

Peter Warlock Society

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A PERSONAL NOTE FROM THE EDITOR

My new address shows that I have now (with some regret) forsaken 'Warlock country'. After twelve years of the beauty and serenity of Magpie Bottom, in Kent and very close to Eynsford, I have now chosen what is for me the greater convenience of living in the so-called 'Queen of Suburbs' (!). Which means, alas, that there can be no more of the Society's AGMs at Magpie Bottom. We have had six of them there over the last ten years, and I look back on those occasions with special pleasure, mixed with what the Portuguese call *saudade* ('the haunting sense of sadness and regret for days gone by').

THE CHAIRMAN'S REPORT: 1989

*(Delivered at the Annual General Meeting
of the Peter Warlock Society, held at
The Antelope, Eaton Terrace, London SW1
Saturday, 10 June)*

I apologise for this fungus on my upper lip. I'm supposed to be a smuggler in the Earl's Court production of *Carmen* and the designer asked me to grow a moustache for the occasion. I'll be back to normal on Monday.

Several Chairman's reports have recorded the deaths of Presidents, Vice-Presidents, and others associated with Warlock. Now we have lost Ian Copley. Professor Parrott wrote about him in the last Newsletter, but I would like to add a few words. From the start of the Peter Warlock Society he served us industriously, efficiently and always good-naturedly. Some of us went to Brighton for his funeral. I learned something then that was a comfort a month or two later when my best friend died. A funeral is a celebration of a life. Ian's life was certainly one to celebrate. I am proud to have taken part. We will indeed miss him.

I would like to continue on a personal note. We have had one of the most

memorable Warlock years ever. I don't normally recount what we can all look up in newsletters, but this year I am going to do so, with additions. Before I do so, I would like to point out that so many of the Warlock events we have enjoyed have been due to the industry and enthusiasm of Malcolm Rudland. Thank you, Malcolm. I hope you have the energy to keep up the good work. [Applause]

Our last AGM was at Magpie Bottom, and it will be our last AGM there, as David Cox has now moved to Ealing. I would like to thank him, his late wife, and his daughter Vivienne for entertaining us several times over the years. David has offered us his hospitality for a future occasion. I hope the cat that might be a reincarnated Warlock is still with him. [See Newsletter 41, p.5, for the significance of this last remark. -Ed.]

My last Chairman's Report was mainly about the Brighton Festival - and after the AGM we were pleased to hear Suzanne Higgins, the winner of the Warlock prize, sing *Heraclitus* and other songs. The overall winner of the Song Award, David Aler, had not entered for the Warlock prize (he entered for the Blake Prize and won it) but he did sing some Warlock songs. Having to expand his programme to a full Wigmore Hall recital, he extended his Warlock repertoire, with the help of Malcolm Rudland.

Malcolm had also roped in Tony Ruddle - which brings us to a memorable week in October, reported in Newsletter No 42. I would like to add a few points. The trip to Ruddles' Brewery will stay in the minds of all of us who could make it. The hospitality was superb - Stilton and Leicestershire cheeses, Melton Mowbray pie - local products - bread, salad, home-made pickle and, of course, limitless toppings up of Ruddles County and Best Bitter. Not only that, but Tony Ruddle invited us to come again. As regards our vocal contribution - perhaps we might have a rehearsal next time, instead of busking the harmonies from the piano part.

A few days later we enjoyed David Aler's Wigmore recital. We hope to hear more of him in future.

To complete our memorable Warlock week, we had the Birthday Concert at the Guildhall. Our thanks are due to Michael Pilkington and his colleagues. It was particularly gratifying to hear the Three Carols with orchestra. They are very rarely done, unfortunately. In 40-odd years of listening to Warlock, I have heard them only once.

Going back to July: I was sorry to miss the Wet Wild Welsh Warlock Weekend. I was working in Venice at the time. It sounds to have been a splendid jaunt.

In March we had a joint meeting of the Warlock and Delius Societies. It was very successful, apart from my piano-playing. I was a little disappointed with our numbers. The usual faithful members turned up, but I had hoped for some more. However... we might have a return date; so I hope more of us can make it next time.

Talking of Delius: there is a lot of Heseltine/Warlock in Lionel Carley's second volume of Delius letters. [See John Bishop's review in Newsletter no 42, p.4. -Ed.] Unfortunately, it costs £30, but it's definitely worth putting in a reservation card at your local library.

I would like to mention Ben Luxon's record. It was Ben's idea to put the songs in chronological order. So we have 32 songs, from one of Warlock's earliest to his very last - which made it much easier to write the sleeve-notes. I personally think it's the best Warlock record there has been.

Semi-finally, I must apologise for the delay in the appearance of Volume 5 of our Complete Edition, and for having made no progress on the Pictorial Biography. Unfortunately I have to earn a living. I'm not in a position to turn down work because there's a Preface to write or proofs to be read. I'd much rather be working on Warlock than on *Carmen*, but there's no money for me in Warlock. I don't know how Malcolm Rudland and John Bishop manage to burn the candle at both ends. I can't, and I'm sorry.

Finally - thanks to the Committee for their contributions to a very successful year. Let us hope for another equally rewarding one. Malcolm has contrived to make the Birthday Concert an annual event. This year it will be in Manchester [See p.13] - Manchester, where I first sang a Warlock piece - *Balulalow* - over 50

years ago. I would have loved to go, but I will be in Tokyo doing more performances of *Carmen*. It's infuriating the way these things clash - Sod's Law, I suppose.

Anyway, let's hope for another good Warlock year.

Fred Boultonson

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REVIEW

GURNEY, IRELAND, QUILTER AND WARLOCK by Michael Pilkington Duckworth, £14
(a volume in the series *English Solo Song* - guides to the repertoire)

I find this book a joy; so, too, it will prove, I think, to anyone interested in the golden age of English song with which it deals. The Warlock section of the experienced Mr Pilkington's book was circulating in photostat reproduction two years ago. Now it reappears, worthily printed and bound, along with equally admirable sections devoted to three of Warlock's senior contemporaries. This book is not for the singer who has no wish to extend his or her repertoire, or who takes no particular pride in owning the working tools of a chosen profession. I am minded of one famous, and wealthy, English opera singer who, after wasting an hour in a music shop, investigating songs she only knew by name, and, truth to tell, could never sing, finally selected one, and, on being told it was half-a-crown, asked for a professional discount. Or another who would borrow rather than buy vocal scores of operas which would be bringing him four-figure fees. Certainly not their kind of book. But anyone who has ever come under the spell of Gurney, Ireland, Quilter or Warlock songs, who sings them, plays them, or even only collects them, it is a 'must'. Prolix in useful information, it provides an ample volume of reference, equally valuable for its succinct and sensitive commentaries on each song.

Counting the components of song-cycles as separate songs, I make the total 337: 90 by Gurney; 46 by Ireland; 84 by Quilter; and an incredible 117 by the short-lived Warlock.

An index of titles and first lines offers the quickest way of consulting particulars of each song: its tessitura, subject, characteristics of its vocal line and piano accompaniment, and wise comments on its interpretation.

This is, on the whole, the most human and readable example I know of what art historians would call a musical *catalogue raisonné* and German musicologists a *Revisionsbericht*. The Preface tells us that this book is one of a series planned to cover the whole repertoire of English solo song. I shall look forward to a companion volume dealing with the songs of Delius, Bax, Cyril Scott, C.W. Orr, E.J. Moeran and others. A golden age, indeed, of English song, and here already is an essential guide to a precious part of it.

Felix Aprahamian

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'WARLOCK AND HIS CIRCLE'

This was the title of two programmes given by Ian Partridge, accompanied by Jennifer Partridge, on Radio 3 (August 15 and 16). A wide range of songs by Warlock, together with some of the best songs of Moeran and Delius.

'If words are set to music, the music must be as independent an entity as the poem.'
- Peter Warlock, from 'Aphorisms', in *The New Age*, 1917

HOW I FIRST CAME ACROSS PETER WARLOCK'S MUSIC

The phrase "John Bishop writes:" is a familiar one in these Newsletters. He writes regularly about publications and he is himself a committed publisher. John's main brainchild is Thames Publishing, which brings out music and books with special stress on British composers. These include an important series The Heritage of English Song, and (in collaboration with the PWS) the complete edition of Warlock's music, now reaching its fifth volume. On the books side, Thames has over the years brought out a number of publications about Warlock, and about other British composers. John's other publishing enterprise is the Autolycus Press - non-musical, mostly poetry. Of several anthologies which he has edited, Music and Sweet Poetry is the best known, and is still in print. He is a member of the PWS: he has indeed done a tremendous amount for Warlock and the Society - so it is particularly interesting to hear how he first came across this composer's music.

John Bishop writes:

Whitgift Middle School (now Trinity) in Croydon in the 1940s offered a decent enough education in the basics; but music - and I choose my words carefully - wasn't its strong point. True, Dr George Oldroyd, respected author of a book on fugue, and a minor between-the-wars composer, called some Monday afternoons and took a singing class of sorts (I still remember the *Elijah* we did in Croydon Parish Church and being bowled over by that bit about the cloud being no bigger than a man's hand). And the owl-like 'Doc' Avery (Maths) was known to be interested in classical music and played Mozart sonatas. One or two other masters made encouraging noises, but (this being wartime) staff were in short supply. Of musical education in any broad sense there was none. If you were keen enough you made music with any like-minded boys (among them was Quentin Ballardie, then a violinist and later a viola-player and manager of the English Chamber Orchestra) and so, with luck, found out for yourself.

I found out by going to Croydon Library after school most days and digging deep in the music shelves. I had 'got' music badly by then, particularly Delius and, even more particularly, *Brigg Fair*. Although untutored in harmony and counterpoint, or indeed in any musical grammar, I began to write music in a vaguely impressionist style, with a touch of Arthur Bliss thrown in.

Sifting through those Croydon Library shelves, finding out about our 'local' composer Samuel Coleridge-Taylor, I encountered Gray's biography of Warlock and the first OUP book of ten songs - and another obsession began.

I was a Grade 5 pianist with - to put it kindly - an idiosyncratic technique, but I had a schoolfriend who early on developed a useful tenor voice. Between us we tackled Warlock songs as best we could, as well as Ireland, Quilter, and the solo part of *Gerontius* - for, as soon as I left school, I joined the Croydon Philharmonic Society. I joined another local choir, the Croindene Singers, as well. It was fun musically and socially and it also had GIRLS. The conductor was Kenneth Alwyn (he wasn't called that then) and he brought down some fellow students from the Royal Academy of Music for a concert in the now-long-gone Civic Hall in Croydon - scene of many of my formative musical experiences (they still talk about my performance there of Chopin's A major Polonaise).

One of the Croindene concerts finished with a sizzling performance of Warlock's Three Carols - my first encounter with this work: the poignancy of *Balulalow*, the exhilaration of *The Sycamore Tree*, and the catch-you-out entries of *Tyrley Tyrlow*. It was a heady brew: the excitement of the music (we also did Grainger's arrangement of *Brigg Fair*) - and there was the feeling that something powerful was under way.

I met my wife, Betty Roe (then a singer and pianist, later a composer), when I was 22, and we married soon after. We did a good few song recitals in those early days - mostly in half-full church halls - and Warlock often featured. *And wilt thou leave me thus?*, once I had learnt to live dangerously with those chords, was one that we seemed able to do with particular conviction.

Betty was born just a few weeks before Warlock died and always feels he had been some sort of father-figure in her development as a composer. Certainly, much

of his chromatic harmony was absorbed into her earlier music.

Later Warlock highlights were the involvement I had in the making of David Johnston's recital record, for Galliard, of Warlock songs, with his capital account of *Candlelight*, and a later record of Warlock choral music made - on a wing and a prayer - by Herrick Bunney and his Elizabethan Singers in St Paul's, Covent Garden.

Later came publication under my Thames imprint of several Warlock items, also the Fred Tomlinson booklets on Warlock and Delius, Warlock and Bruce Blunt, and Warlock and van Dieren. (One day I'll get these all under one cover.)

Some 40 years after leaving school I found myself publishing the first volume of the Warlock Collected Edition. There has been much to regret in those 40 years, as well as much to celebrate. But I certainly don't regret those hours spent in the dark corners of the Croydon Library attempting to slake my burning desert thirst for music.

THE BENJAMIN LUXON/DAVID WILLISON RECORDING

Warlock songs

Chandos Records LP ABRD 1329; cassette ABCD 1329; CD CHAN 8643

Side 1: *The Wind from the West; Whenas the rye; My gostly fader; Lullaby; As ever I saw; Take O take those lips away; The bayley berith; Sweet content; Mourn no moe; There is a lady sweet and kind; Play-acting; Captain Stratton's Fancy; Mr Belloc's Fancy; Late Summer; Hey, trolly lolly lo; The Bachelor; Rest, sweet nymphs; Piggiesnie; Sleep*

Side 2: *Autumn Twilight; Milkmaids; I held Love's head; Thou gav'st me leave to kiss; Yarmouth Fair; Ha'nacker Mill; The Night; My Own Country; Walking the Woods; The First Mercy; The Jolly Shepherd; Passing by; The Fox.*

'The best Warlock record there has been', said Fred Tomlinson in his Chairman's Report - and he has more to say about it below. The press reviews have had minor reservations, but have been on the whole very enthusiastic. Michael Kennedy, in *The Musical Times* (Feb.), notes that Luxon is 'in excellent voice throughout', and finds the accompaniments of David Willison both scintillating and sensitive. 'A very recommendable disc... splendidly recorded, and nicely mixing the familiar with the rare.' Likewise, Jeremy Walbank, in *Music and Musicians* (Feb.): 'The more I listen, the more I am drawn to Luxon's qualities... Characterisation in each song is strong... This is English song performance at a first class level.'

Below, Fred Tomlinson and Anthony Ingle both write about this record from their different points of view. Anthony Ingle, pianist and composer, knows the Warlock songs very well indeed. In a letter to the Editor he says: 'I have pondered in some depth the notion that it's manifestly ungenerous to carp so much about such a significant milestone in Warlock recordings, and my conclusion is that it's precisely for that reason that I should complain about the album's shortcomings.'

His 'carpings', with a basis of knowledge and practical experience, are valuable and take their place in the overall picture. There can be no doubt about the importance of this recording and the pleasure it can bring. Let us hope also that it may encourage other singers to include Warlock songs more often in their programmes.

Fred Tomlinson writes:

This record is a delight. To have over thirty songs, from *The Wind in the West*, written in 1911, to *The Fox*, in 1930, is just about the best thing to happen in the history of Warlock recordings.

In 1977 the last full Warlock LP appeared. Norman Bailey was the singer. I had worked with him a year or two earlier in a very silly BBC TV production of *The Flying Dutchman*. Having only heard him sing Wagner I was a little apprehensive

about the way he would tackle Warlock. I need not have worried. I knew he would be fine in the rumbustious songs, but was delightedly surprised by the way he sang the lighter items. The breath control in *Sigh no more, ladies* was a joy.

The same is true for Ben Luxon. His operatic talents are in evidence, particularly in a gripping performance of *Play-Acting*, but the lighter, more lyrical items are for the most part sung with equal skill.

Of course, the record is not perfect. I don't know what the recording schedule was, but anyone embarking on a project on this scale is bound to be under pressure. There are technical aberrations and other blemishes. I will leave Anthony Ingle to do the nit-picking (nautical or otherwise) as he almost certainly knows the accompaniments better than anyone in the world.

I listened to the CD with Anthony Ingle and David Cox. I had previously heard only the cassette (a pity that the black disc seems to be dying) and we wanted to compare notes in preparation for this Newsletter. After one song I remember saying 'A pity he didn't do that first thing in the morning'. I mean no disrespect, as I know the pressures of recording to a tight schedule, and they are always tight (the schedules, not the artists!).

Nevertheless, this is a splendid record to have. There are many 'firsts': *Two Short Songs*, *Walking the Woods*, etc. The three Belloc songs have never before been recorded as a set, and for *Autumn Twilight* we have to go back to Frederick Harvey. There is a tremendous variety of moods, tenderness, drama, humour, etc. It was Ben's idea to arrange the songs in chronological order of composition. Not only did this make it easy for me to combine programme notes with a biographical story line, but it enables us all to follow Warlock's song-writing from just about his first to his last.

Thank you, Ben and David.

Anthony Ingle writes:

This new collection of thirty-two Warlock songs has been recorded by two very well-known artists, includes a gratifying number of rarities, and is a warm recording made in an acoustic just on the right side of over-generous. Notable among the unusual items are *Play-Acting*, *Walking the Woods* and, especially, *Autumn Twilight*, and the programme as a whole is well-balanced and thoroughly representative of Warlock's work. Indeed, the songs are presented chronologically; despite an occasional ill-sorted pair, over all this works surprisingly well.

Sadly, though, the promise of the initial idea is not fulfilled, for both musical and technical reasons. The cassette, which I heard first, is recorded throughout at a very low level, except for one enormous peak which occurs during *The Fox* (naturally, the last item), and, as a result, a sensible listening level is accompanied by perceptible tape noise. The CD is, of course, free of the noise problem, and the sound quality is, as we have come to expect, wonderful. The other problem, however, which I hoped to find specific to the cassette - namely, that of insensitively short pauses between songs - is the same with the CD. The listener who bestows full attention upon the recording is likely to be quickly irritated by this aspect alone.

For the half-attentive listener (the one who is eating or writing a letter or washing up), delights abound. Benjamin Luxon's voice is rich and (a couple of awkward moments aside) produced with consummate ease, while David Willison draws some fine tone from the piano. Concentrated listening, however, reveals that these many delightful passages are seldom integrated into convincing wholes. Three songs in which integration is successfully achieved are *The Wind from the West*, *There is a lady sweet and fair* (as the inlay card has it) and *Late Summer* (although the piano postlude of the last-named is rhythmically very lax); these three respond to Luxon's highly musical but essentially unspecific approach to phrasing and articulation. The overall impression of the rest is rather perfunctory. Quite a number of songs begin excellently and then lose their way, usually through a combination of inattention to the detailed interplay of tensions between musical and verbal phrasing (of which Warlock was one of the very greatest exponents) and the fudgings of the piano part, of which there are far too many: *Whenas the Rye*,

Take, O take those lips away, Sweet Content, Play-Acting (a most arresting opening), *The Night* and *The jolly Shepherd* are notable among these.

Autumn Twilight stands on its own, both in Warlock's oeuvre and as a performance here. Luxon and Willison, separately and together, capture to perfection both the quiet and slightly melancholy surface of the music and the almost tactile quality of the excitement that bubbles beneath. All the more cause for annoyance, therefore, that the generous acoustic* here achieves cathedral-like dimensions and consumes much of the fine (and finely executed) detail. Nonetheless, this is a performance to be boundlessly grateful for.

None of the songs which I have so far not mentioned come anywhere near this category. Many suffer from indulgent 'parlour' interpretations unhealthily reminiscent of early-Sunday-evening TV programmes, and/or ill-chosen tempi one way or the other (*Mr Belloc's Fancy* is unbelievably slow, *The First Mercy* decidedly rushed). More still have distinctly sketchy accompaniments, though the selection of notes to be left out is very professionally done, and the unwillingness to allow apparently uneventful passages to remain in tempo; *Ha'nacker Mill*, for instance, is ruined by this latter tendency. The overall picture is thus one of a lack of that last degree of involvement on the part of the artists which would have made the record a real treasure. More than something of a disappointment.

*It was recorded at The Maltings, Snape, Aldeburgh. -Ed.

MORE WARLOCK RECORDINGS

From Paul Spicer in Birmingham we have had news of a forthcoming recording which brings together music by Elizabeth Poston and Peter Warlock. The CD and cassette will be issued in November by ABCD Production Ltd (ABACUS ABA 604-2 for CD, and ABA 604-4 for cassette), The title of the record is 'Sweet Echo'.

Poston	Jesus Christ the Apple Tree
Warlock	A Cornish Carol (Kan Kernow)
	The Rich Cavalcade
	All the Flowers of the Spring
Poston	Re-Creations (Rayner Cook/Benson)
Warlock	The Spring of the Year
	Cornish Christmas Carol
	The Full Heart
Poston	Autobiography (Rayner Cook/Benson)
Warlock	As Dew in Aprylle
	Bethlehem Down
	I saw a fair maiden
	Benedicamus Domino
	Brian Rayner Cook (baritone)
	Clifford Benson (piano)
	The Finzi Singers, directed by Paul Spicer

Paul Spicer has written to us about the recording:

It has been a very interesting project and has evolved in a curious way. Joy Finzi (the widow of Gerald Finzi) was very keen that the Finzi Trust should support a recording of music by Elizabeth Poston. Accordingly we looked at a great deal of her music and decided that two song sequences (as she called them) should

feature: 'Autobiography' (including the magical setting of 'Sweet Suffolk Owl') and 'Re-Creations'. Try as we might, though, we couldn't think how to make the recording sell on the basis of Poston songs. In thinking the problem through, it occurred to me that there was a relationship between Elizabeth Poston and Peter Warlock and that this would provide the necessary contrast to help the disc capture public imagination.

Having decided on the composer coupling, it was then a matter of deciding what Warlock to put on the disc. I favoured the part-songs partly because they would introduce further variety, but also because they are less well known than the songs and would serve the Warlock cause better. However, I was not really prepared for the music, which I knew only scantily. In choosing which part-songs to record in the space available I had to narrow my choices to the best and the most representative. I knew that I wanted to include 'Benedicamus Domino', 'Bethlehem Down', and 'I saw a fair maiden' because I knew them and found them beautiful. I wasn't prepared for the shock of 'The Full Heart' and, to a lesser extent, 'All the Flowers of the Spring'. These are the works of an erratic genius, a suicidal introvert. They are quite different from anything English I had come across before, and they deserve, quite simply, a major place in our choral repertory and that of any choir good enough to sing them (they are very hard indeed).

Interestingly, 'The Full Heart' bears the dedication: 'to the immortal memory of the Prince of Venosa', a clear tribute to that other eccentric genius, Gesualdo. The tortuous harmony and original form mark it out as unique in the British choral repertory. Professional musicians are a hardened bunch of people. Throughout most of the playbacks during sessions for this recording, they sat and read their papers or chatted to their neighbours. After the first take of 'The Full Heart', however, every one of them came downstairs to hear it, and we were all quite breathless with emotion. I hope that this feeling comes across in our performance. When, more recently, I had to give a talk to a convention of Choral Directors and I played them the roughly edited version of the piece, the whole conference burst into spontaneous applause at the end, and I was afterwards surrounded by people wanting to know more about it.

Peter Warlock was a very special composer. He had rare gifts which just occasionally touched genius. I hope very much that this recording will help to show more people the breadth of his creative talent and how criminal has been the neglect of so much of this music. I hope very much that we might be able to make a second disc to record all those pieces we have not been able to do this time. It needs doing... It's just a case of funds.

Paul Spicer

We shall review this record in due course. Meanwhile, we look forward to hearing it - in particular, 'The Full Heart' and 'All the Flowers of the Spring'.

- Editor

James Bowman (counter-tenor) sings three Warlock songs on a recent Meridian disc - *Love for Love, Sleep, and My own country* - accompanied by the Downshire Players of London (strings), conducted by Peter Ash. It's a CD: Meridian CDE 84158. The record is mainly devoted to Vaughan Williams.

A 1979 record of English orchestral works played by the Academy of St Martin-in-the-Fields, conducted by Neville Marriner, has recently been re-issued. (ZRG 881) The *Capriol Suite* is included - and, strange to relate, Marriner added a harpsichord to the strings in the manner of an 18th-century continuo part. A case of gilding the lily if ever there was...

THE CASE OF 'THE DISTRACTED MAID'

BRIAN COLLINS continues his study of Lillygay. (Part 1 appeared in Newsletter no 39, July 1987)

The story so far: Warlock set five poems from Victor Neuburg's anthology (also called Lillygay) which constitute his song-cycle. Were some of these poems written by Neuburg himself, as Fred Tomlinson suggests in Vol. 1 of the Warlock Handbook, or are they genuinely anonymous, as Neuburg's subtitle claims? Now read on!

Lillygay is, musicologically, an extremely important work in Warlock's oeuvre and, for this and the very quality of the writing, it and not The Curlew deserves to be considered Warlock's masterpiece. (This is a personal - and invidiously selective - viewpoint.) The Curlew is a fascinating piece, but I believe its importance in terms of the rest of the composer's output lies elsewhere - and I'd like to anticipate David Cox's indulgence for a possible discussion of this at a later juncture. The most intriguing of the five Lillygay songs is The Distracted Maid, and my own enthusiasm for it has been represented in these pages already. It is noteworthy for a number of reasons, not the least of which is the emotional quality that derives from the concise, restrained yet heavily charged motivic material that Warlock employs. The inspiration for formulation of this material derives from the strength and directness of the words.

The resultant folksong nature of Warlock's melody has always been of interest and is inescapable. The other Lillygay tunes may aspire to a folk style, but achieve only partial success in this respect - their construction and intent are directed elsewhere. Cecil Gray's delight in the vocal line of The Distracted Maid (pp 245-6 of the biography) is clearly stated:

'... you will not find a more authentic folk-song melody, or a more beautiful one, with its lovely last clause rising up to F, on which it hovers for a moment like a bird, with wings extended, and then drops gently to the ground. If the composer had been anonymous instead of pseudonymous, this melody would undoubtedly be accounted one of the finest pearls of English folksong.'

A little over the top? Possibly so, but not without cause. The tune that George Gardiner (not Balfour Gardiner as cited on Radio 3) collected - 'sung by J. Boaden Esq. at Cory Cross Lanes near Helston, Cornwall, May 1905' - and which Holst employed in his own setting of similar words (I love my love) has a similar beauty. Notice that, like Warlock's version, the melody is modal (though Dorian as opposed to Aeolian) and the highest note is utilised by the climactic word 'know' (features common to several tunes).

One morn-ing - ve-ry ear-ly, one morn-ing in the Spring, I
 heard a maid in Bed-lam who mourn-ful-ly did sing, Her chains she ratt-led
 with her hands while sweet-ly thus sang she: I love my love be-cause I know my love loves me

Which leads nicely on to the matter of the source of the words (and I am here grateful to the archivists of the Vaughan Williams Library at Cecil Sharp House, the headquarters of the English Folk Dance and Song Society, for their help in tracing some of the following material). From the foregoing it is to be gathered that the text in Neuburg is not unique. Before encountering the Holst setting referred to

above (some verses identical to Neuburg's, others significantly different) I had already come across another version - a song from Somerset collected by Cecil Sharp in the early years of the century. Here the narratives are similar up to a point, although most of the words are different, with a few significant exceptions - enough to suggest that the two versions were related somehow.

The tune above is given as *The Loyal Lover*, although no verbal text is supplied - indeed, the original words were forgotten at the time the tune was recorded. But the title given to the tune by Mr Boaden suggests texts known by the same name or, variously, as *The Maid in Bedlam*, *Bedlam Walks*, or simply *Bedlam*, all of which have more or less the same metres and will consequently fit the same tune - or tunes, for (as implied above) there are several of those too. These texts, collected in different parts of England, Wales, Scotland and the United States of America, have slightly differing narrative contents. In some the sailor returns to claim his bride; in some the protagonists have names, Nancy and Johnnie, or Molly (or Polly) and Jamie. Any suggestion that the words were the invention of Victor Neuburg must here be set aside. They have a long history and, like others of their kind, have a number of related texts that are either mutations of one another or parallel narratives.

Interestingly enough, the oldest sources present the words virtually in the form that we know from Warlock's setting. One appeared in *The Scots Musical Museum*, compiled by James Johnson and Robert Burns, and which first appeared in 1787. It has strong affinities with another text from 'an old garland in the British Museum'. The version selected by Neuburg is the latter, a truncated form of that appearing in Johnson's *Museum*: the two 'happy ending' verses are omitted, although in most other respects (there are a few minor word differences) it is identical.

Enquiries into the derivation and origin of specific folksong material rarely produces a complete solution. This is the nature of the beast - indeed its very elusiveness creates a strange and ironic satisfaction; there is always another question, another inclusive revelation to be pursued. So it is here. Johnson's text is said to have been written by George Syron, a Negro. It appears little different from the *Lillygay* text, in Gardner and Chickering's *Ballads and Songs of Michigan* (1939), with a slightly different (but still happy) ending; but these two facts are not necessarily connected. This article then, which initially sought to throw light on the misattribution of one authorship has only succeeded in raising questions about another.

Yet there are implications relating to Warlock's output that go beyond this song. The texts of several of his pieces would be known to ethnomusicologists (in one version or another) and it is consequently tempting to see his choices of words as symptomatic of a vicarious association of the Folksong Revival, spearheaded by, among others, Cecil Sharp, Ralph Vaughan Williams and E.J. Moeran. It is significant that there is a marked stylistic change in Warlock's music around the time of an earlier, if less immediately successful, dabbling with ethnic material - the *Folksong Preludes* (1917 onwards). We know of Warlock's interest in local singers from Gray's book, and I think the *Preludes* have more than a touch of Bartók in them. That, however, is another story.

WARLOCK/DELIUS

The joint meeting of the PWS and the Delius Society took place on 22 March and was a success. As outlined in the last Newsletter, the main 'theme' was Heseltine's piano transcriptions of orchestral works by Delius. Several of these were performed (two- or four-handed) by various members of the two societies, and other items explored our common ground in different ways. A further joint meeting has been suggested.

CORRESPONDENCE

Dear Mr Cox,

I have been meaning to write for ages to tell you how much I enjoy reading the Warlock Society Newsletters - I must be one of your most far-flung members here in Cape Town where I am Organist of St George's Anglican Cathedral (where Archbishop Tutu is, if that makes it more newsworthy!). I have been a member of the Society since its inception and I think you would be interested to know that Colin Taylor [PH's music master at Eton] was very kind to me when I was appointed as Cathedral Organist in 1964. He was then living in retirement in Stellenbosch and I often used to visit him there - a remarkable man with a beautiful command of English and a fund of reminiscences and anecdotes. He left a great deal of interest to the University of Cape Town Library in his will - I've looked through the Warlock writings and noted one original letter. Malcolm Rudland has a copy. Malcolm visited Cape Town some years ago and he also copied a tape recording I have of Colin Taylor talking about his memories of the young Warlock.

My real reason for writing is to tell you that my St George's Singers have made a record of Christmas music for Abbey Records,* and in it we have included three Warlock items: 'Bethlehem Down', 'As dew in Aprylle', and 'Benedicamus Domino'. Harry Mudd (the Director of Abbey Records) came to Cape Town especially to supervise the technical side of the recording and Dr Donald Hunt (Organist of Worcester Cathedral) came out with him to act as music producer...They were very complimentary about the three records made during their visit to Cape Town, which was very encouraging.....

15 Belvedere Avenue
Oranjezicht
Cape Town 8001
South Africa

[*Abbey CDMNP 829 (CD)]

With kind regards -
Barry Smith

TREASURER'S REPORT

Our income was up by £115 during last year (due to an increase in membership) to £724. There were 18 new members, thanks to Malcolm Rudland's efforts.

Our expenses, however, continue to rise. Newsletters and secretarial expenses rose by £130 to £603. We spent £220 on the English Song Award; as you know, there was a Warlock Prize last year.

So, unfortunately, we had a deficit of £99.

At the end of 1988, there was £784 in the Deposit Account (including the £200 for the Welsh Singing Competition, still to take place), and £62 in the Current Account.

Membership report for the year December 1988

Hon. members and Vice-Presidents	12
Life members	38
Members paid up to 1988	77 (18 new)
Members paid up to 1987	6
Members paid up to 1986	3
Total register	136

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Name (in capitals)

Address (" ")

.....

I enclose a cheque for £ made payable to the Peter Warlock Society.

£8 per annum; students £4; life members £96. Cheques to the Treasurer, Robin Crofton, 8 Wynbury Drive, Totteridge, High Wycombe, Bucks HP13 7QB.

John Bishop writes:

I'm pleased to say that Volume 5 of our Warlock Collected Edition will be published on 19 October. Society members will be able to buy this at the special price of £6. An order form will be sent to you nearer the date; this will also give details of the earlier volumes in the series.

David Cox has arranged *A Warlock Suite*, which Thames will be publishing early in October in two versions: one for violin and piano; the other for clarinet and piano. The five movements consist of arrangements of the following songs: 'Chanson du Jour de Noël', 'Lullaby', 'Piggesnie' (Scherzo), 'Rest, Sweet Nymphs' (Pastoral), and - a rousing finale - 'Tyrley Tyrllow'. The result is a suite which will, I am sure, quickly become popular. (An orchestral version also is planned.)

Due to be published by Thames, also in October, is an authoritative study of the composer C.W. Orr (1893-1976) by Jane Wilson. (The New Grove Dictionary describes Orr as 'one of the finest British song-writers of the century'.) Details of this will be included in the Thames winter catalogue, which will be sent to you with the Warlock order form.

Two other new Thames books will be of interest to lovers of English music: a major study of Lennox Berkeley by Peter Dickinson, and a re-issue (with extensive new material) of Arthur Bliss's autobiography, *As I remember*. Both are now available through bookshops, or direct from Thames Publishing, 14 Barlby Road, London W10 6AR. Berkeley £14.95 (hardback); Bliss £8.75 (paperback); plus 75p postage in each case.



NOT ALL OF IT WAS SET BY WARLOCK
(a series of complete poems)

* DOUBT you to whom my Muse these notes intendeth
Which now my breast, o'ercharged, to music lendeth?
To you, to you, all song of praise is due:
Only in you my song begins and endeth.

* Who hath the eyes which marry state with pleasure?
Who keeps the key of Nature's chiefest treasure?
To you, to you, all song of praise is due:
Only for you the heaven forgot all measure.

Who hath the lips where wit in fairness reigneth?
Who womankind at once both decks and staineth?
To you, to you, all song of praise is due:
Only by you Cupid his crown maintaineth.

Who hath the feet whose step all sweetness planteth?
Who else for whom Fame worthy trumpets wanteth?
To you, to you, all song of praise is due:
Only to you her sceptre Venus granteth.

* Who hath the breast whose milk doth patience nourish?
Whose grace is such that when it chides doth cherish?
To you, to you, all song of praise is due:
Only through you the tree of life doth flourish.

Who hath the hand which without stroke subdueth?
Who long-dead beauty with increase reneweth?
To you, to you, all song of praise is due:
Only at you all envy hopeless rueth.

Who hath the hair which loohest, fastest, tieth?
Who makes a man live then glad, when he dieth?
To you, to you, all song of praise is due:
Only of you the flatterer never lieth.

Who hath the voice which soul from senses sunders?
Whose force but yours the bolts of beauty thunders?
To you, to you, all song of praise is due:
Only with you not miracles are wonders.

* Doubt you to whom my Muse these notes intendeth
Which now my breast o'ercharged to music lendeth?
To you, to you, all song of praise is due:
Only in you my song begins and endeth.

Four stanzas (marked *) of this poem by
Sir Philip Sidney (1554-86) were set by
Warlock for the song *Dedication*.



WARLOCK 95th-BIRTHDAY CONCERT: 30 OCTOBER

The Birthday Concert is now an annual event. This time it will be at the Royal Northern College of Music, 124 Oxford Road, Manchester, Monday, 30 October, 7.30.

If you live in the London region, or between London and Manchester, and are proposing to attend, it would be worth contacting the Secretary, Malcolm Rudland (01-589 9595), as several London members will be travelling to Manchester by car, and a lift may be possible. We hope that those members living in the North will be glad of the opportunity to attend a Warlock concert.

At this stage, as the Newsletter 'goes to press', the complete programme is not yet settled. We know that it will include the original piano-duet version of the Capriol Suite, songs accompanied by strings, and a performance of *The Curlew*.

ANOTHER "SOCIAL LUNCH"

This will take place at The Antelope Tavern, Eaton Terrace, off Sloane Square, London SW1. (3 minutes' walk from Sloane Square Underground. Turn right out of the station, past the Royal Court Theatre - right again into Cliveden Place - and Eaton Terrace is then first left.) Saturday, 14 October.

The lunch is at about 12.45, and will be preceded by a Committee Meeting at 11.15. Members and their friends are welcome; but if you are coming, please let Malcolm Rudland know, because of catering arrangements.

PROPOSED: ANOTHER VISIT TO THE RUDDLES BREWERY

Last October - following the generosity of the Ruddles Brewery in sponsoring the Peter Warlock Prize at the English Song Award - we arranged a jaunt for our members, to join one of Ruddles' conducted tours of their Brewery in Oakham, Rutland. From Brian Collins's account of this in the last Newsletter, it will have been clear that the jaunt was a great success, and we have been invited to repeat it. Members are cordially invited to come. We have been offered Wednesday, 22 November. The tour starts at the Brewery at 11.30 am, and finishes around 2.30, after a lunch which, last time, was laid on by the management. Whether this will be the same again, we can't say; but at some point we hope to be able to sing some appropriate Warlock for them, as we did last time.

We plan to hire a coach or minibus, to leave from outside Victoria Station (not the Coach Station) at 9 am, returning there about 4.30 pm. If you are interested in joining the party, please return the slip below to Malcolm Rudland not later than November 1st. Cost should be moderate, depending on how many are coming.

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To Malcolm Rudland, 32a Chipperfield House, Cale Street, London SW3 3SA (by Nov.1)

I shall be coming on the Ruddles trip (22 November).

I shall have ... other person(s) with me.

I shall not be bringing anybody else with me.

Delete as appropriate.

NAME AND ADDRESS (*in capitals, please*)

.....

.....TELEPHONE

*You are warmly invited to attend the
Memorial Concert for*

Ian Copley

*to be held in the Sallis Benney Theatre
Grand Parade, Brighton
on Thursday 5 October 1989 at 7.30pm*

*As well as music by Ian, works by Warlock, Butterworth, Wood
and Milford will be performed.*

Any friends who may be interested are welcome to join you.

*There will be a retiring collection in aid of the
Parkinson's Disease Association.*

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