also found in the *Fitzwilliam Virginal Book* arranged by the Cornishman Giles Farnaby). Such is its beauty, performers might be tempted to place this slower piece later than second in the order of sequence for even greater effect.

*Six English Tunes* would, indeed, make a suitable prelude to *Capriol*, providing a sort of bridge, or a time-machine return trip: the one taking us back to the late Elizabethans, the other bringing them back to us. ■

**Peter Warlock: *Six English Tunes* – Arranged for Piano Duet by John Mitchell, Fand Music Press catalogue No. FM225.**

The volume can be purchased from Fand Music Press (via their website: [www.fandmusic.com](http://www.fandmusic.com)) at £12.50 per volume (+ p&p)

**However, paid up members of the Peter Warlock Society** can order the volumes **directly** from John Mitchell (**not** via the Fand website) at the special price of £10.00 including UK p&p (overseas orders will incur additional postage at cost, depending on the destination).

Contact: John Mitchell

22 Ethelburga Drive,

Lyminge,

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Tel: 01303 864341

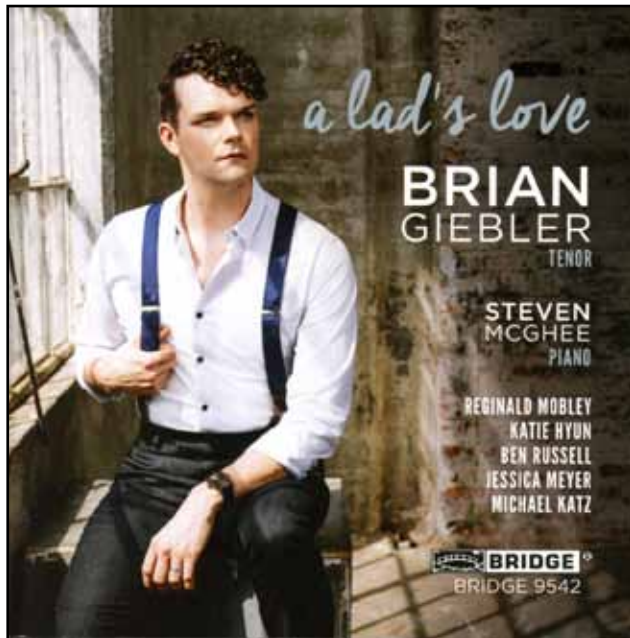
Email: [johnrgmitchell@gmail.com](mailto:johnrgmitchell@gmail.com)

## Reviews

**A Lad's Love** – a recent CD issue of British song from the USA

Brian Giebler (tenor); Steven McGhee (piano); Reginald Mobley (countertenor); String Quartet.

### Michael Graves



This CD is a very interesting and very enjoyable compilation of British song and I feel sure that it will be of interest to members, even though there is only one Warlock song included. The contents are:

Gurney	<i>Ludlow and Teme</i>
Gurney	<i>In Flanders</i>
Britten	<i>Canticle II: Abraham &amp; Isaac</i>
Warlock	<i>In an Arbour Green</i>
Quilter	<i>Love's Philosophy</i>
Ireland	<i>Ladslove</i>
Britten	<i>Fish in the unruffled lakes</i>
Ireland	<i>We'll to the Woods No More</i>
Venables	<i>Because I liked you better</i>

This young American tenor first discovered Ivor Gurney's *Ludlow and Teme* during his graduate studies and was so impressed with it that he started to explore other lesser known British composers. Eventually, the idea of producing a CD of British song came to fruition with this album.

Brian Giebler's voice is a pleasing light tenor and he has been praised for his 'lovely tone' (*New York Times*); his 'expressive and elegant phrasing' (*Cleveland Classical*), as well as receiving many other accolades from various American music journals.

The first work on the album is Gurney's *Ludlow and Teme*. Many consider this work to be Gurney's masterpiece and this is a fine and moving performance. Gurney's *In Flanders* follows, also performed with piano and string quartet.

Giebler is then joined by countertenor Reginald Mobley for the 16 minutes worth of Britten's *Canticle II: Abraham & Isaac*. Next come three very much shorter songs by Warlock, Quilter and Ireland respectively, before we return to Britten for another 13 minutes worth of music. The umbrella title of *Fish in the unruffled lakes* encompasses six songs. These are extremely fine performances and, in my opinion, probably the best on the CD.

Ireland's *We'll to the Woods No More* comes next, the third and final part of which is for solo piano, and Steven McGhee gives a sensitive and moving account of it. The concluding song is Venables' *Songs of Eternity and Sorrow: IV: Because I liked you better*.

Giebler's voice is very promising. He has a great range and a pleasing tone. However, in the loudest and highest passages, which he went for 'with enthusiasm', he occasionally lost a little bit of control. For an American, the handling of English vowels can be quite difficult, but Giebler's pronunciation was mostly very good. He did, unfortunately, mispronounce two English place names in Gurney's *In Flanders*. His first syllable of Malvern would rhyme with 'Hal', and the first syllable of Cotswold sounded like 'Cahts-wold'.

But what of the Warlock song, *In an Arbour Green*? For me this was the one disappointment of the album. Giebler sang the song well, but the tempo was just too slow. Warlock had marked the song 'Fast and Gay', but this performance sauntered along at a leisurely pace. It may simply be that I am too used to much faster performances, but it just didn't sound right. There were also several *rubato* moments, which didn't work either. This is a great pity as otherwise this is a very fine CD and can be recommended unreservedly for all lovers of British Song. ■

Brian Giebler: *A Lad's Love*

Bridge Records: BRIDGE 9542

[www.BridgeRecords.com](http://www.BridgeRecords.com)



**Ronald Harwood: 9 Nov 1934 - 8 Sept 2020**

**Michael Graves**

The playwright Ronald Harwood died earlier this year on 8 September, 2020. He was a prolific playwright, his best known and most successful play being *The Dresser*, which was premièred at the Royal Exchange in Manchester and directed by Harwood. It went on to have a second run in London and later was made into a film.

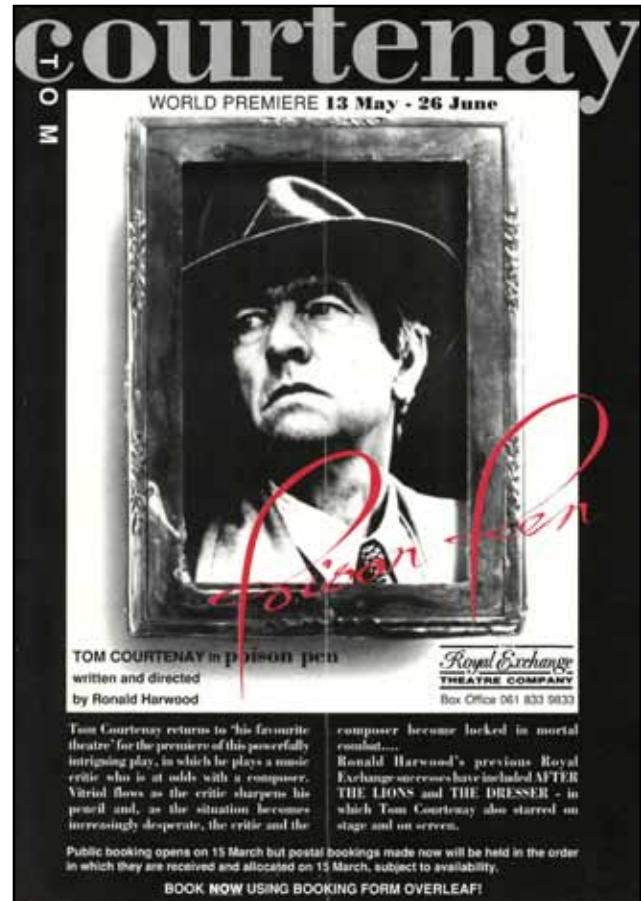
The play of Harwood's that would be of more interest to Warlockians, however, is *Poison Pen*. Set in the round, it also premiered at the Royal Exchange on 13 May 1993, with Tom Courtenay in the lead role. Although the programme contained a two page spread about Peter Warlock, information about the play itself was scant:

The action takes place, between Sunday 27 and Tuesday 30 December 1930, simultaneously in a basement flat in Tite Street, Chelsea and a country cottage in Eynsford, Kent. The play is inspired by the events surrounding the death of the music critic, Philip Heseltine, in December 1930. A coroner's jury returned an open verdict." Prior to the play's opening ight, Tom Courtenay's line was 'that he is playing a music critic at odds with a composer.

The play, however, has a plot that is quite different from the events alluded to in that short description. A music critic, Eric Wells, is receiving death threats from a composer, Peter Godwin. Wells, who had originally 'discovered' composer Godwin, accuses Godwin of plagiarising part of the last solo of Delius' *Sea Drift* in one of his songs. Wells and Godwin are one and the same person, but, according to a number of newspaper reviews, the point at which this was realised varied considerably, from five minutes into the play to a few minutes before the end of the play. Apparently there was no music by Warlock. Indeed, there was reportedly little music of any kind.

The reviews are somewhat contradictory. One critic stated, 'It's a poor play that sends the viewer scuttling off to reference books for elucidation.' Another opined that the whole play was an 'egghead's Agatha Christie'. Perhaps the most critical comment came from Michael Kennedy in *The Sunday Telegraph* of 23 May 1993:

One of the reasons truth is considered to be stranger than fiction is that it is usually more interesting. If Ronald Harwood wanted to base a play on the roisterous life and mysterious death of Philip Heseltine, alias the composer Peter Warlock, he would have done better to stick to reality



rather than invent the limp and unconvincing *Poison Pen* ... Where this ill-constructed play is especially disappointing is in its failure to create the atmosphere of a musical milieu ... Harwood's earlier success, *The Dresser*, marvellously caught the feel of a Wolfitt-type theatrical company, but he hasn't worked the trick again. Godwin/Wells's drinking cronies are hackneyed stereotypes.

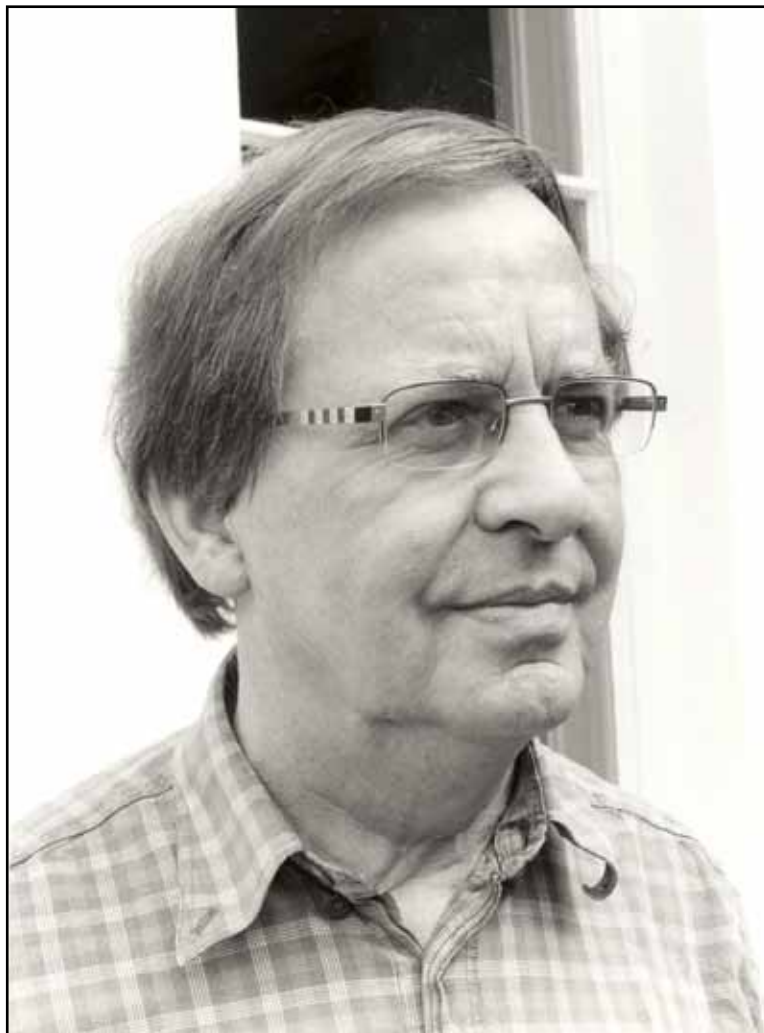
On a more positive note, Bill McCoid in *The Stage and Television Today* of 10 June 1993, wrote:

Balance is the key theme in this play written by Ronald Harwood, who also gives droll, skilful, direction. It examines neatly and wittily the relationship between criticism and creativity ... An entertaining and absorbing piece and all very much enhanced by the *bête noir* style lighting ... Over a decade ago Harwood and Courtenay had great success with *The Dresser*, turning it into a hit film. This looks just as ripe for a big screen version.

Alas, this was not to be. ■

**Obituary: Michael Barlow (1940-2020)**

**John Mitchell**



Novello published his carol *A Boy was born in Bethlehem*. Since then he has produced music in most genres (apart from opera), and at the time of his death he was working on a couple of settings of Walter de la Mare for a talented 12 year old singing pupil. His style generally has a distinct English feel to it, being very pleasing on the ear, and his music is invariably well crafted and rewarding to perform.

I first got to know Michael through our mutual interest in George Butterworth, a composer for whose music we shared a great admiration. During the 1970s and onwards he had undertaken much research into Butterworth's life and music which eventually came to fruition with the publication in 1997 of the first full length book on this composer. Another composer he had researched was Herbert Murrill, and at the time of Michael's death he had been working on a study of the life and work of this neglected figure in English music (he wasn't certain at that stage whether it would progress to the form of a book).

Michael had spent most of his working life as a music teacher, and up until 2000 he had been Head of Music at Hazelwood School (Oxted, Surrey) for many years. Following his retirement he continued with an active musical life right up until his death: private teaching

It is with much sadness that I have to report the death of Michael Barlow which occurred in August earlier this year. He had been a PWS member since June 1994, and during his quarter of a century membership he had always taken a keen interest in the Society's affairs. As a busy freelance musician, a clash of dates often prevented his attending PWS events, but he was able to be at the Centenary celebrations at the Savoy Hotel on 30 October 1994, and at the Warlock Weekend at Great Warley (Essex) in May 1999. From time to time he gave talks on Peter Warlock to various music clubs and groups in the Kent/Surrey borderland area where he had lived for many years.

Studying music at Hull University with the late John Joubert, Michael had been composing music since his teenage years; indeed, he had an early success aged 18 when

(singing and piano); accompanist; conducting local choirs; church organist, to name a few areas of his involvement. He was also a keen choral singer himself, and for several years he was a tenor in the Capriol Chamber Choir (directed by our former PWS Chairman, Graham Dinnage). Michael was well known locally as a fine musician, and he will be greatly missed.

On a personal level I have warm memories of the many times he and I would meet up for lunch, followed by playing piano duets at one of our homes. We developed a firm friendship over the 25 years or so that we had known each other. He was a real gentleman, and with his extensive knowledge of British composers, it was always pleasant and interesting to be in his company. Likewise (as above), he will be much missed. ■

**Obituary: Michael Barlow** (continued)



*Top:* The Warlock Centenary Celebrations at the Savoy in 1994.

*L to r:* Frank Bayford, John Mitchell, Michael Barlow, Silvester Mazzarella

*Above:* Michael Barlow seated in the churchyard of St Peter's, Limpsfield (Surrey), between the graves of Norman del Mar and Sir Thomas Beecham. Also in the frame are the graves of concert pianist, Eileen Joyce, and Frederick Delius (the grey tombstone to the right behind Michael).



# Notice of the 2021 Annual General Meeting

The 2021 AGM will, hopefully, take place at 2.30pm on Saturday 15 May at St Nicholas Church, Rectory Lane, Stevenage Old Town, Stevenage, SG1 4DA

There will be talks and a concert after Saturday's AGM plus tours of Forster Country on Sunday 16 May.



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

## Other forthcoming events

### **The English Music Festival Pre-Christmas and May 2021 Festivals**

There will be a 'Peter Warlock' recital and a talk as part of the May 2021 English Music Festival, Dorchester-on-Thames.

**Please check the EMF website regularly for updates on all EMF activities.**

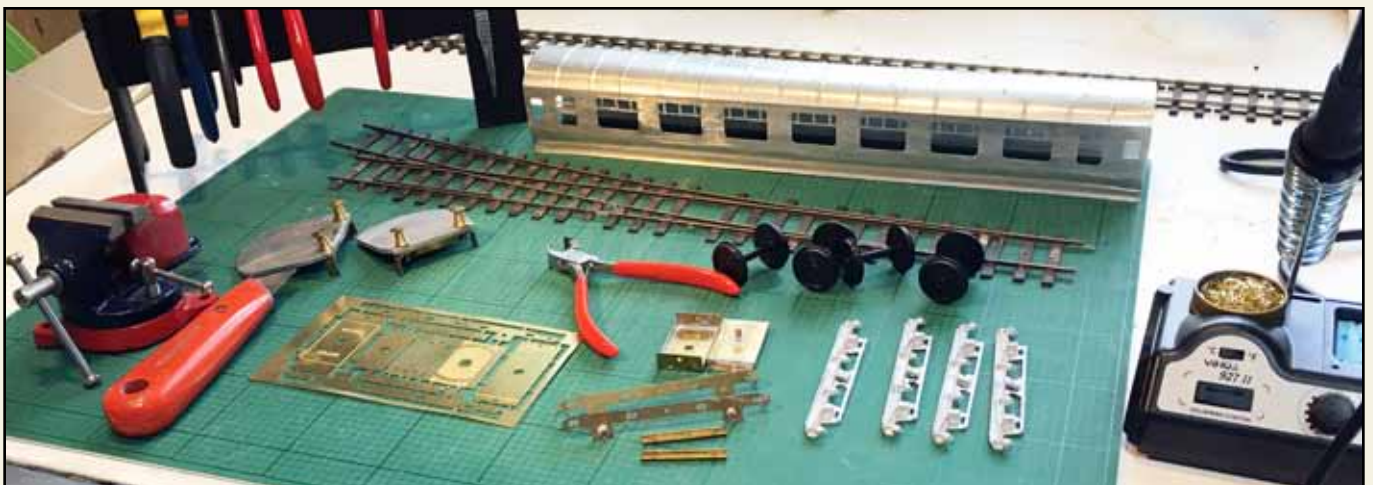
[www.englishmusicfestival.org.uk](http://www.englishmusicfestival.org.uk)





## Post-lockdown Halt in Hullavington

I should like to thank all those who wrote in to say how much they enjoyed seeing the photographs of my garden in the 'Lockdown Edition'. At that time we were facing a grim period of isolation, but with the hope that spring and the ensuing summer might bring brighter times. Here are a few more photographs of my garden and garden projects as we still wait in hopes that the pandemic might be brought under control before long.



*Top left:* Michaelmas daisies always brighten up an autumn garden. *Top right:* I took the opportunity this year to make a new, more sturdy, log store, now fully stocked with carbon neutral fuel for the winter.

*Middle row:* Some unexpected visitors to the garden provide interesting and welcome variety.

*Bottom:* The track plan for the garden railway is ready, but construction will have to wait till next year. However, I'll spend some of my time this winter in the studio constructing rolling stock in readiness.