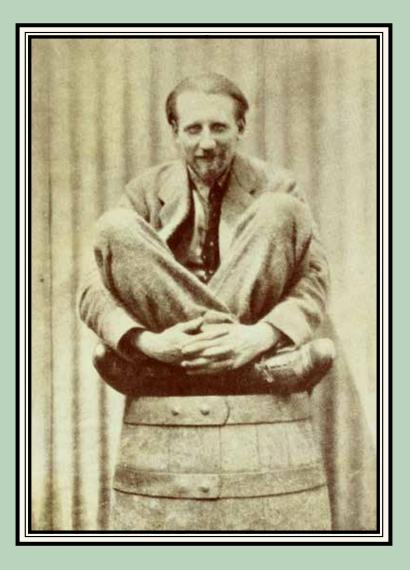
Peter Warlock Society

Newsletter 112

Spring 2023



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Contents

3	Editorial and Chairman's Tribute to Brian Collins and Malcolm Rudland	Michael Graves
4	Three tributes to Dr. Brian Anthony Collins	Dr. Rhian Davies; Dr. Robert Manning; Claire Beach
9	Obituary: Malcolm Rudland	
10	Tribute to Malcolm Rudland	Alice Wakefield
12	Tributes to Brian Collins and Malcolm Rudland	Society Members

News

14	Release of the Warlock Orchestral CD	David Lane
17	Publication of the Revised Critical Edition	Michael Graves

Articles

18	The Sackbut, Volume 1, Number 1	Michael Graves
22	The cuckoo-motif in the works of Peter Warlock	Anthony Ingle
35	Out of the orient crystal skies	Brian Collins
36	A Slender Reputation	John Mitchell
42	An Intriguing Inscription	John Mitchell

Reviews

44	Obsolete Spells – Poems and Prose from Victor	Bryn Philpott
	Neuburg & The Vine Press.	

Miscellaneous

47	Forthcoming Events	Bryn Philpott
	•	

Peter Warlock Society

Editorial – Newsletter 112



It is with much sadness that I have to announce the passing of two long serving members of the Society, Dr. Brian Collins and Malcolm Rudland. Brian was the Society's Chairman for ten years and its Newsletter Editor for 25 editions. Malcolm was Hon.

Secretary for nearly 40 years. Both were Vice-Presidents of the Society. An obituary for Malcolm and tributes to both men can be found below and on pages 4 to 13.

Elsewhere in this edition: Two exciting and significant projects have now come to fruition; the long awaited Orchestral CD that David Lane has been working on for 16 years, and the revised edition of all eight volumes of the *Peter Warlock Critical Edition*. See pages 14 to 17.

You may have been surprised to find a facsimile of the first edition of *The Sackbut*, the Christmas gift for 2022, enclosed with the last Newsletter. I hadn't mentioned it in the Newsletter itself because I wasn't sure whether the print run would emerge in time. Fortunately it did. May I take this opportunity to thank all of you who sent messages and cards to thank me and the Society for it.

A Tribute to Dr. Brian Collins and Malcolm Rudland from the Chairman, Michael Graves

I was privileged to have worked with both Brian and Malcolm on the Committee from 2009 as Editor, and from 2013 as Chairman.

Brian was a scholar, composer, teacher and musician. He contributed massively to our knowledge of Warlock by writing articles and reviews for the Newsletter, by giving illustrated talks on Warlock, and particularly for his definitive book, *Peter Warlock the Composer*.

Brian played a major role in committee meetings, which he was entitled to attend as a Vice-President. His views and opinions, as well as his encyclopaedic knowledge, were invaluable. He was very supportive of me in both my roles as Editor and Chairman, posts which he himself had held in previous years.

I always enjoyed Brian's company. He was wickedly witty with a keen sense of humour. On one occasion, in *The Antelope*, he apologised as he had to leave early, but a few minutes later came back with a pint in his hand – "I can We are all familiar with the name of *The Sackbut*, but how many of us have actually seen a copy? My short article about the paper's production and subsequent development 'after Heseltine' starts on page 18.

Anthony Ingle has submitted a fascinating article, liberally illustrated, about the 'cuckoo' motif in Warlock's works. See page 22.

Shortly before his death, Brian Collins submitted his final article for the Newsletter, *Out of the orient crystal skies*, see page 35.

John Mitchell has been busy again and has submitted two articles for this edition. One is about Kathleen Hale (page 36), the other considers an intriguing inscription (page 42).

Finally, there is a review by Bryn Philpott of the book, *Obsolete Spells – Poems and Prose from Victor Neuburg & The Vine Press*, which, coincidentally, was published last year when we held our 'Victor Neuburg' AGM in Steyning.

My sincere thanks go, as always, to those who have contributed to this and past editions of the Newsletter. Please note that the deadline for submissions for inclusion in the Autumn edition is **31 August**. My full contact details are on the page opposite.

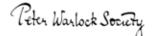
I hope you enjoy reading this edition.

Michael

resist anything except temptation." On another occasion, he declined to join us for a post committee meeting lunch, which was very unusual. He proffered the explanation that he was going to meet his daughter. The smile on his face rendered any further words unnecessary.

In direct contrast to Brian, Malcolm was the publicist. He tirelessly promoted Warlock and his music by organising hundreds of events over the years, AGMs, Birthday Concerts, Jaunts, Chelsea Crawls, and many other eccentric happenings, including the centenary celebrations at the Savoy in 1994. For many, he was the face of the Society. Malcolm stepped down from the role of Hon. Secretary in 2018 after nearly 40 years of service.

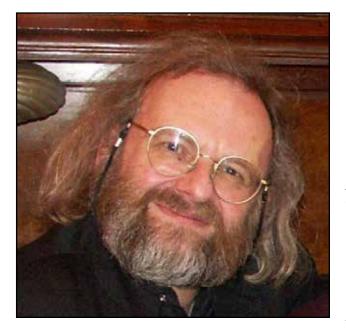
We owe an enormous debt of gratitude to both Brian and Malcolm for all that they did to promote the world of Warlock and his music. On behalf of the Society, I offer my condolences and sympathy to the families and friends of both Dr. Brian Collins and of Malcolm Rudland.



Obituaries & Tributes

Dr Brian Anthony Collins (27 July 1948 - 18 February 2023)

A tribute by the Society's former Vice-Chairman, Dr. Rhian Davies



When the history of Peter Warlock scholarship comes to be written, the name and contribution of Brian Collins will occupy a truly honoured place in the line of succession from Cecil Gray through Gerald Cockshott, Ian Parrott, Fred Tomlinson, Ian Copley and Trevor Hold to Michael Pilkington, Barry Smith and beyond. Awarded his Doctorate by the University of Leicester for a thesis which proposed 'A chordal basis for the music of Peter Warlock' in July 1994,¹ Brian published his research two years later with Ashgate's Scolar Press as the landmark volume *Peter Warlock the Composer*. A review by Dr Robert Meikle, Head of the Music Department at the University of Birmingham, considered that the author was:

... admirably and enviably versed in Warlock's music, and his familiarity with it is informed by a style at once succinct and elegant ... Collins's work begins to place Warlock where he belongs: among the distinguished array of British composers of the twentieth century whose songs display a sensitivity to the English language, its beauties and idiosyncrasies, largely unheard since the seventeenth.²

Brian contributed numerous additional articles to the Peter Warlock Society Newsletter over many years³ as well as serving the Society with great distinction in the three senior positions of Chairman, Newsletter Editor and Vice-President. He also functioned (and I use that word intentionally for it was one of his favourites) as a skilled and versatile musician whose experience included work as a secondary school teacher and tutor in adult education, as a composer, editor and typesetter, a whistle player for numerous Morris sides, and a trustee of that outstanding early music ensemble His Majestys Sagbutts & Cornetts. Full information about Brian's compositions is given on his personal website,⁴ including the *Toccata on 'Jillian of Berry'* that was published as part of *A Paean for Peter Warlock: Ten Pieces for Organ in 2000*,⁵ and the communion anthem *Angels eyes–angels blisse–angels guifts*, which was joint winner of the Royal School of Church Music's Harold Smart Prize in 2005.⁶

I first came to know Brian during the 1990s, a remarkable time when the Peter Warlock Society Committee blended the talents and experience of elder statesmen including Fred Tomlinson, Patrick Mills, Felix Aprahamian, David Cox and himself with younger blood such as Eamonn Dougan (now Associate Conductor of The Sixteen and founding Conductor of Britten Sinfonia Voices), Les Pratt (now a BBC Radio 3 producer of nearly twenty-five years' experience, especially with The Early Music Show) and Emma Marshall (now Em Marshall-Luck, founding Director of the English Music Festival). It was a dynamic period in the history of the Society the Centenary celebrations in 1994 included the Savoy lunch, the Gregynog conference and the launch of Barry Smith's biography at the British Library, and the legendary Cornish AGM that centred on Zennor in 1996. Photos and video footage kindly circulated by Peter Heseltine during the past few days have enabled us to glimpse again on that dramatic headland beyond the Tinner's Arms many of those Warlockians who have now sadly left us: Malcolm Rudland (who died nine days after Brian on 27 February), Lionel Carley, J.P. Evans, and Brian himself, sporting a jaunty red bow tie and equally characteristic camera.

Brian always acknowledged that a festival of Warlock's music at Bede College, Durham, in 1970, organised by his tutor Louis Pearson, had fired his interest in the composer. Many years later, his excitement was still palpable at the prospect of attending a rare live performance of *Sorrow's Lullaby* at Christ Church, Oxford, or the orchestral version of *Capriol* at the Proms. The transcript of a substantial talk about Warlock's music which Brian gave in 2001 is available from the Peter Warlock Society website,⁷ and he

Peter Warlock Society

Dr Brian Anthony Collins (continued)

also contributed significant interviews to Robert Winston's *Musical Analysis* (BBC Radio 4 broadcast, 2010),⁸ *Case Notes* (Classic FM podcast, 2018),⁹ and *Delve Deeper* (London Chamber Orchestra film, 2020).¹⁰ I have watched that video footage on YouTube several times for it is vintage Brian: completely relaxed and entirely himself on camera, and speaking passionately and accessibly as ever about the composer, including an illuminating comparison between *Mattachins* and Biber's *Battalia*.

As Louis Pearson had been to Brian, so he – thirteen years my senior – became a much-valued mentor to me. It was a real privilege to serve as Vice-Chairman of the Society for ten years during his time as Chairman, and with Michael Pilkington and John Bishop, to form a Publications Sub-Committee to see Michael's eight-volume *New Peter Warlock Critical Edition* of the songs through the press with Thames Publishing. We also held regular meetings to discuss how best to bring the *Life in Pictures* into being. The cost implications to clear permissions to reproduce all the necessary photographs and artworks always made the funding challenge seem insurmountable, so it is wonderful to think that Patrick Mills' selfless bequest to the Society will now ensure that the project is finally realised.

As I write, other snapshots come to my mind: freezeframes of meetings at The Surprise in Chelsea, The Prospect of Whitby in Wapping, The French House on Dean Street, The Plough and The Museum Tavern in Bloomsbury, and The Fitzroy on Charlotte Street, a favourite rendez-vous because Brian loved the larger-than-life photograph of Nina Hamnett on the wall. More recently, our conversations had taken place in Wales - at the Peter Warlock Festivals in Llandyssil and Montgomery, where Brian delivered an excellent lecture about Warlock's Christmas music and led a delightful workshop about Warlock for pupils at Abermule Community Primary School, the nearest school to Cefnbryntalch. After the Montgomery Festival in 2005, Brian wrote very generously to say that 'I shall bore people rigid telling them about it' and 'Only somebody who knows what is really possible will go out and look for it. That endorsement meant the world to me, and I have tried to live by it - and live up to it - ever since.

Brian also managed faithfully to attend the Gregynog Festival via public transport, despite the challenges of wherever the annual curatorial themes might locate the programming. His favourite venues and programmes included Powis Castle, where Paul O'Dette played selections from Lord Herbert of Cherbury's Lute-Book in the Ballroom, and Chirk Castle, where The Brabant Ensemble, directed by Stephen Rice, revived music from the Part-Books that were copied for use in the Chapel around 1632, and Llŷr Williams gave a rare performance of the four Cambrian Ballades by Josef Holbrooke, a regular guest of Lord Howard de Walden when he rented the Castle during the early twentieth century. The Festival team was delighted when Brian received a warm welcome from a group of concert goers known affectionately to us as the 'Swansea Massive' - colleagues and friends associated with the School of Engineering at Swansea University who rented Garden Cottage on the Gregynog Estate to attend each season's events. Brian was soon allocated the spare room and absorbed into their busy fringe programme of day-trips to local beauty spots, museums and steam trains or pit stops to evaluate cream teas and sample the latest ales from Monty's Brewery.

Last October came the news that none of us was prepared for - a terminal diagnosis for prostate cancer. Brian decided to leave London for Cambridgeshire to be nearer his family while undergoing palliative treatment, and I cannot speak too highly of the loving care and practical and emotional support which he received from his children Beth and Laurie, son-in-law David and granddaughter Cara, and from the outstanding staff at Soham Lodge. They all made it possible for me to visit Brian on 19 and 20 December, when we looked through some of the latest 'finds' for the Life in Pictures, and discussed how fitting it was that his last article for the PWS Newsletter would be about Lillygay, a source of endless fascination. He also entrusted several Warlock treasures to my safekeeping, including one of the forty copies of the Vine Press De Luxe edition of Lillygay which Fred had entrusted to him. But most of all, we simply appreciated the chance to spend time together in that tranquil room. BBC Radio 3 played softly and continuously in the background and Brian taught me life lessons through his brave and uncomplaining acceptance of his situation and his gratitude to have found such a place where he could be at peace. We didn't say goodbye ... indeed, quite the opposite after I enthused about a candlelit Advent Compline service in the Lady Chapel of

Dr Brian Anthony Collins (continued)

Ely Cathedral that was presented using plainsong. 'As you like Ely,' he said, 'perhaps you'll come again.'

I did, just under three months later, but this time the goodbye was unavoidable as we prepared for his funeral in Cambridge and committal at Barton Glebe Woodland Burial Ground on 8 March. I page-turned for Robert Manning to play Brian's *Toccata on 'Jillian of Berry*' at the beginning of the service and we both lingered in the doorway at the end to listen to John Wilbye's six-part madrigal, *Draw on, Sweet Night*:

Draw on, Sweet Night, best friend unto those cares That do arise from painful melancholy. My life so ill through want of comfort fares That unto thee I consecrate it wholly. Sweet Night, draw on! My griefs when they be told To shades and darkness find some ease from paining And while thou all in silence dost enfold, I then shall have best time for my complaining.

And in between those fixed musical points, chosen of course by Brian himself, Beth read these powerful words which I reproduce with her kind permission:

We gather today to acknowledge the life of our father, Brian.

We remember him as brother, brother-in-law, father, uncle, father in law, dear friend and beloved Pop.

We remember good times filled with joy, happiness. Good food, good drink, good times.

We acknowledge his deep scholarship and commitment to his work and craft, his service to music and the great amount of his musical legacy. We gather to our hearts the special memories of hard times shared, his advocacy for us, his precision, of shirts lent at the last minute, toasts raised and points emphatically made.

We thank you, dear Dad, for your practical and rich love for us all.

Remember us today in Paradise.



Rhian Davies with Brian Collins at Gregynog 2016 (Photo: Michael Graves)

Notes

1 https://figshare.le.ac.uk/articles/thesis/A_chordal_basis_for_the_music_of_Peter_Warlock_/10187438/1)

- 2 https://www.thefreelibrary.com/Peter+Warlock:+The+Composer.-a054993938
- 3 https://albionis.co.uk/aboutme.html
- 4 https://albionis.co.uk/originalcompositions.html
- 5 https://www.musicroom.com/a-paean-for-peter-warlock-organ-musth978765
- 6 Brian Collins to the author, 19 December 2005.
- 7 https://peterwarlock.org/about-warlock/articles/peter-warlocks-music/
- 8 https://www.bbc.co.uk/programmes/b00td9qy
- 9 https://www.classicfm.com/music-news/case-notes-true-crime-podcast/
- 10 https://www.youtube.com/watch?v=x9C34bElysA

Peter Warlock Socurry

Dr Brian Collins

Dr. Robert Manning pays tribute to his friend and colleague

For over 27 years I knew Brian as a friend, and as a colleague at Open University Summer Schools and in the Adult Education sector. In his earlier years he had worked as a school teacher; his work with adults blossomed from the mid-1990s, intensifying early in the 21st century. He was always keen to learn more and more about Music and its context himself; as a teacher he was passionate in sharing his knowledge with others, doing this with infectious enthusiasm.

Brian was also a scholar, choral trainer and composer. In his school-teaching years he had composed music for his pupils to perform, and on one occasion a choral work of his was performed by the Big Choir at an Open University Summer School. In 2003 I commissioned from him five Fanfares for organ. In 2005 I presented these in a service at Highgate URC, North London, where I was and continue to be Director of Music; the Minister there then, the Revd Dr Julian Templeton, and I linked these with readings from Bunyan's The Pilgrim's Progress. This worked very well, even though the connection with Bunyan was not one which Brian had made. Subsequently, over the next few years, Brian's daughter Beth Hartley, a Methodist Local Preacher, led a number of services at Highgate for which Brian composed new congregational music; this he rehearsed with the congregation at the beginning of each service. Brian wrote other organ music too, including a duet for our mutual friend Tom Corfield and me to play, and four hymn preludes. His other works include choral music and a beautiful solo setting of George Herbert's Easter Wings, which Julian Templeton - a trained singer and I performed first at Highgate, and then at a theological conference in Santa Fe in 2003.

Brian's organ composition *Toccata*, based on the Warlock song *Jillian of Berry*, formed the final voluntary of a service at St Paul's Cathedral a few years ago, performed by Tom Corfield. Tom also used the piece regularly as the final voluntary at Derby Cathedral services; he was Assistant Organist there. I played the five *Fanfares* in a concert at Derby Cathedral in August 2006.

Brian's compositions, mostly unpublished, have real value: but his greatest legacy will be his scholarship and – more intangibly – the numerous lives he touched, through his teaching and conducting, in such a positive way.

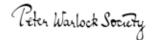
Brian appeared as an expert on BBC Radio 4 a few years ago in a programme about Warlock presented by Lord Robert Winston - an opportunity which gave him great pride. Now, if I may speak more personally, I shall say that Brian was a firm friend who helped me in a number of ways. We did many 'fun' things together, most of them involving music (not to mention food and real ale). His love of, and commitment to, classical music stayed with him to the end. I visited him a few times at Soham Lodge Care Centre, Cambridgeshire, to where he had moved in September 2022 to be close to his daughter Beth and her family. On one occasion I found him playing a Gesualdo CD so loudly that it could be heard at the other end of the corridor, while during my other visits, Radio 3 was constantly to be heard in the background. I don't imagine that Soham Lodge has every heard anything quite like that before, or ever will in the future!

While Brian will be sadly missed, he will never be forgotten by anyone who met him; and the legacy of his scholarship will live on.

My first encounter with Brian Collins

A tribute by the Society's Hon. Secretary Claire Beach

Back in 1996, as part of my Open University degree, 'A314: From Baroque to Romantic: studies in tonal music,' included a compulsory Summer School – a week of intensive musical study in Cardiff. Despite a busy day's teaching (and in some cases, drinking in the bar until the early hours!) the tutors gave up much of their spare time to rehearse various groups for a concert on the final evening. When my friend persuaded me to join her in the 'small choir' I was delighted to find we would be learning Warlock's *Benedicamus Domino* and indeed that the tutor leading the choir (who seemed familiar from the 1994 Centenary events) wore a badge with a caricature of Warlock on it. Over the next few days Brian – for it was he – dropped in much information about Warlock and his music as he put us through our paces. For our part we thoroughly enjoyed learning this joyful song.



My first encounter with Brian Collins (continued)

As part of the summer school leisure activities, Brian gave a presentation on Rebecca Clarke's *The Seal Man*. His fascinating insight into this extraordinary song was the first of many such talks that I attended over the years, when it became obvious that Brian had an encyclopaedic knowledge of music: history, harmonies, instruments and how they all fitted together. In the bar one evening, Brian was part of a group of impromptu music makers; at one point he left and returned with a didgeridoo, which he proceeded to play for a while before reverting to his whistle. Nobody batted an eyelid, naturally. After our triumphant *Benedicamus Domino* at the concert, I finally spoke to Brian and confessed to being a Peter Warlock Society member: 'why didn't you say earlier?' he asked, not unreasonably. He later used to boast that the summer



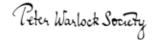
Dr. Brian Collins with our President Dr. Barry Smith at Eton in 2016 (Photo: John Mitchell)

school choir he'd coached had given the best ever rendition of *Benedicamus Domino* – but in 1997, the following year!

The following winter I went to buy a copy of *Peter Warlock The Composer* at Brian's book signing in the Kensington Music Shop and had a good chat with him; he seemed pleased that so many PWS members were there to buy his book. It has been an invaluable resource for my researches over the years. Later when I joined the PWS committee there were many more informal chats about different aspects of music. I once referred to the 'diminished scale' much used by jazz pianists: hearing my description, he said 'oh, you mean Messiaen's second mode of limited transposition'. Two days later I received by post a large photocopied sheet of all Messiaen's modes, beautifully handwritten by Brian for another of his OU classes.

> Over the years I heard many talks by Brian on various aspects of Warlock's music, some scheduled, others where he stepped in at the last minute due to the indisposition of the booked speaker. The talks might be illustrated with musical excerpts, audio and video, depending on the reliability of the available equipment, but he never seemed daunted by the lack of technology. There was no question of having heard 'Brian's Warlock lecture' once and not needing to hear it again. On the contrary, he always found new aspects or fresh theories to expand upon about Warlock's compositions, influences and intentions. Apart from Warlock, Brian was still discovering 'new' composers to enthuse about, such as Ina Boyle whose music he was praising last year.

> I'd hoped that Brian would still be running his WEA music courses by the time I retired, so I could join them; they sounded so interesting and varied. Alas, this is not to be.



Obituary

Malcolm Rudland (1941-2023)



For many people Malcolm Rudland was the face of the Peter Warlock Society. It was he whom they observed as he processed through Chelsea at the head of its Crawls, who featured when the Society came to *Private Eye's* notice, and who organised many of its Jaunts, including those to Rutland when Ruddles perceived how appropriate an association of a brewery with Warlock could be.

Malcolm Rudland was born in Harrow in 1941, though he grew up in Yorkshire and regarded himself as a Yorkshireman. He started his training as an organist there, and continued training as a teacher at St. Paul's College in Cheltenham, where he was introduced to Warlock's music by his music lecturer, Evelyn Webb. There is a Lady Sweet and Kind was the first Warlock song he fell in love with - "it left me in a tranquil world of peace and innocence". He was able to organise student performances of such works as The Lady's Birthday and One More River. His final 'Special Study' was to write a hundred-page essay on Warlock's life and music. In doing this he met C.W. Orr, on whose recollections of Warlock he drew substantially. He taught at Cirencester School for two years before gaining a county award to study for a B.Mus. at the Royal Academy of Music. There he learned of the existence of the Peter Warlock Society, which he joined in 1967, and soon afterwards organised performances for its attention of *The Curlew* and, again, *The Lady's Birthday*. He was elected Secretary in 1971.

For many years Malcolm provided much of the Society's administrative base. He arranged many of its Birthday Concerts and Annual General Meetings, was involved with the Centenary Celebrations at the Savoy in 1994, the installation of the blue plaque on Warlock's last abode, organised various 'Warlock Days' at places such as the Tite Street convent and the British Library, and arranged excursions to Delius's house in Grez-sur-Loing in conjunction with the Delius Society. He stepped in to edit three issues of the Newsletter and contributed articles arising from his research into aspects of Warlock's life, from his conviction for drunkeness to the identity of his posthumous son. He arranged Capriol and Two Cod-Pieces for organ. If at times Malcolm's activities involved the Society in unexpected expenditure, he was particularly ready to act as a fund-raiser by writing to foundations and prospective donors.

Beyond his Warlock activities, Malcolm led the busy life of a freelance musician, as organist, accompanist, repetiteur, arranger, conductor, tutor and adjudicator. He gave organ recitals in many countries across the

Malcolm Rudland (continued)

world, conducted touring musicals, adjudicated many music festivals, especially in the Far East, and instigated opportunities for international musical exchanges.

Malcolm's Hungarian mother died in his infancy. His father remarried and Malcolm was unaware of his Hungarian connection until he was grown-up. He then embraced it enthusiastically, met his relations in Budapest and, influenced in part by Warlock's admiration of Bartók, master-minded the erection of the statue which surprises some visitors as they leave South Kensington station. The intensity with which he pursued his aims coincided with some impercipience – perhaps increased by his increasing deafness – of the reactions of others both in and outside the Society. On occasion this was such as to arouse strong feelings, though partly in consequence of Malcolm's forbearance in response the Society was able to avoid a damaging rift. He suffered strokes in 2017 and 2019, which led up to his final illness, in which he was cared for devotedly by Molly Chan, whose life he shared for forty years. His election as Vice President could be only a token way in which the Society recognised the services he had rendered to it over almost half a century.

Malcolm Rudland

Alice Wakefield pays tribute to an old friend

Malcolm Rudland's contribution to the Peter Warlock Society over the years is surely impossible to overestimate. I first met him, more decades ago than I can now remember, on a coach trip to some Warlock jaunt no doubt organised by Malcolm himself. I owe to him my lifetime membership of the Society, a growing appreciation of Peter Warlock's life and music and years of fun, inspiration and at times simple disbelief. What a unique character!

Where to start, as the memories flood in? There are, of course, the huge events like the Warlock Centenary Lunch at the Savoy Hotel on Sunday 30 October 1994, hosted by a somewhat bemused Richard Baker, with each course enhanced by a suitable musical offering. These ranged from Peter Warlock's own transcription of the *Whythorne Grace* before and after the meal performed by the Choir of the Queen's Chapel of the Savoy, to such offerings as *I have twelve Oxen* for the oxtail soup, *I asked a thief to steal me a peach* for the dessert course, and, of course, 'Oh, some are fond of red wine and some are fond of white.' And why The Savoy? Because Peter Warlock/ Philip Heseltine was born there.

Malcolm was, indeed, tenacious in his pursuit of any Warlock/Heseltine connection, however remote. This resulted in a huge number of Society jaunts ranging from conventional tea-parties on vicarage lawns and concerts in country churches, to the more bizarre Wild Welsh Warlock Weekends, the trip to Ruddles Brewery with Felix Aprahamian and John Amis and – on more than one occasion – processions round Chelsea in company with a brass ensemble performing transcriptions of the *Codpieces* (complete with a performance on the pavement outside a fish shop, of course.)

Perhaps it may help to illustrate Malcolm's character and organisational skills to focus in a little more detail on one such event. I have in front of me the programme for the day, some somewhat grainy photographs and my own diary entry for Sunday 14 May 2006, 'quite the craziest day I have spent for a long while.' The programme, a densely written double-sided green sheet, introduces 'The Fifth ChronotopograPHical Crawl from 11am till late.' Only Malcolm would have dreamed that one up! After a list of sponsors, including 'Megaphone and police protection by courtesy of Chelsea Police', the day began outside Harrods Food Hall entrance, followed at noon by the main event of the day, the unveiling of Imre Varga's statue of Bela Bartok at South Kensington Station. Malcolm was very proud of his Hungarian heritage - sadly, his Hungarian mother died when he was only two. But it must have given him great satisfaction to discover that it was Warlock who helped Bartók to come to London for the first time in 1922. Only Malcolm could have transformed this connection into a ceremony for the unveiling of the statue on a traffic island outside South Kensington tube station, where he conducted The Guildhall Brass Ensemble playing Warlock's Capriol and Bartok's Mikrokosmos, and

Peter Warlock Society

Malcolm Rudland (continued)



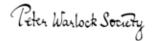
Malcolm Rudland with the Bartók statue in Kensington, and with Molly Chan and Dr. Peter Heseltine

more. My diary records the words of Malcolm Rifkind, MP for Kensington and Chelsea: 'This is the first time I have ever addressed the public from a traffic island in the middle of the road,' to which the Hungarian Ambassador replied, 'It's not often I can better you, Sir Malcolm, but this is actually my third time!'

This brings me to another aspect of Malcolm's character. If he decided that something was to happen, happen it did. My own recollection of that day, roped in as an assistant, was of 'nursing an enormous black and purple bruise under my ribs, sustained while sharing the back seat of the Morris Traveller with the conductor's stool and four hundred flyers ... I couldn't travel in the front seat because of the banner ... 'Who can forget that maroon 'Moggie' – I wonder what has happened to it now.

Well, there was much more to come that day, too much to detail – the unveiling of the Bartók Blue Plaque with the brass group in procession, the trip to see the view from Warlock's 1916 flat from the tower of St. Luke's Church, and so on, culminating in a double Warlock and Bartók concert at St, Wilfrid's Convent (by kind permission of the Daughters of the Cross) before those who had stayed the course finally collapsed in *The Sunrise* in Chelsea, the nearest pub to Warlock's last home.

It is indeed amazing to recall that for nearly forty years, until he stepped down from the Committee in 2018, Malcolm maintained such energy on behalf of the Society, both as Secretary and as organiser of several Warlock-based activities. His devotion to the cause of Warlock and his music never waned. At the same time as his work for the Peter Warlock Society, Malcolm was maintaining his life as a professional organist. I was privileged to take part in some of his performances, singing Bartók folksongs. How amazing to have sung a few items at Adlington Hall where he gave a memorable recital on the organ reputed to have been used by Handel himself. Then there was Brinkburn Priory, and many places where I sat quietly listening while Malcolm coaxed marvellous music, some Warlock, of course, from an organ stool perched high above the audience. The debt owed by the Peter Warlock Society to Malcolm Rudland is incalculable. He will be remembered with much affection. May he rest in peace.



Further Tributes from members of the Society

I was so sorry to hear about the loss of both Malcolm and Brian. They were so much a part of the Peter Warlock Society for so many years and their efforts helped make it the organization it is today.

Dr. Peter Heseltine

Here's to Brian Collins, one of the finest scholars and a gentleman to boot. Brian was a constant voice of sanity in matters Warlockian, and he really knew his stuff. We shall miss him.

Anthony Ingle

I first made the acquaintance of both Brian Collins and Malcolm Rudland at Champs Hill on Saturday, May 1st, 2004, the date of the AGM at Champs Hill, in West Sussex.

This was the only occasion when I heard Brian talk about anything other than the music of Peter Warlock. It was of course a momentous event, but my memory of the details was totally effaced by the marvellous collection of paintings by deceased British artists in the Music Room. Subsequently I found everything he said about the music totally absorbing.

Malcolm's connection was very different. I had learned of the existence of the Peter Warlock Society from one of my half-brothers who gave me Malcolm's email address, with the end result that he enrolled me in the car park before the AGM.

For a few years I was chairman of the Darent Valley Choir, at a time when the choir held an annual dinner in the golf club between Shoreham station and village, with a guest speaker, and, as it was my duty to invite the speaker, one year I booked Malcolm. His address was fairly long and almost entirely incomprehensible – we could not understand what he was talking about. It was only after the event that we learned that he had very recently discovered the connection with Brian Sewell, though it was not possible to say so at the time. I am much saddened by the news that Claire conveyed about the deaths of Dr. Brian Collins and Malcolm Rudland. I did not know Brian Collins but was very aware of his scholarship and the huge amount he contributed to the PWS.

Malcolm became a friend of my late husband Brian – I think through having some conducting lessons from him in the early 70s – and it was he who introduced us to the Society. Malcolm visited us several times and was an entertaining dinner guest. He was also a great ambassador for Brian's organ music, taking it to Eastern Europe and usually sending a postcard to tell us where he had played. I still have a pottery tankard which he gave us at one lunch; it was from a 'home fixture' at Prinknash Abbey (he put me right on the pronunciation). It is a lovely reminder of a generous, slightly eccentric, friend and musician. I am so sorry that he is gone.

Jenny Brockless

Some years ago I was (willingly) dragooned into devising the annual Peter Warlock Birthday Celebration in the Guildhall School that particular year. We put on a semistaged evening, including the first performances of several string quartet arrangements by John Mitchell. Malcolm thought it was great fun.

Having worked – and socialised! – with Malcolm many times since that occasion, what stays with me now is his combination of intellectual enquiry, sociability, delight, and sheer creativity.

Organising special events, outings etc was Malcolm's forte. When he discovered that I hailed from West Cornwall, he sent me all the PWS material about Zennor, plus photos of PWS gatherings at the *Tinner's Arms*.

Waiting for his funeral to begin, I couldn't help thinking that Malcolm would have twinkled a bit at the crematorium employee in the foyer removing the previous day's wreaths – whilst singing 'I do love to be beside the seaside' with carefree vigour!

Rodney Burton

Richard Jackson



Tributes (continued)

I'm saddened to hear of the passing of Brian and Malcolm. They were great advocates for all things Warlockian and enriched the Society immensely in their own individual ways. May we all remember and give thanks for their energy, enthusiasm, academic knowledge, practical music-making and friendship that so touched all our lives! What characters they were, and now they are undoubtedly 'up-on-high' with the Big Man himself, telling bold stories over a few 'heavenly' pints and learning the untold secrets of our great composer's life!

May they rest in peace, but also with the sound of Peter Warlock's music resounding in their ears!

Paul Martyn-West

I'm so sorry to hear of the two sudden deaths of Brian and Malcolm.

I got to know Malcolm quite well but only for a short time. I first met him when we put on a Warlock Concert in the parish church of Whitney-On-Wye in 2015.

My community choir, then only about ten in number, were happily coerced under his guidance to learn songs that were utterly unknown to them and which they even felt were eccentric. But once they met Malcolm they threw themselves into the event with gusto.

Malcolm asked me to sing some Moeran. I chose *Farewell to Barn and Stack and Field*. This was a little unfair of me I later realised, as the accompaniment is fiendish, but Malcolm gave it a really good go and it went down well.

We kept in touch but he is someone whom I really regret that I didn't get to know much better

Gary Higginson

Thank you for passing on the very sad news about Brian and Malcolm. I had met Brian several times at various Sociable Lunches, and also exchanged musical thoughts with him on Facebook a few times. Malcolm I had known rather better over a number of years.

As far as Malcolm is concerned, my recollections are of a number of times when he tried to involve me in one of his projects, with varying degrees of success! The most notable is probably one you recall, when I found myself in a studio of BBC Radio Gloucestershire to furnish them with a CD of Warlock songs. They were interviewing Malcolm, who was sitting at home, on the occasion of a celebration by the Society of the memorable naked motorbike ride Warlock made down Crickley Hill. (The celebration took place at the *Air Balloon* pub, so sadly closed recently prior to demolition for a road improvement.) The interviewer asked Malcolm if he was naked for the interview, at which point Malcolm claimed to remove his dressing gown.

John Merrick

I am very sorry to hear of these two deaths. I did not know Dr. Brian Collins personally, however I did know Malcolm Rudland.

In August 1978 I was browsing through the *Musical Times* when I saw a notice in small print to the effect that the distinguished blind French organist André Marchal (1894-1980) was going to be in England in October to give master classes and private lessons. I promptly wrote for details and after an exchange of correspondence with Malcolm Rudland a private lesson was arranged at All Saints' Church, Durham Road, London N2.

Malcolm was himself a student of André Marchal and I met him for the first time on that occasion along with Felix Aprahamian, the music critic, who was Marchal's host and we kept in touch.

In 1984 I moved to Montreal, Canada and married the late Sylvie Poirier. We stayed with Malcolm at his home in Chelsea during one of our visits to England. Malcolm did not hold a church organist appointment but did a lot of substitution.

It was through Malcolm that I became a member of the Peter Warlock Society. He and I exchanged Christmas cards annually from the outset, I think. About three years ago these Christmas cards stopped and I wondered what had happened. So it is with great sadness that I learn of his recent death.

My condolences and sympathy to Malcolm's family and friends, and of course to those of Dr. Brian Collins.

> *Philip Crozier* Montreal, Canada

Peter Warlock Socuery

News

Warlock's Music with Orchestra – the long awaited CD is now available! Our Vice-Chairman, **David Lane**, has been working on this project for sixteen years and here describes the CD.

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Apart from *Capriol* in the original version for strings – the most popular of all his works - Warlock's music involving the use of an orchestra is not particularly well known. He had in his early years of composition experimented with orchestration, for which Delius had told him he had a great talent. As we know, however, he came to feel that his particular impulse and ability was for small lyrical works, and the total duration of all the compositions (including two arrangements) for which he intended an orchestra or brass band to be used - most of them in combination with voice or voices - amounts to less than forty minutes. There are in addition orchestral versions of ten of his songs which possess a degree of authenticity in that, while Warlock did not himself orchestrate them, they were issued, though never printed, by his original publishers (or by a successor firm).

As reported in an article in *Newsletter No. 84*, the Society had already by then, in 2009, tracked down or produced the performance material needed for a recording with orchestra of all of these pieces known at that time. Since then, however, more of such orchestrations have come to light, and, thanks to Patrick Mills's bequest, the Society's financial resources have now enabled it, in collaboration with EM Records, directed by our ex-Secretary Em Marshall-Luck, to bring this project to fruition. The disc, entitled *Maltworms and Milkmaids – Warlock and the Orchestra*, was released on 26 May on the first evening of the English Music Festival at Dorchester-on-Thames. It includes seventeen world première recordings, and was recorded at the Watford Colosseum in January 2022, by the BBC Concert Orchestra and the BBC Singers under David Hill, with Nadine Benjamin (soprano) and Ben McAteer (baritone).

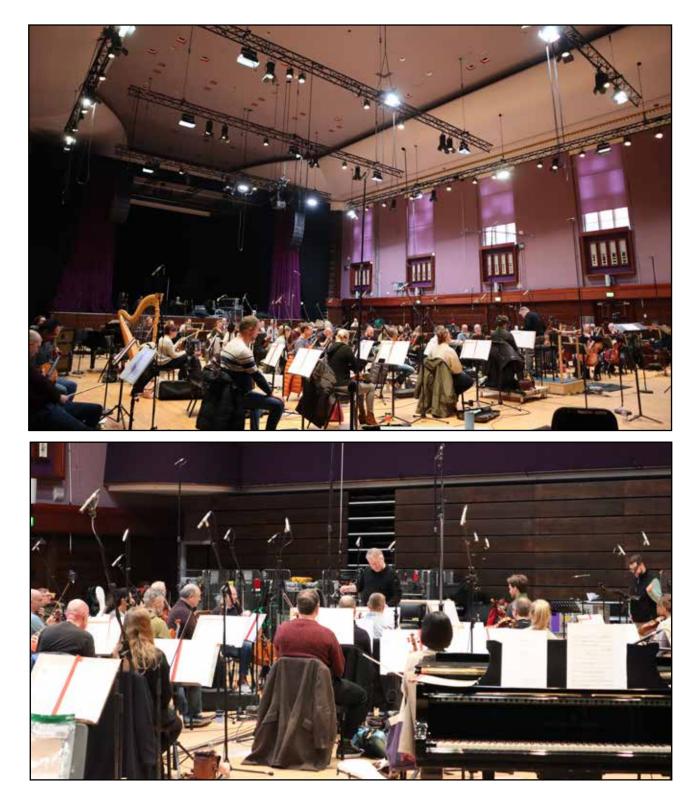
The disc thus contains Warlock's early work *An Old Song* for small orchestra, the *Serenade* for strings which he composed for Delius's sixtieth birthday, and his version of *Capriol* for full orchestra. These are his only purely orchestral works. Those in which he used an orchestra in combination with a voice or voices are: the *Three Carols for Chorus and Orchestra* which he wrote at Vaughan Williams's request in 1923: *Tyrley Tyrlow, Balulalow* (for strings) and *The Sycamore*

Tree; the Two Songs for Soprano and small orchestra: A Sad Song and Pretty Ring Time; his arrangement of One More River for baritone solo, male voice quartet, strings, piano and timpani; and Maltworms, composed in collaboration with E. J. Moeran, for baritone with unison chorus and full orchestra. Then there are the two songs which Warlock wrote with brass band accompaniment: Fill the cup, Philip and The Cricketers of Hambledon. No trace of those accompaniments remains, but Fred Tomlinson reconstructed them from Warlock's piano scores, and John Mitchell transcribed these for orchestral brass.

In 2009 there were only six solo songs orchestrated by others, though issued by Warlock's publishers, which were known about and available: *As ever I saw* (the orchestrator being unnamed); *Adam lay ybounden* (for strings, believed to be by Reginald Jacques); *Yarmouth Fair* (for full orchestra, by Kenneth Regan); *The Countryman* (by Gerrard Williams); *The Birds* (for strings, arranger unknown); and *The First Mercy* (for small orchestra, by Raymond Bennell). Since then approved orchestrations have been found of *Mr Belloc's Fancy* (by Frederick Bye), *Captain Stratton's Fancy* (by Peter Hope) and *Milkmaids* (for strings, probably by Henry Geehl).

Peter Warlock Society News

News Warlock's Music with Orchestra (continued)



David Hill conducting the BBC Concert Orchestra in Watford Colosseum, January 2022. The need for 'social distancing' at the time due to the pandemic was challenging for musicians and recording engineers alike. (Photos: Em Marshall-Luck and Michael Graves)

Peter Warlock Society

News Warlock's Music with Orchestra (continued)



Left to right: Wearing masks as a precaution in the dark days of the pandemic, January 2022, PWS Vice-Chairman David Lane discusses aspects of the scores with David Hill (conductor); David Lane with Em Marshall-Luck, director of EM Records. (Photos: Michael Graves)

Warlock made an additional version of *The First Mercy* for three-part women's (or boys') voices, for which there is an appropriate accompaniment for strings by William Davies. An unattributed arrangement of *Little Trotty Wagtail* to accompany unison voices was issued for strings, but has not been found. The present writer therefore ventured to transcribe the piano accompaniment for strings as a replacement.

Lastly, there is *Sorrow's Lullaby*, which Warlock set for soprano and baritone with accompaniment for string quartet. Ever since its composition there has been a general view that it has seemed more suited to a larger ensemble, and in this CD it is played by the strings of the orchestra.

The article in *Newsletter No. 84* suggested that such a disc as this, besides filling a significant gap in the recorded Warlock œuvre available, would surely be enchanting to listen to. Now, fourteen years on, members of the Society, and the public at large, have the opportunity to confirm this.

From the Chairman, Michael Graves:

On behalf of the Society, I should like to thank our Vice-Chairman, David Lane, for his tireless efforts, over the last sixteen years, to research this project and to make it happen. There are, as stated, seventeen premières on the CD; orchestrations that have not been heard in recent decades, if at all.

I should also like to thank Em Marshall-Luck, Director of EM Records, and the BBC Concert Orchestra, for working with us on this amazing project.

Finally, we must remember that the generous bequest received from our founder, Patrick Mills, has been a significant factor in enabling this CD to be released.

There should be a flier enclosed with this Newsletter offering members of the Peter Warlock Society a substantial discount. If you don't have the flier and need information on how to order the CD from EM Records and claim the discount, please contact Claire Beach, whose details are on the inside front cover.

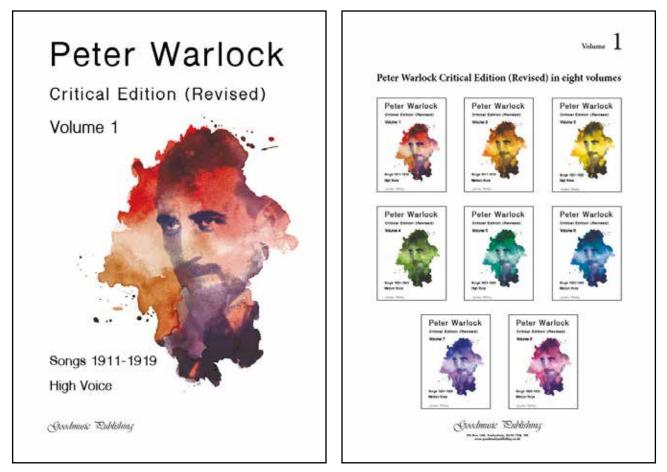
Michael

Peter Warlock Society

News

The Peter Warlock Critical Edition (Revised) is now published!

Nearly twenty years on, Michael Pilkington has revised the scores and notes of the original 'New' Critical Edition. Michael Graves provides the detail



Front and back cover of Volume 1

The eight volumes of the *New Critical Edition*, containing all Warlock's songs for voice and piano, were first published in 2004. Since then, new material has emerged and Michael Pilkington, who compiled and edited the original *Critical Edition*, has completely revised all eight volumes.

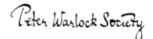
Scores have been corrected and amended; notes on the songs have been expanded; new information added and the text arranged to be more reader friendly. A second index, listing all the songs in alphabetical order, with voice type and appropriate volume number, is included.

The publishers of the original *Critical Edition*, Hal Leonard (who took over the print division of Music Sales a few years ago), were unwilling to invest in developing a revised edition, so we prepared all eight volumes in-house. We are delighted that the new edition is now published by our preferred publisher, Goodmusic Publishing. The eight volumes of the *Critical Edition (Revised)* are available directly from Goodmusic as follows:

Website:	www.goodmusicpublishing.co.uk
Email:	sales@goodmusicpublishing.co.uk
Post:	Goodmusic Publishing Ltd
	PO Box 100, Tewkesbury
	GL20 7YQ
Telephone:	01684 773883

If bought as individual volumes, the complete set would normally cost £99.50.

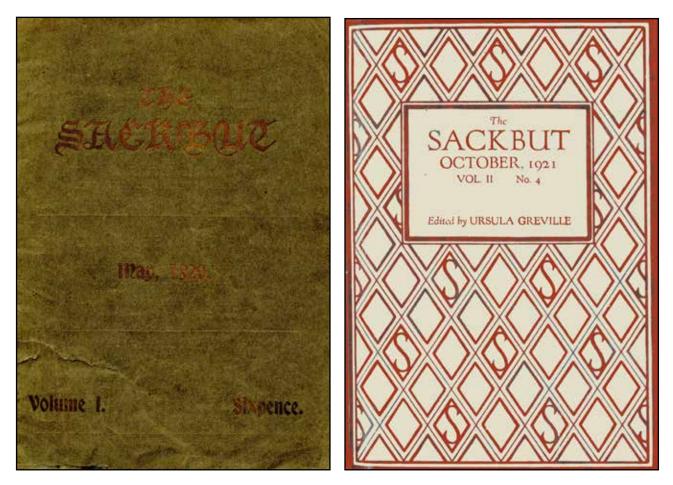
However: A complete set costs £79.50 (approx. 20% off). P&P to the UK is free, to the EU £7, rest of the world £12.



Articles

The Sackbut Volume 1, No. 1

A facsimile of the first edition of *The Sackbut* was the Society's Christmas present for its members in 2022. **Michael Graves** describes the technical excellence of the first edition and comments on *The Sackbut's* evolution.



The first edition of *The Sackbut, Volume 1, No. 1*, May 1920, with understated, scarcely legible print in gold. From 1921 onwards, the lavish, labour intensive, cover had given way to one using a more basic print process.

Introduction:

A detailed account of Heseltine's association with *The Sackbut* can be found in Barry Smith's biography, *Peter Warlock, The Life of Philip Heseltine*, pp 170-179. However, there are aspects of the paper that Smith doesn't cover, some of which I hope to introduce in this short article.

A copy of the first edition, May 1920, was purchased for the Society's Archive (AMR) last year. I found it to be fascinating, both for its technical production values and for its content. It struck me that whilst most members of the Society would be familiar with *The Sackbut* in name, few of us would have seen a copy. I proposed to the committee that we make a facsimile of this edition and send it to our members as a Christmas present for 2022. They agreed and I set to, scanning and creating the necessary PDFs for printing.

The production of *The Sackbut Volume 1, No. 1*

The first edition of *The Sackbut* was technically of the highest quality across the board. The first thing that strikes us is the cover. The gold lettering on dark brown paper is both understated and sophisticated. Unfortunately much of the gold has worn away over the years, but the inside back cover provides us with a better example of how bright the gold covers would have looked when first printed. These gold elements are very interesting and would first have been printed and then hand dusted with gold powder which would have been shaken off leaving the gold effect. A 'mirror image' plate, identical to the one used for printing, would have been applied to the reverse of the cover pages during the printing process in order to avoid embossing. Future editions of *The Sackbut* were produced using less elaborate production processes.

Peter Warlock Society

The Sackbut Volume 1, No. 1 (continued)

As you can see in your facsimile, the typography of the text itself makes good use of margins, typeface (fonts) and spacing. The type would have been created using a Mergenthaler Linotype Machine, invented in 1886 and described by Edison as 'the eighth wonder of the modern world'. The machine cast hot metal type into complete lines of raised text, greatly reducing the amount of time to produce print. These were then inked and printed onto paper under pressure – ie. by letterpress. The invention revolutionised the production of magazines, newspapers, periodicals etc. in the late 19th and early 20th centuries.

The work of the artists who created the illustrations is especially fine. The photographic images, including bespoke text designs, had been produced by the use of carved wooden blocks. The score of the song in the centre pages would most probably have been cast in metal and then fixed to a wooden block for printing.

It was common practice in the early 20th century for books to be stitched together with thread. However, this volume of *The Sackbut* was stapled together. The collating of the pages was almost certainly done by hand and the 'stitching', ie. stapling, done by use of a Brehmer Hand Stitcher Foot Pedal. This device was developed in Leipzig, the printing capital of Germany, in the 19th century. It had one drawback, as can be seen in this volume of *The Sackbut*. The steel staples rusted, causing an unsightly stain on the centre pages.

The paper used for your facsimile of *The Sackbut* is quite robust, especially the cover. However, the paper of the original Volume 1, No. 1 is much finer and of very good quality; the cover is soft, almost like velvet. The paper, having a laid texture, was most probably hand-made in an English paper mill.

The process of producing the first edition of *The Sackbut* was labour intensive throughout and, together with its high quality materials and production values, would have been an expensive product. It's hardly surprising that this sophisticated magazine was quickly superseded by one using a more practical and economic process.

The Sackbut - what was new?

As we know from Smith's biography, Winthrop Rogers had taken over a paper called *The Organist and Choirmaster*. He wanted to reorganise it into something of more

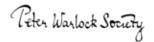


An example of Mergenthaler's Linotype Machine in Te Aroha Museum, New Zealand. (Photo: Michael Graves: Well – I just happened to be there in February!)

general interest, but Heseltine, having been appointed as editor, convinced Rogers that it would be better to start a completely new publication. Accordingly, *The Sackbut* was created, absorbing *The Organist* and its existing circulation. Heseltine wanted the paper to be controversial and wrote to Delius in April 1920 'I want the first number to be very first rate, to drop like a bomb into musical and pseudomusical circles.' But he also had his eye on the practical. Writing to Delius again in May 1920, '... but above all the paper must be readable.'

Looking inside this first edition, we are greeted by a list of contents and a significant number of adverts, which, in many ways, are as interesting as the articles. The contents page attributes the *Foreword* to Heseltine, with several of the main articles being penned by his friends, Gray, Nichols and Sorabji. Heseltine contributes *Contingencies* under the pseudonym Prosdocimus. An article by Orlando Mansfield¹ is included for the benefit of organists. The *Obiter Dicta* are not credited.

The centre pages reproduce a song, *The Piper*, by Edward J. Dent,² scored in Heseltine's immaculate calligraphy. He was to include three more complete scores in subsequent volumes (2, 4 & 8) and musical illustrations were also regularly included.



The Sackbut Volume 1, No. 1 (continued)

the protogonit in the dialogue. Clarky, they all higher to be in yet reconstruction and with the "plat" of the whole play, many scenar would have been wholly unidle. So also it is not open in many so. The drams or action can only electric rough outline the moved with of the work, the intimute and solide detail is left to d in by the mark.

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Annotations made directly to this copy

The most exciting aspect about this copy of *The Sackbut*, is that Heseltine annotated some of the text directly in his own hand. The two additions on page 30, which are in ink, were certainly made by Heseltine, but the annotation on page 28 may not have been. See the illustrations above. Could this have been Heseltine's own copy, or maybe a copy he gave to a friend?

The Sackbut finds itself in difficulty

Winthrop Rogers withdrew his support of *The Sackbut* after only five issues being rather nervous about the acrimonious correspondence in the *The Sackbut* between Heseltine and the critic Ernest Newman. Heseltine had also become unpredictable having disappeared without warning on two occasions leaving a disgruntled Gray to complete the issues. Suffice to say that Curwen took over *The Sackbut* in 1921 and appointed the 28 year old Ursula Greville

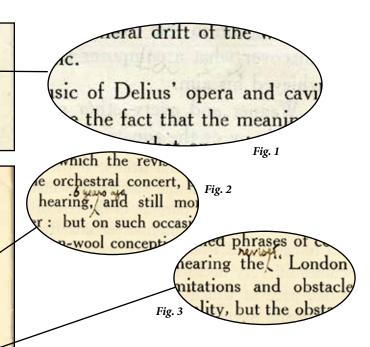


Figure 1: The lower half of page 28. There is a very faint word pencilled above the words 'Delius' opera', starting with an 'H', which is almost certainly 'Hassan'. However, this annotation is probably not in Heseltine's hand.

Figures 2 & 3: Both are classic examples of Heseltine's hand, specifically the 'd' in 'revised', which has that characteristic 'tail'. There is no doubt that the two annotations on p.30 were made by Heseltine.

(1898–1991), a high soprano singer, as the new editor in place of Heseltine. Whilst Greville had no knowledge of publishing, she did have knowledge and experience of the music industry. For example, in her professional role she made several trips to America where she was associated with the conductor Fritz Reiner, the composer and journal editor Carlos Salzedo, composer Edgar Varèse, and the International Composer's Guild.

Heseltine was incensed by Greville's appointment and wrote disparagingly about her, describing her as 'Miss UG', Curwen's 'slut-like mistress'. He referred to the paper as 'The Backslut' and penned an obscene limerick about her. His responses were both odious and puerile, as were letters sent to the new editor by Gray, van Dieren and Lorenz, 'in terms that rendered them unprintable.'³ Incidentally, Kenneth Curwen and Ursula Greville were man and wife, having married, probably in 1910, although the exact year of their marriage is unknown.

Peter Warlock Socuery

The Sackbut Volume 1, No. 1 (continued)

The Sackbut after Heseltine

Ursula Greville's achievement was both immediate and lasting, especially remarkable for a young woman in a very male dominated field. But she wasn't taken seriously by many and was 'obscured by a total lack of recognition or intentional disregard by the British musical establishment.'⁴

The big question for me is how well Heseltine would have coped with editing The Sackbut if he had continued in the role through the 1920s. He was a scholar, not a journalist. As such, how might he have responded to the technological and political changes taking place? The Sackbut, under Greville's editorship, discussed many emerging issues. The British Broadcasting Company (BBC) which started experimental broadcasts in 1922, quickly became the more sophisticated public service Corporation in 1926 (and had to fight for its independence during the General Strike of 1926 when Churchill attempted to commandeer the BBC for government propaganda). Gramophone records were becoming increasingly common. Compton Mackenzie initiated Gramophone magazine in 1923 and the BBC was frequently using records within its programming. The cinema was also coming of age with 'sound feature films' appearing from 1926 onwards. Inevitably there were serious concerns that these technological developments would kill off live performance of the arts, all discussed in detail within the pages of Greville's Sackbut.

It wasn't just technical developments that were being considered. The Representation of the People Act, 1918, had made provision for some women to vote, with further progress being made with the Equal Franchise Act 1928. Women composers and musicians were being recognised and examined regularly in *The Sackbut*, for example, the British Women's Symphony Orchestra, Gwynne Kimpton, Ethel Smyth and Phyllis Norman-Parker.

Is there a case for suggesting that Heseltine, whilst preoccupied with being provocative and controversial, might have maintained too academic and scholarly a focus against this backdrop of immense change? Might *The Sackbut* have gradually become as outdated as its forerunner, *The Organist and Choirmaster*? These are hypothetical questions, but I do look forward to researching further *The Sackbut's* journey from the first nine issues under Heseltine, through the thirteen years of stability and success under the editorship of Ursula Greville.



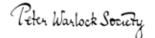
Ursula Greville, editor of The Sackbut from 1921 to 1934

Acknowledgements

My thanks to Jason Miles (Jamprint Design & Printing Ltd.) for providing technical information about *The Sackbut*; to Frank Bayford, who first alerted me to the annotations on page 30, and to Emily Beach, who spotted the annotation *Hassan* on page 28.

Notes

- 1 Originally from Wiltshire, Dr. Orlando Augustine Mansfield, pianist, organist, composer, author, editor and lecturer, was Professor of Theory, Composition, and Organ at Brenau College USA from 1918-1923.
- 2 Dent was to establish the International Society of Contemporary Music (ISCM) in 1922 and became Professor of Music at the University of Cambridge (1926 to 1941).
- 3 Peter Warlock, The Life of Philip Heseltine, Smith p. 186
- 4 Ursula Greville, Philip Heseltine and The Sackbut (London, 1920–1934), Richard Kitson, from Musical History as Seen Through Contemporary Eyes: ed. Benjamin Knysak and Zdravko Blažekovi (Vienna: Hollitzer, 2021): pp 109-24.



Articles

The cuckoo-motif in the works of Peter Warlock

Anthony Ingle

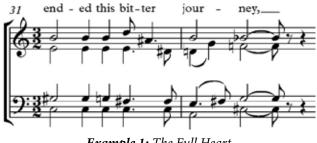
Recently I have been working at committing the Serenade for Frederick Delius to memory as a piano solo (in which guise it works surprisingly well, to my mind) and in the course of this it was gradually borne in upon me that at the crux of the piece (bar 67, at the end of the molto tranquillo episode within the 'recapitulation'), there is an entirely overt 'cuckoo'. I realised then that I was, in fact, used to moments like this in Warlock's work, and, further, that both the scholarly and analytical works I know on the subject (Copley, Collins) only mention it in the inescapable context of Mockery. It seems to me that this tiny musical gesture of Warlock's carries more weight than it might appear to warrant whenever it is noticeable, and I decided to delve more deeply.

On the other hand, a melodic interval of a falling third is as common as muck throughout musical history, so what's so special about it here? Context is important; the motif must stand either in glorious isolation or be the focus of the phrase which contains it, and there are plenty of instances within Warlock's work, for instance Piggesnie, Maltworms, and Sweet Content, in which these criteria are not met. But when they are met, the punch packed is consistently powerful.

Oddly enough, the third can be either major or minor, and if the second note is either of a greater durational value than the first, or followed by a rest (or both), the effect is enhanced, but this is not essential. There is the odd instance in which an iambic pattern (weak-strong, as against the trochaic strong-weak) is at odds with the surrounding metrical organisation but is still effective (especially in I Held Love's Head, see below).

A remarkable aspect is that the emotional and psychological impact of the motif encompasses virtually the whole gamut of affects, from comfort and reassurance through mischievous and often ribald good humour to bitter railing against fate. Which is a very complicated way of looking at it; the motif might be more simply appreciated as an implied setting of a generic disyllabic exclamation such as 'Hey ho' or 'That's life', like the famous Miles Davis tune So What (though that particular utterance is anachronistic in relation to Warlock), and wherever it is clearly to be heard it seems to have the function of administering a poke in the ribs, as it were. All of this is to generalise, however, and the simplest way to elucidate the phenomenon is to examine the evidence in detail.

It seems to me that the earliest identifiable (I hesitate to say deliberate, although, in the end, who can tell?) occurrence of the cuckoo-motif as a focal device is in The Full Heart, bar 31, soprano, setting the word 'bitter'. Metrically this is a trochee rather than an iamb, but by virtue of its rhythmic inversion as a quaver followed by a dotted crotchet in the soprano while the other parts have the opposite, the emphasis is thrown onto the second syllable. I agree with Brian Collins that there are very few examples of word-painting in Warlock's work, but the harmony at this moment [Ex. 1] is surely one of them.

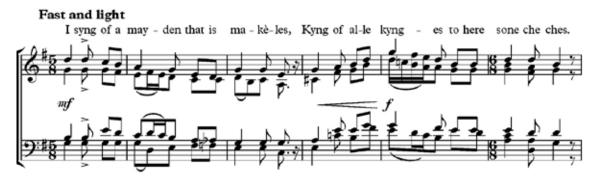


Example 1: The Full Heart

Apart from that moment, there is only one other instance of a melodic falling third in the whole of The Full Heart, in the final phrase for solo soprano (and, to be pedantic, both of them are diminished fourths). The next three instances of the motif can be grouped together for two reasons; they all come from carols, and they all emphasise comfort and joy. Moreover, the first two exist in contexts rich in falling-third melodic processes. The first is from As Dew in Aprylle; I feel that the setting of the words 'makeless' (bars 3 and 9) and 'she ches' (bars 6 and 12) [Ex. 2] fulfil the criteria, although they don't draw attention to themselves as much as many of the later examples.

They do, however, give rise to an expectation of more attention-drawing melodic thirds to come, which is amply fulfilled at 'He cam al so stylle' (bars 13-14, 20-21, 28). Benedicamus Domino is similarly abundant; each of the first two phrases ends with a falling third, though a trochaic one [Ex. 3], and use of the iamb is restricted to the very last musical gesture, where it reads remarkably strongly, and has the effect of brightening the final tonic

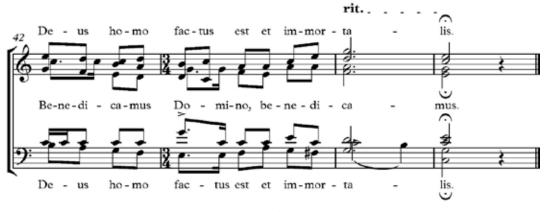
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Example 2: As Dew in Aprylle



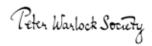
Example 3: Benedicamus Domino

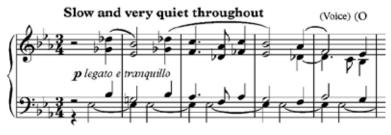


Example 4: Benedicamus Domino

chord, the fall being from the fifth to the third of the tonality (cf. *What Cheer? Good Cheer!*)[*Ex.* 4].

The first genuinely stand-alone use of the motif occurs in the accompaniment at the very beginning of *Balulalow*, where its harmonisation (tonic minor seventh resolving to simple tonic major) is uniquely comforting. It's arguable that it occurs again in bars 4-5, immediately before the vocal entry, in a masterly re-incorporation which, because of the changed harmonic context, serves both to compound the reassurance and to increase expectation of a further resolution, which the first vocal entry provides *[Ex. 5]*. A very similar device is found at the beginning of *Late Summer*; falling thirds pervade the introduction and the piano coda and could be regarded as 'cuckoos' except that they are not 'stand-alone', one of the important criteria.



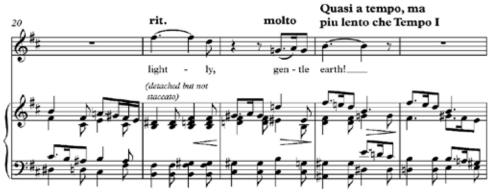


Example 5: Balulalow



Example 6: A Sad Song





Example 7: A Sad Song



Example 8: The Shoemaker

Further occurrences that might be might be pressganged into the category are to be found in *A Sad Song* (the piano introduction, bars 1-3, and coda, bars 23 & 24, along with the first and third settings of the word 'lightly', bars 18 and 21, and the piano figure accompanying the plunging major 7th of the second 'lightly')*[Exs. 6 & 7]*;

Rutterkin (in the voice, at 'our town', bar 3, 'English', bar 13, 'good luck', bar 24 - all at the end of the first line of a verse); Spring ('Cuckoo' [!], bars 17, 37 and 57 - too obvious to mention, really); Lusty Juventus (once again in the voice, at 'pleasure', bars 11, 21 and 30, trochaic again, but maybe squeezing in by virtue of the extended second note), and Johnnie wi' the Tye ('our toun' [again! See Rutterkin] bars 3 and 4, 'kittled' bars 7 and 8, and the analogous points in the second stanza). But the first unequivocal use of the motif to pinpoint a moment whose implication cannot be mistaken is in The Shoemaker, in the piano in bars 29-30 [Ex. 8]. Inhabiting as it does a pause on a dominant 11th (the first note of the motif making a 13th), this is an inescapable call to attention, prefigured by repeated falling thirds in the voice ('fallee' in every verse, 'so trim', 'to thee').

From this point onwards in Warlock's output, there is a tendency for the motif to be used either once or just a few times in a work, as in *The Shoemaker*, or to pervade the entire texture. *The Serenade* is a pre-eminent example of the latter; falling thirds provide a great deal of the horizontal impetus, and crystallise into the cuckoo-motif particularly in the second section [*Ex. 9, bars 13-23*] and its varied recapitulation [*Ex. 10, bars 59-67*] at the end of which the rall. and cresc. molto culminate in a dominant 13th with a flat 9th on the flattened submediant – another extremely piquant call to attention, and as prominent as *The Shoemaker's*.

In *Candlelight* there is a passing use in *O My Kitten*, in which falling thirds again form much of the melodic material, often in the context of the outlining of complete chords; the motif is particularly evident at the final cadences *[Ex. 11, bars 8 and 16]*, as in *Benedicamus Domino*, and, as there, provides a particularly bright final tonic chord.

But much more striking is *There Was An Old Man*, in which almost all the melodic material of the first six bars, for voice and piano alike, is cuckoo-calls (minor third to tonic), as is the final gesture of the voice part [*Ex 12 is the complete song.*]. As in *The Shoemaker*, the implication is unmistakable.

By way of contrast, another striking singular use occurs in *I Held Love's Head*, the first of *Two Short Songs* to words by Robert Herrick, in which Warlock's regular compositional processes are turned to rather more conventionally Romantic ends than usual. At the halfway point of the song, after a cadence in the dominant major (a properly conventional device) and a rest in the voice part, the words 'Ay me!' are sung to a falling minor third [*Ex. 13, bar 11*] over added-note harmony turning to dominant preparation for the subdominant minor; although strictly trochaic, I would contend that this fulfils the requirements by being both isolated and emphasised. Moreover, this is one of those generic utterances (see paragraph 4), and the only one in which such words are actually set by Warlock.











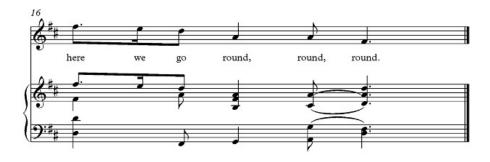


Example 9: The Serenade

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Example 10: The Serenade



Example 11: O My Kitten





Example 12: There Was An Old Man



Example 13: I Held Love's Head

In *Consider*, the motif pervades the first two verses, repeatedly in the piano introduction (once in each of the first four bars, emphasised in spectacular fashion by the first note's being given to the left hand) and again twice more after the entry of the voice, which also has it once at the end of the first line ('the heath', bars 5/6). The introduction figure is repeated in both piano interludes *[Ex. 14, bars 14-17, also 28-31]* and once in the second verse, though here rhythmically extended and less immediately recognisable (bars 18/19); then, after the vocal entry of

the final verse, it disappears from both voice and piano. It seems to me that the piano's repetitions are a ringing call to attention, which might be verbalised as 'Take heed!' or 'Think now!', and that once human beings appear in the final verse, hopefully doing the thinking, the call has been answered ... Fanciful? (I wish ...)

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Pretty Ring Time and The Birds present two more examples of 'cadential cuckoos' in vocal parts; in Pretty Ring Time, the words 'the Spring' are set to it at the end of each verse, including the last, a rising sixth being, of course, the inversion of a falling third, and in The Birds the final syllables of 'Paradise' are carried by the motif. Robin Good-fellow, on the other hand, is informed by it throughout. In bar one, the left hand of the piano has two cuckoos, when it could so easily not have had; why did Warlock divide the material in this way? It would be just as easy(!) to play if the C#'s were given to the right hand, and the B's to the left, although then the passing harmonic combination on the semiquaver would be a dominantimplying fourth rather than a tonic-implying third. I think he wanted the cuckoo. [Ex. 15. Please also refer to the complete song, which is a perfect example in its entirety. It can be found in the revised PWS Critical Edition Volume 6.]

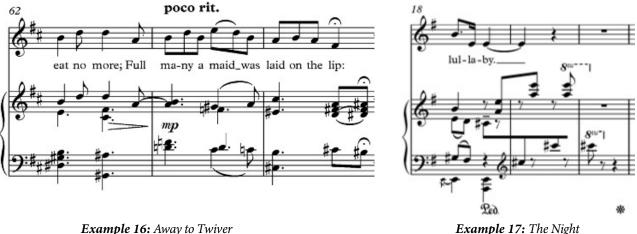


Example 14: Consider





Example 15: Robin Good-fellow



Example 17: The Night

At any rate, it continues to appear pretty prominently in the rest of the song: the first two notes of each verse ('And can', bars 3/4, 'With in', bars 16/17, 'When Saturn', bars 31/32), 'in-wine' in the refrain (bars 10, 23 and 38), and further examples in the piano part (bars 13, 15 [analogous to the introduction], 17, 18, 20 and 26). The most spectacular of all, of course, is in bar 31, in parallel fifths(!), just before the vocal entry for the final verse, as the culmination of the irrepressibly Puckish 7/8 bar 30; this is so clearly an echo of The Shoemaker.

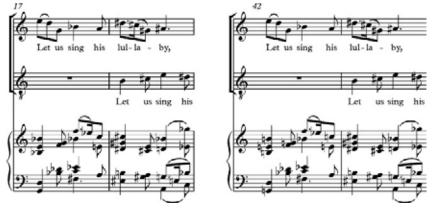
There is a passing cuckoo in Away to Twiver [Ex. 16, voice, bar 64, 'the lip'], again with a strong correlation to The Shoemaker, and a small asylum (apparently that's the collective noun) of them in the piano part of The Night, bars 10/11, [Ex. 17, 18-20] and 27/28. The immediate repetitions here have something of a mocking quality; those in the next song to feature the motif extensively are, if not mocking, most definitely a call to attention.

Falling thirds are a constant feature of Cradle Song, and many of them could be regarded as carrying the implications which I contend that Warlock attached to the cuckoo-motif. Use of the motif begins immediately, in the introduction; while in bars 1 and 2 the cuckoos are not apparent to the eye (apart from rhythmically) the notes which sound most prominently if one uses the most obvious fingering are the treble B_b (right hand third finger) and the G a third lower (left hand thumb). Bars 7 to 10 consist of a flight of cuckoos, admitted here because of the rhythmic articulation in which the second note is the longer (the absence of which factor being why Maltworms doesn't make the grade). The first interlude, bars 11 and 12, and the second, bar 17, work the same way

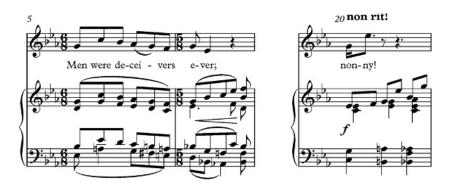
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Example 18: bars 7 to 10, Cradle Song



Example 19: Sorrow's Lullaby



Example 20: Sigh No More, Ladies

as the introduction; bars 22 to 25 of the voice part reprise bars 7 to 10, now combined with the off-beat tolling which is another Warlock fate-motif, and this continues into the third interlude (bar 26), where the cuckoos are made clear to the eye by arrows. Having achieved this clarification, bar 32, the fourth interlude, puts the motif front and centre, harmonised with a pungency that only Warlock could achieve. And that's not the end of it; the same chords continue as accompaniment to the beginning of the final verse and are followed by another two flights of cuckoos (bars 35-37 and 39, this last being rather a jazz bird). The original introduction returns at bar 41, and the postlude maintains the motif to the bitter (rather than comforting) end. *[Ex.* 18 – bars 7 to 10. Please refer to the complete song, which can be found in the revised PWS Critical Edition Volume 7.]





Example 21: Mockery. Please also refer to the complete song, which can be found in the revised PWS Critical Edition, *Volume 5*

There may be five cuckoos in *Sorrow's Lullaby*, although two of them are interrupted and none are vocal; all are at the top of the instrumental texture and they occur at: bar 11, after the first stanza by the soprano; bar 17, the beginning of the first refrain; bars 29 and 35 (the interrupted ones); and bar 42 (letter F), the beginning of the second refrain, and now major rather than minor. It's probably stretching a point to invest them with the motivic significance which is my burden in this monograph, but they deserve mention. *[Ex. 19, bars 17 and 42]*.

Equally fleeting are the instances in *Sigh No More*, *Ladies*, on 'ever' [*Ex. 20, bar 6*] and, of course, 'never' (bar 10) and consequently again on 'heavy' and 'leavy' (bars 24 and 28); in addition, bar 20 of the piano part contains two inverted cuckoos (oocucks?), and the coda ends with three more, like the final cadence of *Pretty Ring Time*, conveying general *joie de vivre* in a slightly mocking way. Mocking, of course, is the modus operandi of *Mockery*, the apotheosis of Warlock's cuckooing¹. Apart from the unadorned asylum (and disorienting lack of tonality) of the introduction, the third and fourth chords in each of bars 3 to 5 carry the motif, then from bar 6 to bar 11 every beat is occupied by it, followed by a short flight through bar 12 ... I could go on, but a continued listing would simply add emphasis to the theory which, I believe, is already amply borne out by the examples so far; that Warlock attached a definite aura of meaning, soothing, bitter, ironic, admonitory or derisory, or all of them at once, to a descending melodic third which is sufficiently distinguishable from its context to be heard as 'cuckoo'.

[*Ex.* 21. Please also refer to the complete song, which can be found in the revised PWS Critical Edition Volume 5.]

However, in this particular context, *Mockery* is a hard act to follow, and it's almost as if, having built up to this concentration of cuckoos, Warlock tried to steer clear of them in his subsequent works. Perhaps they're there in

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Example 22: The Jolly Shepherd

Example 23: What Cheer? Good Cheer!



Example 24: And Wilt Thou Leave Me Thus?

the refrain of *The Jolly Shepherd*, in a flight in the piano part from bar 29 to bar 32, and in the interlude *[Ex. 22, bars 37-40]*, and then again in every succeeding verse, but how much weight do they bear? Do they point the finger, or are they merely rustic colour?

More weighty, because less frequent, perhaps, are the vocal endings to each verse of *What Cheer? Good Cheer!* with the words 'New Year' (bars 16/17, 32/33 and [*Ex.23* 48/49]; I think that this is another instance of the 'Take heed!' usage previously seen in *Consider*. The same device, fifth of the key falling to third, forms the final cadence of *Tom Tyler*, which is most certainly a 'Think about it!' song.

To stretch a point once again, there could be instances in And Wilt Thou Leave Me Thus? (in my view, a strong contender for Warlock's very finest song), although they're disguised as diminished fourths (bar 1, piano, bar 2, voice, bar 3, both, and so on [*Ex.24, bars 1-3*]; and in *The Frostbound Wood*, each stanza ends with a falling third, inverted at the end, which in this case, allied to the extraordinary unresolved harmony, turns the screws rather than contributing to any sense of resolution.

But there is one further, very striking, incidence. After Two Years is generally quite 'third-y', and, from bar 7, a build-up of cuckoo-motifs begins, in both voice and piano in that bar (on the words 'At even'), echoed an octave and a half higher by the piano in the next bar and then, over the barline 9/10 [Ex. 25], the most prominent and, indeed, piercing call, starting on a high A¹, which forms a false relation with the bass, a blue third which recalls The Full Heart in its bitterness. This is the resignation of despair. Then there are a few more gentle instances - the piano in bar 20, the voice in bar 24 and both in bar 25, and finally the voice in its last bar, 29, on the word 'well', bitter and ironically comforting at the last. And right at the end, bars 9/10 are recalled in 29/30 [Ex. 26], but with the third stretched to a fourth, almost as if to say 'Too bad' or 'That's that' (or some more colourful equivalent).





Example 25: After Two Years



Example 26: After Two Years

I've also just noticed that there's a hidden cuckoo in the piano's final gesture (right hand, E natural to D_{\flat}).

And after all this, what have we got? Does it amount to anything? I hope I have discussed enough instances to support my contention that when you can actually hear a 'cuckoo' in Warlock's music, it means more than its purely musical value as a harmonically versatile interval which is easy and pleasant to sing. A fundamental feature of Warlock's more recondite musical utterances is the compression into very few bars of as much tonal mangling as you might find in the whole of a Schubert string quartet, so for two notes of melody to carry a considerable weight of implied meaning is entirely consistent with the musical procedure in general. And anyway, it's fun recognising them. There is only one scholarly footnote to this article, on the grounds that I've never seen discussion of the subject anywhere before. However, the vast majority of the text was written before the recent death of Brian Collins, Warlock scholar without peer. I wish he could have seen it, although I would have been slightly apprehensive as to his judgment ...

Note

'The descending cuckoo calls of the introduction' (*The music of Peter Warlock – a critical survey*: Dr. I. A. Copley, Dobson 1979, p.128); 'The descending cuckoo-3rds of the introduction' (*Peter Warlock the composer*: Brian Collins, Scolar Press, 1996).

Peter Warlock Society

Articles Out of the orient crystal skies

The late Dr Brian Collins submitted this article shortly before his death earlier this year.

Some years ago – nearly 20 of them – and largely for my own amusement (it seems...) I made a new, critical, performing edition of *Out of the orient crystal skies*, a transcription that Warlock had begun but left unfinished at his death. It was eventually published, albeit posthumously, by Oxford and it's not clear whose hand was ultimately responsible for that version – presumably W Gillies Whittaker, the general editor for the series. Whatever, the piece was long out of print and better access to it was needed beyond simply approaching the photocopier with what could already be a badly degraded document. I wrote of my endeavours for the *Newsletter* (No 77, Autumn 2005, pp 10-11) and there's a copy in the AMR should anybody ...

I'll not go into a lot of detail here; I've already done so in that article. Suffice it to say that PW's source material appears to have consisted of two anonymous, manuscript part-books, both in the British Library (the British Museum in his day); there are some discrepancies between them and I point these out in my score. I surmised at the time that I didn't think that it was intended as a choral work at all; rather that it is a piece for solo voice with instrumental - probably viol - accompaniment. What Warlock has provided, therefore, is an arrangement rather than a true transcription. But over the intervening years, and especially since looking at it afresh over the past week, I'm beginning to wonder whether the fact that Warlock's version was consciously left incomplete was because he realised that it wasn't going to work. Nevertheless, we have it and, as I wrote elsewhere, it is part of the greater Warlockian canon.

Nevertheless, I was both surprised and vindicated when, listening to *In tune* on BBC Radio 3 (11 July 2022), I heard its familiar strains emanating from my kitchen radio, performed – as I had conjectured – as a 'consort song', that is by a single voice with a string ensemble. Most intriguing of all, though, was that it was attributed to William Byrd! The performance was from a disc that includes not only *Out of the orient crystal skies* but other Christmas music by Byrd as well as items by Holborne, (Orlando) Gibbons, Peerson and Weelkes. The singer is Helen Charlston (mezzo) with the ensemble Fretwork. Further investigation reveals that the recording was issued last year on Signum Classics with the catalogue number SIGCD680 should anyone wish to follow it up. There are other recordings on Lyrita and elsewhere although these might be harder to find. And, these days, should you want it, there is no need to purchase the complete album; simply download a single track from your favourite supplier. For example, Dame Emma Kirkby fans could try https://www.moozic.org/search/Out%20 of%20the%20Orient%20Crystal%20Skies. A search on YouTube or elsewhere is, of course, another possibility.

Nevertheless, I'm a bit bemused that nobody seems to have come up before with this information *vis-à-vis* Byrd. Or have they? I'd genuinely like to know. Confusion set in early: Edith Rickert, in her *Ancient English Christmas carols: 1400-1700* (London, Chatto & Windus, 1914, pp 57-8) describes the words as 'English Traditional, about 1613' and cites what would become one of PW's sources, Add. Ms. 29401; Warlock himself clearly didn't know the identity of the composer otherwise he would have undoubtedly included it on his score; when I worked on the part-books myself there was certainly nothing in them to suggest authorship; Fred Tomlinson had listed the song as anonymous, early XVII century, in the second volume of his *Handbook* (Triad Press, 1977) and it remained thus in the updated edition (Bastable/Pilkington, PWS, 2010).

The song remained unpublished during Byrd's lifetime; it is listed thus on Wikipedia. (And I could have saved myself a lot of time by going there straight away instead of going on a chase around the houses.) It doesn't figure, therefore, in any of the significant collections of sonnets, songs, psalms etc. of, for example, 1588, 1589 or 1611 which contain material to English texts. We might only have got them now as modern day diggers and delvers search more deeply, expanding our knowledge of the various genres and, thereby, the performance and recordings repertoire. Of course, Warlock with his penchant for looking beyond the regular and the everyday – for searching out material that has proved eclectic even into our own times, let alone in an age when the study of early music was yet a fringe pursuit – got there decades before them.

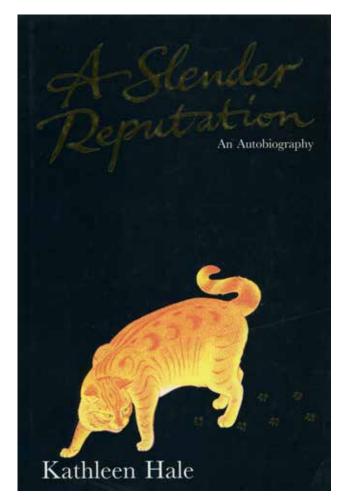
Those who would like to follow up the original need look no further than the Byrd Edition, published by Stainer and Bell over a period of time. Volume 15, edited by Philip Brett (1970), contains the consort songs and *Out of the orient crystal skies* is number 10 on pp. 31 et seq. It's possible to download a set of parts for a modest sum from the Stainer & Bell website, and should you have viols of the appropriate sizes to hand.

Peter Warlock Socurty

Articles

A Slender Reputation

John Mitchell



I have recently much enjoyed reading the autobiography of the artist Kathleen Hale¹, which entitled *A Slender Reputation*², has a few mentions of Warlock and some of their mutual friends and associates. When she died in January 2000, at the grand old age of 101, her niece Diana Joll penned a fine obituary for her aunt which was included in PWS *Newsletter No. 66* (Spring 2000), pages 16 and 17. This summarises an excellent outline of Kathleen Hale's long life, and rather than recap this again here, readers are referred to the obituary accordingly. Whilst Diana Joll does mention some of her aunt's dealings with Warlock, some of the relevant text in *A Slender Reputation* is probably worth recounting in full.

The author first describes how she became aware of Warlock via Puma (this would probably have been in 1919 at some point after his return from Ireland): At another [party] I met 'Puma', a dark and strikinglooking model who became a great friend of mine. She and her husband Philip Heseltine (better known as the composer Peter Warlock, who wrote music for old English folk-songs) were very poor. Puma thrived on melodrama; essentially a nice suburban lady, she wanted to be thought dangerous and adopted the persona of a vamp. She once stuck a penknife³ into the plump calf of a male party-goer.⁴

Later Kathleen Hale then explains how she went on to meet some of Warlock's musician friends at the Eiffel Tower Restaurant in London's Fitzrovia (now The House of Hô restaurant in Percy Street):

It was here that Augustus [John] introduced me to some of the musicians of the time: Cecil Grey [sic], the music critic, and Jack Moeran, an Irish composer, as well as Philip Heseltine, alias Peter Warlock, whom I had already met through his wife, Puma. I remember an evening spent with them all at Philip's house, Philip and Moeran playing on the upright piano, and the large enigmatic Cecil Grey as a silent eminence grise, while Philip dispensed tankards of beer, laced with irresistibly witty and bawdy limericks set to impromptu music.⁵

Further on she describes another eventful party she attended (possibly 1922, but the chronology is a bit vague here):

It was about this time that Philip Heseltine invited me to a beer party where he presented his guests with tiny parcels wrapped in lavatory paper. Since everybody swallowed the contents under draughts of ale, so did I, not knowing that the parcels contained hashish. One by one the other guests fell blissfully asleep on the floor, and Philip took me, all in bland acquiescence, to bed with him, unaware of being under the influence of the drug. However, the 'fate worse than death' was to pass me by on this occasion. I spent the night innocently in Philip's tender embrace, while I endured horrendous nightmares about colossal and malign elephants. Next morning I awoke in considerable alarm. Still under the effects of hashish, I was convinced that I had become an object of utter ridicule with a monstrous body and eyes that had totally disappeared behind puffed eyelids.

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Left: Augustus John's London residence/studio at 28 Mallord Street, Chelsea, where Warlock and Kathleen Hale finally fell out.

Right: The blue plaque on 28 Mallord Street; it is believed that Augustus John had the house especially built with his artist's requirements in mind.

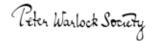
My class at the infants' school began at nine o'clock, and for a teacher to arrive in this condition would be disastrous. Philip insisted on seeing me to my bus and by the time I had got there, the results of the drug had – mercifully – worn off, and I was composed. I have never been tempted to repeat the experience.⁶

What turned out to be the beginning of the end of her relationship with Warlock occurred most likely during July 1924, when he took a holiday at *The Lord Nelson* (at Poole harbour, Dorset) with one of his girlfriends (believed to be Judith Wood):

Philip continued to be one of my most unusual friends. Later he asked me to go for a motor tour with him in Dorset, offering to pick me up at Alderney Manor⁷ where I was spending a weekend. I thought this would be a lovely, platonic delight. However, he arrived at the Manor with a beautiful young woman – whom I knew to have been his latest mistress – in the back of the car, comatose, and in a state of nervous collapse. When Dodo⁸ asked her in, Philip said, "She'll be alright where she is." His callous attitude shocked me considerably, and I feared that my presence on the tour would dangerously upset what was left of her equilibrium. I decided not to go after all, and Philip drove off in a furious rage.

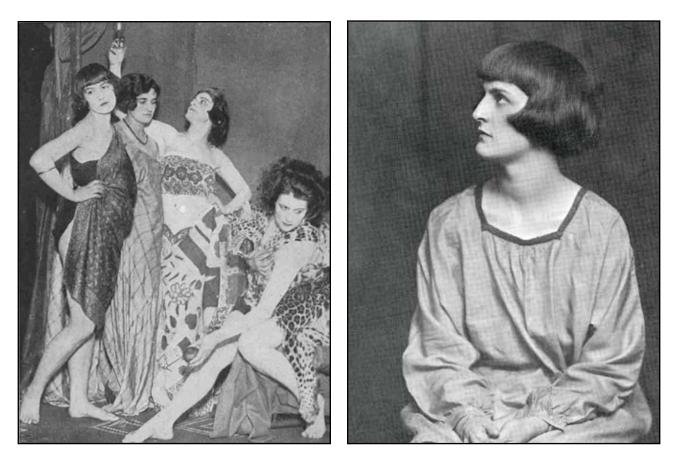
He harboured his resentment. The next, and final, time we met was at a party at Mallord Street⁹ when, in front of everybody, he subjected me to a torrent of venomous abuse. (Philip was capable of vitriolic hatred: he was much too civilised for physical violence, but his verbal attacks could be more devastating than a punch on the nose.) I was sorry our friendship ended in such acrimony. Philip was both a devil and an angel.¹⁰

Puma gets alluded to elsewhere, the first in connection with a charity fête at London's Devonshire House, for which Augustus John had undertaken to arrange a tableau of young women, under the title of 'Health and Beauty'. Unfortunately, he cleanly forgot all about the commitment, and when the press photographer turned up at Mallord Street, Kathleen Hale recalled:





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Left: A closer view of the 'Health and Beauty' tableau in *The Tatler*, 7 December 1921 – (l to r) Miss [Margot] Greville*; Mrs Hezeltein [sic]; Miss Kathleen Hale; Miss Ellerton-Hill. One imagines the press photographer took down Puma's name without checking on the spelling!

Right: Kathleen Hale in a studio photograph from around the time she knew Warlock. Kathleen had it taken in the hope of 'getting into films'!

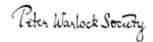
Augustus in frantic haste assembled me and Puma and two other 'Lovelies', and told us to dress up quickly in anything that we could find around the house. We draped ourselves in Indian bedspreads, shawls, and a leopard-skin rug, and posed artistically with our wineglasses in the air. The photograph was duly published ... [In the *Tatler*]¹¹.

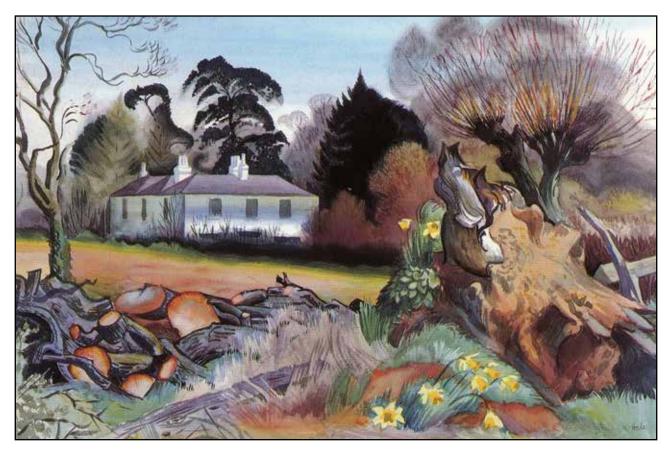
Another description of Puma is given when she took part in the British Empire Exhibition at Wembley in 1924:

Booths had been erected along the avenues of the exhibition site to display the art and merchandise of different nations, accompanied by scenes of native life. Puma, with her olive skin and dark hair, was employed to lounge voluptuously among rich cushions on a divan, dressed in an exotic costume, for the Indian booth. She looked superb in her sari and gold ornaments, but eventually got very bored being stared at; her *sotto voce* comments about the gawping public were hilariously bawdy.¹²

In 1920 Warlock had a short-lived affair with Viva Booth (1893-1978)¹³, who like Puma, had become a good friend of Kathleen Hale. This is how the latter described her:

Viva was unconventionally beautiful. Luscious, with striking, prematurely grey hair – she was only five years older than I – she wore 'arty' clothes, such as a large silver-grey sombrero hat and an apple-green





'Rapley Willows' – a fine watercolour by Kathleen Hale of the family home (in the Potters Bar area of Hertfordshire) where she resided for many years from 1930; she had married in April 1926.

batik shawl. At one of her daughter's regular Sunday tea-parties Mrs Booth [her mother] muttered cattily, 'I suppose Viva is what is called "artistic". Indeed, one of my early memories about Viva is of her reclining like an odalisque on a divan in a darkened room, with a Pekinese dog and a little clown-faced cat among the cushions, complaining theatrically of migraine.¹⁴

As it happens Viva King in her own autobiography left a description of Kathleen which might be worth quoting:

With her straight short blond hair worn in a fringe and dressed in the white smock she favoured, she looked like an idealistic country boy. I wanted to be friends with her but found the going hard. She has a quick and sharp wit, sometimes cruel, and with my slower reactions it was difficult to contend with it. She achieved renown and affection with her creation 'Orlando the Marmalade Cat' but she did herself a disservice as more and more demands for the exploits of the cat prevented her from pursuing her own great talent for drawing. She is still one of my best friends.¹⁵

It was probably via Augustus John that Warlock got to know Trelawney Darryl Reed, who lived near John in Dorset; Warlock must have held Reed in some esteem, as in 1924 he dedicated his song *Peter Warlock's Fancy* to him. Kathleen Hale also knew Reed through his friendship with John, and described him as a farmer and ...

... a maniacal Cornishman, looking like an El Greco saint with his upturned rolling eyes, trim black beard,



and elongated disjointed limbs. He had a vast repertoire of bizarre and bawdy songs and limericks with which he entertained any audience that happened to be there, regardless of whether they were suitable or not. His eminently respectable mother and elderly virginal sister were completely oblivious to the eccentric and highly erotic murals with which he had decorated the walls of his ancient farmhouse. Trelawney's main claim to fame outside his circle of friends was his habit of taking potshots with his rifle at the aeroplanes that regularly flew over his farm, scattering his panic-stricken livestock. He was summoned to court, charged with attempted murder – it must have been wonderful seeing him in the dock – and got a lot of publicity for his cause before being acquitted.¹⁶

The principal mutual friend that Kathleen Hale shared with Warlock was, perhaps unsurprisingly, Augustus

Notes

- 1 Her main claim to fame being the series of successful children's books, *Orlando the Marmalade Cat*, written, and illustrated with her own artwork, between 1938 and 1972 (and still available).
- 2 The book gets its curious title from a comment made by a friend of Kathleen Hale to the effect that she had 'hung her slender reputation on the broad shoulders of a eunuch cat'.
- 3 There is an intriguing resonance here with the opening sentence of Chapter 20 of Aldous Huxley's 1923 novel, *Antic Hay*: 'Zoe ended the discussion by driving half an inch of penknife into Coleman's left arm ...' There has been speculation on how the character Zoe may have been a fictionalised portrait of Puma.
- 4 Kathleen Hale: *A Slender Reputation* (Frederick Warne, Penguin Publishing Group 1994), page 81.
- 5 Ibid. page 102.

John. A substantial part of her autobiography focuses on her relationship with him, but there is too much detail to begin recording it here. For those interested I would simply encourage to read this splendid book¹⁷ – one which includes 31 finely reproduced colour illustrations of the author's artworks. I will be surprised if you do not enjoy it as much as I have done!

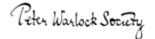
Acknowledgements:

The Estate of Kathleen Hale and the publishers Frederick Warne/Penguin Group are gratefully acknowledged for the reproduced sections of text from Kathleen Hale's *A Slender Reputation*.

Likewise, The Estate of Viva King and the publisher Macdonald and Jane's is acknowledged for the quoted text from *The Weeping and the Laughter*.

- 6 Ibid. page 126.
- 7 Augustus John's family home on the outskirts of Poole.
- 8 Augustus John's second wife, Dorelia.
- 9 28 Mallord Street, Chelsea, Augustus John's London studio.
- 10 Opus Cit. page 126.
- 11 Ibid. page 94
- 12 Ibid. page 111
- 13 Who went on to become Viva King on her marriage to Willie King in August 1926.
- 14 Opus cit. page 137.
- 15 Viva King: *The Weeping and the Laughter* (Macdonald and Jane's Publishing, London, 1976) page 77.
- 16 Opus cit. page 98.
- 17 Still available via Amazon at the time of writing.

* Ed: Miss Margot Greville, referred to and pictured in this article, is of course a completely different woman to the Ursula Greville, more familiar to us, who succeeded Warlock as editor of The Sackbut in 1921 and referred to in the article on The Sackbut, p 18.



Articles

An Intriguing Inscription

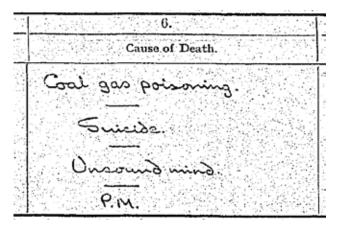
John Mitchell

Registration District KENSINGTON.									
No.	When and Where Died.	Name and Surname.	Ses.	Age.	Rank or Profession.	Cause of Douth.	Signature, Description, and Residence, of Informant.	When Registered.	Signature of Registrar.
246	Seventeenst October, 1936. 22, Penninitge Geocant, Kensington.	Percy Henny Adamba	male	by yeans.	Ancusteck	Coal gas poisoning. Suiside Onessund mind P.M.	Certificate received from S.1. Obsie, Conver for County of Loodon. Juguest bad 1860 Occher 1934.	Eighteenth Detoken 1936	D.S. Boulton Registrar

A while back when reading a CD review in the March 2022 BBC Music Magazine, something in it immediately caught my eye. Entitled *British Music for Strings III*, the CD was of music by female composers, two of these being quite familiar – Ethel Smyth and Ruth Gipps – whilst the other two are names seldom heard of now: Constance Warren and Susan Spain-Dunk. It was the latter's *Lament for String Orchestra* which aroused my curiosity, as the reviewer referred to '... her 1934 *Lament*, in memory of P.A.H., is notable for its vigour ...' It will be remembered here that Warlock was christened Philip Arnold Heseltine!

Hoping for further details, I purchased the CD with an expectation there might be more information in the accompanying booklet, and indeed there was. The full inscription on the manuscript of the Lament read: 'In memory of P.A.H. Oct. 17th 1934 R.I.P.' It would seem Susan Spain-Dunk never divulged to whom the inscription referred, and her family, assuming that it might possibly be someone who had died on 17 October 1934, carried out some research. The only relevant name they came up with was a Percy Henry Adams who died on that day¹. However, it will be immediately noticed that the initials do not quite coincide: P.H.A. as opposed to P.A.H.². The obvious explanation here is that when the initials were transcribed (at some point between the manuscript score and the CD booklet) they were incorrectly annotated as P.A.H. instead of P.H.A.. Having said that, something struck me about the date: 17th October. It occurred to me it might just possibly be a kind of cryptic conflation between the date of Warlock's death and his birthday: 17 December and 30 October.

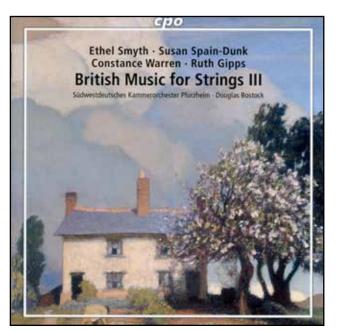
Percy Henry Adams was an architect³ (b.1870) who worked in the City at 65 Leadenhall Street. After a divorce in the mid-1920s (she had married in 1908) it is known that Susan Spain-Dunk was living in the London area. Whether she and Adams knew each other is open to surmise.



I suppose the Big Question is that if the manuscript score is in fact inscribed P.A.H. (and not P.H.A.), could that mysterious individual be Peter Warlock? Although Susan Spain-Dunk has had a low profile in recent times, during the mid-1920s she enjoyed a more prominent position on the English Music scene. Her composing output consisted mainly of orchestral works and chamber music, with some of the former appearing yearly at the Proms between 1924 and 1927. Her last appearance there was on 25 August 1927, when she conducted the premiere of her symphonic poem, Elaine. The Prom also included Delius' Dance Rhapsody No.1, which may have attracted Warlock along to the concert. In view of the above, I think it quite likely that she and Warlock would have been aware of each other⁴ as fellow composers, even if they had never actually met. It has to be noted here that there are no references to her in Warlock's various letters and other writings. Susan Spain-Dunk was older than Warlock, being born in Folkestone in 1880; she studied violin and composition at the Royal Academy of Music, where she later taught. She was a fine violinist and in 1900 was the soloist in a concert performance of the Mendelssohn Concerto. Remaining active as a composer until the late 1950s, two of her last orchestral works were a Cinque Ports Suite and a tone

Peter Warlock Society

An Intriguing Inscription (continued)



Opposite: The death certificate of Percy Henry Adams; *Above:* the cover of the CD; *Right:* Susan Spain-Dunk (1927).

poem *Malaya* (both from 1958). She died in London on New Year's Day 1962, with her erstwhile compositional fame having lapsed into obscurity.

The fact that the *Lament* was inscribed with initials possibly implies some need for secrecy⁵ or discretion over the identity of the person concerned, and it is interesting here that Susan Spain-Dunk never revealed the mystery name to her family. Might this suggest her relationship with the inscribed, if such there were, was one that might have been frowned upon at the time in the mid-1930s? My hunch is that we may still not know the names of all of Warlock's lady friends, with perhaps still a few surprises in store for us!

Finally, to return to the CD that prompted this little article, it is certainly one that could be recommended to those interested in the byways of English Music. As the reviewer noted, Susan Spain-Dunk's *Lament* is notable for its vigour – most of it moves at a brisk Allegro, with some pleasing harmonic touches. Not quite what one might expect from a Lament!



Notes

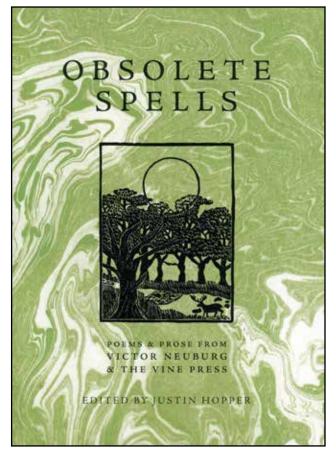
- And the cause and place of his death has a curious Warlockian parallel: suicide, via coal gas poisoning, at 22 Pembridge Crescent, Kensington!
- 2 Or as the wonderful, the late Eric Morecambe may have misparaphrased it: ' ... all the right initials, but not necessarily in the right order!'.
- 3 Just to confuse matters there was also a contemporaneous architect by the name of Henry Percy Adams (1865-1930)!
- 4 It has to be admitted that, although like many in the 1920s, she may have known Warlock's real name was Philip Heseltine, it's unlikely she would have known his middle name was Arnold unless they had been properly acquainted.
- 5 Warlock may also have shown a similar coyness, in that his 1928 song *Youth* is inscribed 'To R.D.', and I am unclear as to whether the identity of the dedicatee has ever been reliably established. Another lady friend, perhaps – and one that was possibly married?! Warlock also used an initials-only dedication in his songs *The Cloths of Heaven* and *Dedication* - in this case to W.B., but where we now know it refers to Winifred Baker, one of his lady friends.

Peter Warlock Society

Reviews

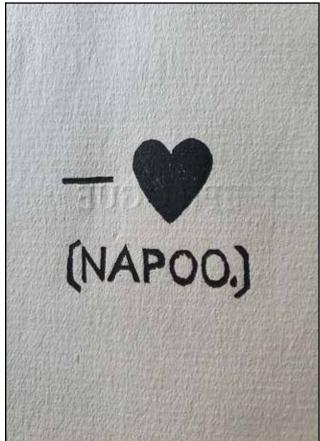
Book Review: Obsolete Spells - Poems and Prose from Victor Neuburg & The Vine Press

Bryn Philpott



The centenary, in 2022, of the composition of Peter Warlock's *Lillygay* song cycle was marked by our AGM held in the Village of Steyning. The events were centred on the Vine Press and Warlock's association with its proprietor, the poet Victor Neuburg. *Newsletter 111* gives further details of a most enjoyable weekend. Here we learned much from John Mitchell's informative lecture, which in his summing up concluded that Vine Press publications are quite rare to find, fetching a high price; though cheaper facsimile reproductions of several volumes are available.

Quite by chance through a search of the internet, I came across a brand-new anthology of the work of the Vine Press, published under the title *Obsolete Spells*, edited by Justin Hopper. For those who wish to further explore the work of Neuburg and the Vine press this volume will be of interest. Spookily, it was launched at a publisher's event at the Barbican, on 31 May, just a few days after our AGM.



In this well presented publication we are given selections from the seventeen Vine Press hand printed volumes published between 1920 and 1930. Each is provided with illuminating introductory notes by the editor. As was alluded to by John Mitchell, it is not always easy to determine which poems were written by Neuburg. He often published his poems under various aliases; his biographer, Jean Overton Fuller, apparently got into a row with the poet Rold White, after suggesting that his name was another of Neuberg's pseudonyms.

Even Warlock's setting from *Larkspur* of *Milkmaids*, which was apparently performed in 1929 in Steyning was noted as being set from a text 'by a local author ... Mr Victor Neuburg'. Roger Quilter attributed the song text on his score for *Trollie Lollie Laughter* to Victor B. Neuburg, rather than Nicholas Pyne, perhaps further illustrating the confusion resulting from this volume being attributed to real and assumed names by Neuburg as editor/author. Hopper's brief introductory notes do

Peter Warlock Society

Obsolete Spells (continued)



Opposite: Victor Neuburg (1928); the cover of Obsolete Spells. Above: Lillygay - title page woodcut.

help to untangle some of this and provides context to the various poems and their authors.

As Warlockians, we are of course familiar with his selected settings from *Lillygay* and *Larkspur* and here we learn that *Lillygay*, the very first Vine Press publication, was by far its most successful volume and was still being promoted some five years after it was first published. G.K. Chesterton's *The New Witness* referred to it as 'the stock of an undying spirit'.

Amongst the few other Warlockian snippets there is also a passing note of both Neuburg and Warlock joining 'the Order'. On enquiry, Justin Hopper explained to me that it wasn't the Golden Dawn that he meant, but the Order of Woodcraft Chivalry and many of the Vine Press folks had some connection to it, or at least its journal the 'Pine Cone'. This we believe is new information on Warlock and we hope for more details on this.

In his lecture John Mitchell referred to Neuburg's often florid use of language and his contributing to a new word in the English dictionary: 'Ostrobogolous'. We are given some further insights into his sense of humour in Hopper's introduction to the 1928 Vine Publication *The Story of the Sanctuary* – by Vera Gwendolen Pragnell, where Vickybird is identified by his contribution to a

pantomime put on by the Sanctuary Players: The Very Reverend Augustus Swank Vickybird, P.I.B., M.U.G., S.A., &c., &c., Professor of Applied Tripe to the Royal University of Gotham; Exhibitioner of Bilge to His Remarkably Serene Highness the Maharaja of Tosh; Chief Examiner of Back Chat and Cross-words at Colney Hatch College; Corresponding Dog-Latin Secretary to the Cat's Home of the Persian Empire; Humgruffin-in Ordinary to the Great Artichoke of Jerusalem, &c., &c.,

There are other potential examples in the satirical Vine Press Publication of 1928 *Wot's the Game* where Ex. Private Billy Muggins (a term comparable to Tommy Atkins), and thought at least in part to be authored by Neuburg, contributes a poem that possibly reflects Neuburg's own wartime experiences:

Muggins is my name, I'm far from being clever; To dodge from being brave Was always my endeavour. In finding better 'oles I daily grew more skilled; (How could we win the war If all our side got killed?) ...



Obsolete Spells (continued)

... I never was a soldier bold, In love with war's bad habits; I'm jolly glad to be back home, So's I can feed my rabbits.

This volume is unusual in the output of the Vine Press, which is normally reflective of Neuburg's love of local lore and landscape, and perhaps is best seen in *Swift Wings: Songs in Sussex, and Songs of the Groves.* These were written by Neuburg in their entirety where he was inspired by the mysterious landscapes of Chanctonbury Hill and further afield in his beloved Sussex. A notable example is *Cuckfield* from *Swift Wings*:

Set in the key of blue, with harmonies Bee-brown, is Cuckfield, land of green and dew, With hanging woods and opulent chesnut-trees, Set in the key of blue

When Sussex' downs were leafier, and more new The wonders of the woodland and the seas, This lowland love was "Field of the Cuckoo."

Then some new Poet, seeking images For towns, heard Cuckoo-calls, and christened you The Cuckoo Field, land of gold melodies Set in the key of blue.

Though famed for his later 'discovery' and promotion of the young Dylan Thomas, the Vine Press had previously given 'some new poets' a chance by publishing works, such as *Songs of a Sussex Tramp* by Rupert Croft-Cooke (who later became a very prolific author). This was alongside the revival of forgotten texts from previous centuries.

Within Obsolete Spells, Justin Hopper also includes two further publications that post date the closure of the original press. The first is by Runia MacLeod who revived the Vine Press in 1947 (seven years after Neuburg's death) to publish a limited run of her play *Wax: A Drama of Evolution.* The second is a kind of postscript to the Vine Press where in 1964 Victor E. Neuburg (Vickybird's son), published *Chapbooks* – A bibliography of references to British and American Chapbook Literature of the eighteenth and nineteenth centuries. These, the editor considered very much 'Vine Press' books, particularly his son's volume that was printed with the 1920s Vine Press tree woodcut on its title page, and postulates that his father would have been pleased and amused with the subject matter of the "'fugitive papers' of mad 18th Century poem hawkers" thereby providing a fitting conclusion to both the Vine Press and this current anthology

Hopper, in a substantial introduction, writes sympathetically and often humorously on his subject and has clearly undertaken much research. For too long, Neuburg has been largely judged by history due to his relationships with both Aleister Crowley and later Dylan Thomas, (who had both treated him badly in their own ways). It is fascinating to see Neuburg thriving on the interconnections of the wider arts and cultural life of the period and many famous 'personalities' came to see him in Steyning (including Warlock), following his escape from Crowley's influence. Hopper has fittingly described his book as 'a tour of the 1920s Bohemian counterculture - a Bloomsbury Group for misfits and underdogs; anachronists, anarchists, utopians and spell casters and is the first ever anthology of writing written and published by the poet, publisher and famed occultist Victor B. Neuburg.'

Victor B Neuburg deserves to be remembered for more than simply an appendage to Crowley's story as I trust last year's AGM amply reinforced. Richard McNeff states in the Foreword 'The more time you spend with Victor Neuburg, the more you come to like him' and after reading Obsolete Spells I believe this publication goes a long way to proving this to be true.

Obsolete Spells is published by Strange Attractor Press, Edited by Justin Hopper; Foreword by Richard McNeff; Afterword by Margaret Jennings-White. (304 pp) PB £16.99: ISBN 9781907222801 (www.strangeattractor.co.uk)



Forthcoming Events

Bryn Philpott provides the details

Sunday 20 August 2023 at 4:00 pm Song and Dance Richard Pinel (Organ) Magdeburg Catherdral, Am Dom 1, Magdeburg, 39104 Germany. Warlock Capriol (arr. Rudland) Programme also includes works by Ravel (arr Johnson), Calvin Hampton, Grayston Ives, Sigfrid Karg-Elert and Louis Vierne. See website for details. www.richardpinel.com Friday 17 November 2023 at 7:30 pm Piano Recital Llyr Williams - Piano Wigmore Hall, 36 Wigmore Street, London, W1U 2BP Programme includes: Warlock Folk Song Preludes Program also includes works by Bartok, Chopin, Szmanowski, Tchaikovsky, Albeniz and Liszt. Tickets £40, £36, £32, £18 Tel: 020 7935 2141 See website for details www.wigmore-hall.org.uk

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

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We warmly invite you to join us for our first social lunch to be held since 'lockdown' at ... *The Antelope*, 22 Eaton Terrace, London SW1W 8EZ



1pm Saturday, 16 September, 2023. We look forward to seeing you then.

Peter Warlock Society

Notice of the 2024 Annual General Meeting

Llandyssil, Montgomery, 18/19 May 2024.

To mark the 130th anniversary of Warlock's birth.

Please save the dates



Warlock's family home was at *Cefn Bryntalch*, just over a mile from the village of Llandyssil. Warlock used to walk across the fields to play the organ at St Tyssils's Church and this route forms part of The Peter Warlock Trail. Last year the community planted a wildflower meadow at the start of the trail and the PWS was pleased to support this venture financially as well as to attend the opening ceremony.

We are already planning some very interesting and varied music for the AGM celebrations and are also delighted to announce that Dr. Rhian Davies will be delivering a talk on the 'Welsh Warlock'.

This is going to be a very special AGM weekend. Please save the dates. More information to follow.



Enquiries to Claire Beach, Hon. Secretary. pwssecretary@yahoo.com