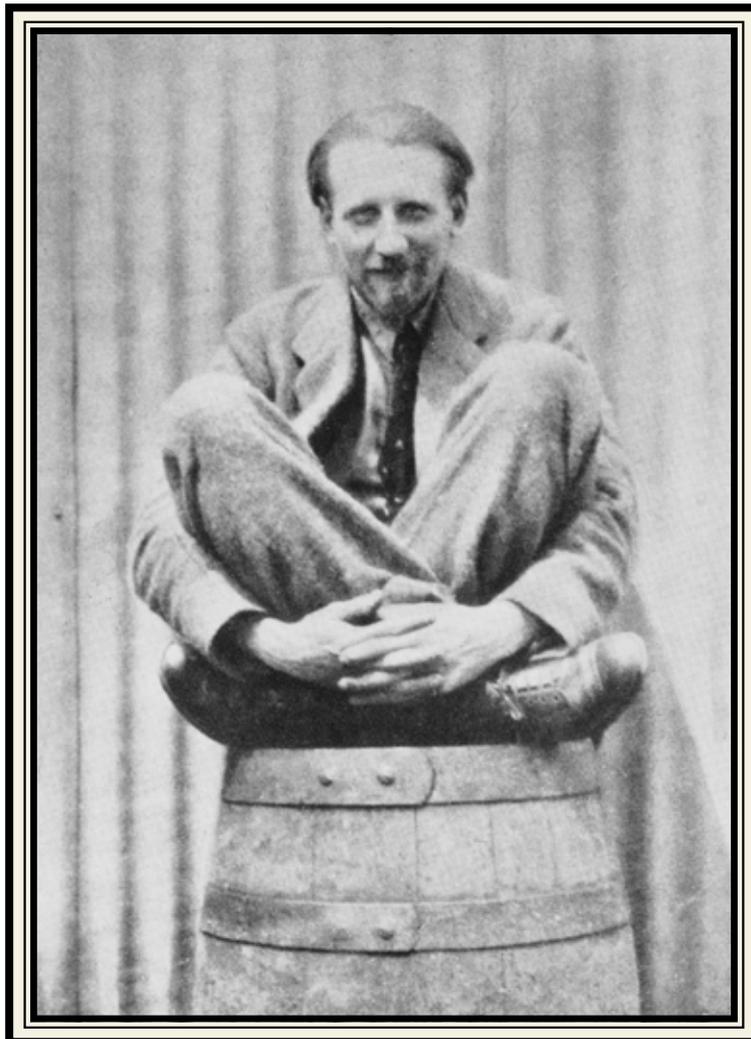


Peter Warlock Society

Newsletter 103

The Journal of the Peter Warlock Society
Autumn Edition 2018



Chairman and Editor: Michael Graves

President: Dr Barry Smith

Chairman: Michael Graves 43 The Street Hullavington Nr. Chippenham Wiltshire SN14 6DP Tel: 01666 837334 Email: pwsnewsletter@yahoo.com

Vice-Chairman: David Lane 6 Montagu Square London W1H 2LB Tel: 020 7486 1673 Email: davidn.lane@virgin.net

Hon. Secretary: Claire Beach 161, Sternhold Avenue, London SW2 4PF Email: pwssecretary@yahoo.com

Hon. Treasurer: John R G Mitchell 22 Ethelburga Drive Lyminge Folkstone Kent CT18 8JJ Tel: 01303 864341 Email: johnrgmitchell@gmail.com

American rep.: Richard Valentine 6B Aspenwood Ballston Lake New York 12019 USA Tel: (001) 518 209 8052 Email: richval1951@gmail.com

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Editorial

Welcome to *Newsletter 103*. It has come to you a bit later than usual due to a technical problem that affected files on my computer. Basically I had to start the whole document from scratch which has taken time. I sincerely hope the wait will have been worthwhile!

We live in interesting and exciting times for the Society. There is a lot going on and much to report. The front section of this Newsletter covers some of this news.

The first item below contains important information about changes that need to be made to the Society's Constitution due to the Society's expectation of receiving a generous bequest. Please take the trouble to read it.

Next is a short piece to say 'thank you' to Malcolm Rudland, who stepped down from the role of Hon. Secretary at the Society's May 2018 AGM after nearly 50 years service. Claire Beach was duly elected as the new Hon. Secretary. Details can be found on pages 4 & 5.

The 2018 AGM's Chairman's Report (p.5) concentrated on the need for the Society to meet the challenges of a rapidly changing world, particularly with regard to technology. Although our short term future looks bright, we must embrace developing technologies, amongst other things, if we are to attract young people, something we must do if we are to secure our longer term future.

One aspect of modernising our operation has been to take a close look at what used to be called the Hire Library. It had become unwieldy and there were a number of issues needing to be considered. A report was presented to the Committee and a series of recommendations drawn up. There is more detail and a progress report on pp.42/43.

In the last Newsletter (102), John Mitchell wrote an article entitled *Patrick Mills the Composer* (page 14) and we have some exciting news regarding Patrick's music on p.9.

This year's AGM will be on Saturday 18 May 2019 at the Irish Cultural Centre in Hammersmith. More details of the AGM can be found on the back cover.

We have a number of articles in this issue. John Mitchell presents us with two curious conundrums, an account, conflicting with others, of Warlock's kitten in Tite Street, and an analysis of Warlock and *The Policeman's Holiday*. John Alabaster describes some letters recently discovered from Warlock to Elizabeth Poston.

There is the usual cluster of reviews starting with the AGM weekend in Oxford, which consisted of several enjoyable events. Claire Beach reviews three concerts: one at the EMF, one of the Summer Music in City Churches series and a private musical soirée. The 'Ludlow Curlew' and a performance of all Warlock's arrangements of songs with string quartet are reviewed and there is a full account of Malcolm Rudland's organ recital in Little Marlow.

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

My sincere thanks go, as always, to those who have contributed to this and past editions of the *Newsletter*. Remember, I am happy to receive material for the *Newsletter* at any time, but to guarantee consideration for inclusion in the Spring edition, **17 March 2019** is the deadline. My full contact details are on the front cover.

Michael Graves
pwsnewsletter@yahoo.com

Important information for all Society members

Our Founder and Chairman Emeritus, Patrick Mills, died in December 2017. He made a generous bequest to the Society and we shall probably be in receipt of that bequest sometime in 2019. It will transform the Society from one with modest reserves to one with significant reserves. It was important that we should investigate projected legal and operational obligations. The Society will certainly experience more rigorous scrutiny from the Charity Commission than we have hitherto been accustomed.

To start the investigative process, the Executive have sought advice from a firm of solicitors who specialise in charity law, and also from a number of charity authorised investment funds. The combined input from the solicitors and financial advisers has been robust, and the members

of the committee, who are the Trustees of the Society, will accordingly be recommending amendments to the Constitution in order to safeguard the money, to ensure its appropriate use and also to conform to the Charity Commission's conditions. Society members will receive details of these recommended amendments prior to the 2019 AGM, where they will be discussed and voted on.

Particular thanks go to Vice-Chairman, David Lane, and to Hon. Treasurer, John Mitchell, for leading this investigation and for effectively managing this complex process so far. There is still a long way to go and we are very grateful to both David and John for their ongoing work and I am confident that they will steer us through the whole process competently and safely. ■

Malcolm Rudland steps down from the role of Hon. Secretary after nearly 50 years.



Malcolm Rudland, who has been the Society's Hon. Secretary for nearly 50 years, stepped down from the role at the May 2018 AGM in Oxford. Asked what he would like as a gift in recognition of his sterling contribution to the Society, he asked for an all-in-one scanner printer for his computer. The unit (*above right*) is the model he requested. No wonder he's looking pleased! (Actually the photograph of Malcolm was taken at the *Five Bells* in Eynsford several years ago.)

Malcolm is known by most, if not all, members of the Society for his tireless energy in working for the good of the Society and, therefore, for Warlock – his music, scholarship, extensive writings and his colourful life. Perhaps one of Malcolm's greatest achievements was the organisation of the Centenary Celebrations at the Savoy in 1994. Not only a *tour de force* of intricate planning, it was a resounding success.

Malcolm has, of course, organised dozens of other events. The Chelsea ChronotopograPHical Crawls (of which there have been seven I believe) are legendary, the most recent having been in March 2017. On one memorable crawl, in 2011, Eric Crees's brass ensemble had started to play his arrangements of Warlock's *Cod-Pieces* on Chelsea Green. The fishmonger, whose premises were behind the ensemble, was ceremoniously holding a cod whilst standing next to the trumpets. At the same time the Trooping of

the Colour fly-past roared overhead and as we were right under the flight path, it looked for all the world as if the fly-past had been arranged just for us. It was, of course, pure coincidence; or was it another example of Malcolm's formidable organisational skills??!!

Being true to his Hungarian roots, Malcolm has always had a keen interest in Bartók. It was Warlock, of course, who encouraged Bartók to visit Britain in 1922, so there is a double significance. Working with the Hungarian Cultural Centre, Malcolm was primarily responsible for the idea of commissioning a statue of Bartók, which would be sited in South Kensington. There have been several associated events in South Kensington beginning with the initial siting and unveiling of the statue, the subsequent re-siting and re-unveiling of the statue and the unveiling of associated plaques mounted on adjacent railings!

It would be impossible to list all Malcolm's activities and achievements over the years of his tenure as Hon Secretary. Suffice to say that he has contributed significantly to the Society and we owe him an enormous debt of gratitude.

The new Hon. Secretary, elected at the May 2018 AGM in Oxford, is Claire Beach. She has been a member of the Society since 1973 and served on the committee for more than ten years. I am delighted to welcome her as a member of the Society's Executive.

Michael Graves, Chairman

Greetings from the new Hon. Secretary, Claire Beach.



Hello, I'm Claire Beach, and I've been fortunate enough to be elected as the new Secretary of the Peter Warlock Society at the AGM in May 2018. I take over this post from Malcolm Rudland, who has worked tirelessly for the Society for more than forty years, so I have a hard act to follow!

I have been a member of the PWS since I was at school and first read about Peter Warlock. Back in the 1970s it was quite difficult to find any of his music, but I loved what I did hear. Fortunately, due largely to the efforts of the PWS in publicising Warlock's music, encouraging artists to programme and record it and ensuring the publication of scholarly editions of all his songs, that is no longer the case: anyone discovering Warlock for the first time today has a wealth of resources available.

More recently I've been part of the Committee which meets regularly to carry on this good work by arranging concerts, publications, AGMs etc. so that Warlock's music continues to be performed and recorded, and therefore heard by a new generation. I have already begun to work closely with the other PWS Officers on a variety of projects, and I'm excited to be part of the team at such an interesting time for the Society.

Claire Beach, Hon. Secretary

Chairman's Report, May 2018

In my report last year, I concluded that the short-term future of the Society looked bright, but the focus of that report was on the longer-term future of the Society. I attempted to identify those aspects of our changing world that we needed to address in order to keep the Society – and the world of Warlock – alive and well.

The death of our Founder, Patrick Mills, inevitably invited analysis of how the Society has evolved over the last 55 years and offered us the opportunity to reflect on what we have achieved. The big question now is; where do we go from here?

Perhaps it is appropriate to mention here that Patrick made a very generous bequest to the Society in his will. It will be some time before we know the full detail of the bequest, but suffice to say that it will enable us to achieve a great deal more in the future than we would normally have anticipated with existing funds. It is pleasing to know that Patrick will still be with us supporting his beloved Society, and we will do everything we can to ensure that his vision is kept alive.

I must first report on two recent issues that the Committee have had, and are having, to address. All of you, I am sure, will be aware of the General Data Protection Regulation that is due to come into force on 25 May this year. The simple acronym – GDPR – disguises a complex

regulation that has different implications for different kinds of organisation. We have had to look at how this regulation may affect the society and our members, and have had to decide on an appropriate course of action. All of you should by now have received a letter urging you to provide your consent for us to hold your personal data. We must have this in order to continue sending you information about the Society's activities. (If you haven't received this letter – let us know!)

The second issue – coming as something of a thunderbolt – follows the sale of Music Sales' print operation to Hal Leonard, an American company. You will be aware that Music Sales have generously printed, packed and dispatched our Newsletters completely free of charge to us, apart from the postage costs, for many years. The sale of their print operation means that we shall no longer enjoy the benefit of the free printing of our Newsletter and I am currently investigating aspects of the printing and dispatch processes in order to determine an appropriate way forward for future issues.

Every year I meet up with the Chief Operating Officer of Music Sales, Chris Butler, to thank him for printing the Newsletter and to discuss other print projects we are working on and/or planning. At our last meeting we discussed the rapid changes taking place in the music publishing business

Chairman's Report (continued)

and how most music is now distributed in the form of digital downloads rather than conventional sheet music. This practice has developed very quickly. Chris simply said "Five years ago we would never have predicted this."

We have ourselves come to realise the benefits of digital material over paper. Quite simply, whether we like it or not, paper based storage is an antique practice. About a year ago, I suggested to the Committee that we might consider digitising all the Society's Newsletters. Accordingly, I began a programme of scanning them. Two weeks ago I completed the task and every single edition of the Society's Newsletters can now be emailed anywhere in the world in seconds. For anybody who does not have computer or internet access, we will simply print out the requested material and pop it into the post. The complete set of digital Newsletters as PDF files will be available to Society members in due course. We are also looking at how we might make them available on our website.

The Society's Hire Library is huge and bulky. It is primarily print based and consists of sheet music, old Newsletters, books, minutes of past meetings, chairman's reports, statements of accounts, old concert programmes, vinyl LPs and all manner of miscellaneous material. It is all currently stored in 15 large plastic boxes. Again I suggested to the Committee that we might consider digitising a large amount of the material contained in the boxes. John Mitchell seized on this idea and offered to produce a comprehensive paper on the Hire Library for the Committee. This he did and the report was discussed in detail at the January 2018 Committee meeting. The result of our deliberations is that next month, John and I will be moving the 15 boxes from their current home in the organ loft of St Alban the Martyr in Holborn, to my home in Wiltshire. John will be staying with me as my guest for several days whilst we evaluate the resource and determine a plan on how best to deal with the range of material in the resource. Much of it can be digitised, whilst other material will need to be stored due to copyright restrictions and other considerations. When we know how many boxes remain (we anticipate three or four) we will find a new home for them.

Each year in my report I have thanked members of the Committee for their work and their support, but haven't entered into detail. This year I should like to pay tribute to them individually by briefly describing some of the work they do for the Society.

First I have to mention Malcolm Rudland. As we all

know, he does a great deal for the Society and has done so for many years. We all owe him our sincere thanks for his tireless promotion of Warlock and of the Society, most recently the coordination of this weekend's events and the planning of the Birthday Concert later in October. His Chelsea Crawls are legendary. With regard to Warlock's music, Malcolm's arrangements for organ of all four Cod-pieces have now been published and the volume of Warlock's songs for soprano, that he has been working to promote for some time, is due to be launched later this year on 19 September.

You will know that Bryn Philpott has contributed many fine articles for the Newsletter following scholarly research on a number of subjects. He has also researched, organised and reported on Society jaunts. Indeed, he is a loyal jaunter himself, turning up for Warlocky occasions whenever he is able. He scours the internet and concert brochures to identify concerts and events that feature Warlock and this has been invaluable to me as Newsletter Editor. Bryn is also one of the website working party along with Claire and me.

I always mention Jennifer Bastable in my annual report. She has been taking minutes at Committee meetings for many years and the detail and accuracy of those minutes is exemplary. I take this opportunity to thank her again for the consistent quality of this valuable work.

Silvester Mazarella is a long standing member of the Committee. He is a true scholar and frequently informs us about interesting and often obscure subjects related to Warlock. He has been particularly interested in exploring the lives of Winifred Baker and Barbara Peache.

Vice-Chairman, David Lane, has over the last few years been diligently pursuing the Warlock Orchestral Project by collecting scores and parts for all the works that Warlock orchestrated, as well as approaching sponsors, record labels and orchestras. Attempting to find the score and parts of *Yarmouth Fair* proved to be a challenging process, but success eventually attended David's efforts, as you will hear in a minute. The hoped for outcome of the Orchestral Project will see all of Warlock's orchestral arrangements available on record, most of which will be premières. We are cautiously optimistic that there is light at the end of the tunnel. David has also been making enquiries into the procedures that would be advisable to follow when the time comes to deal with Patrick's bequest to the Society. David's advice generally on how we might deal with delicate matters is invaluable. He is our resident diplomat.

Chairman's Report (continued)

Our Vice-President, Dr Brian Collins, also a former Chairman and Newsletter Editor, continues to be a very active member of the Society. He attends all Committee meetings, gives talks on Warlock, provides introductions to concerts and events, writes notes for concert programmes, including that of the forthcoming English Music Festival later this month, and has been requested to write liner notes for specialist Warlock CDs. He has also provided me with some excellent articles and reviews of concerts for the Newsletter. With regard to the Warlock Orchestral Project, David Lane eventually tracked down a set of parts for *Yarmouth Fair*, but the score proved to be elusive. Brian offered to take the parts and, with OUP's agreement, has produced a score from those parts, as well as a new set of parts. They have been beautifully executed.

Claire Beach has been a member of the Society for many years. She was formerly a member of the Committee and after a short gap re-joined the Committee a few years ago. She is leading the working party that is looking into websites generally in relation to our own. The Committee will discuss the working party's findings in due course. Recently Claire took on the task of researching and analysing the terms of the GDPR legislation, mentioned earlier. Her subsequent report was thorough and clear and her recommendations agreed by the Committee. These have now been actioned by John Mitchell, as referred to earlier. Claire is also a scholar and has recently been invited by our President Dr Barry Smith to assist him with his project to create a fifth volume of *Collected Letters*. He is very keen that Claire should edit and write the section on the *Curllew* letters, as she did all the research and sent the letters on to him in the first place – and she is also taking the minutes of this meeting. Thank you, Claire.

It is impossible to over-estimate John Mitchell's contribution to the Society. As Treasurer he has the complex job of dealing with various agencies, including keeping us on the right side of the Charity Commission's requirements. He deals with royalties, income from gift aid and monitors membership renewals etc. Patrick's bequest to the Society will involve John in a good deal of extra work. As mentioned earlier, David Lane is assisting him with this. Money matters aside, John is a tireless and enthusiastic researcher and I am sure we all very much appreciate the frequent and fascinating articles he submits to the Newsletter. With regard to his musical activities, John is also highly productive. Over the last couple of years,

he has made no less than 54 arrangements for voice and string quartet of the voice and piano versions of Warlock's songs. There are now enough songs for SQ for two CDs! He has also arranged some of Warlock's music for female voice choir and for hand bells! Earlier I made reference to John's invaluable research and subsequent report on the modernising of the Hire Library.

Finally I must mention our President, Dr Barry Smith. Barry is not just a figurehead for the Society. He is an active participant in matters Warlock and is always keen to hear about the Society's work. His own research on Warlock continues and he has recently co-edited a book with Brian Inglis on Warlock and Sorabji, dealing specifically with the letters Warlock received from Sorabji. The book is due to be published by Routledge later this year. Sufficient letters of Warlock's have emerged since the publication of the four volumes of *The Collected Letters* to fill a fifth volume. Barry is working on this with Claire assisting as mentioned. A third project is also planned. This time Barry will be editing a collection of letters sent to Warlock from various composers including Vaughan Williams, Ireland, Bax, Grainger and Holst, amongst others.

We have a very strong team.

Well – our core work carries on as ever, the encouraging of performance of Warlock's music, the October birthday concerts at music schools and colleges and the undertaking of other projects. But looking into the longer-term future is now firmly on our agenda. We must view ourselves critically from the outside, preferably through the eyes of young people. They are our future. We must ensure that we keep bang up to date, particularly with technology, in order to present a Society that they will find attractive and that they will, hopefully, engage with and take forward.

The Warlock Society has come a long way since those early days in the 1960s and I am delighted to say that Patrick will be continuing to support us and to help things move forward by having remembered the Society in his will. As I say, it may be some time before we know the detail of the bequest, but we anticipate that it will enable us to complete projects that we have hitherto been struggling to do.

In conclusion I am pleased to say that the future of the Society continues to look bright in the short-term and we aim to ensure that it continues to look bright well into the future. The joy and eccentricity of the wonderful world of Warlock are definitely alive and well. Long may it continue!

Michael Graves, Chairman

Clarification and a Tribute

Dr Brian Collins clarifies the occasion of this lovely photograph of Patrick and Eileen



In the previous edition of the *Newsletter* this lovely photograph of Patrick and Eileen Mills was incorrectly described as being taken outside the *Antelope*. The photographer was Dr Brian Collins and, by checking his notes, here confirms the detail. “The photograph was taken at 13:46 on July 18th 2005. We’d just emerged from a recital at Cadogan Hall and finding the *Antelope* shut, decamped to the *Duke of Wellington* where this picture and several others were taken. There is a review of the event by Silvester Mazzarella in *Newsletter* 77. Patrick had reclaimed the fox’s head from Sir Thomas Allen after its cameo rôle in the proceedings.”

Thank you for that clarification, Brian.

Olive Stubbs, Director of The Players of St Peter (1986 to 2015), tells of Patrick Mills’ involvement with two amateur theatre groups.

Patrick Mills’ involvement with the Players of St Peter

Patrick joined The Players of St Peter in the mid 1970s along with his actress wife Eileen and both of them were fully involved in our annual productions of English medieval mystery plays in several London churches (St Peter-upon-Cornhill, Holy Trinity Sloane Street and St Clement Eastcheap), until ill-health curtailed their strengths.

Patrick was a good friend, a keen member of the Players and a gentle and talented musician.

He was our organist from 1992 to 2006, composing and playing the grand finales, links between scenes and assorted fanfares for important character entries and exits, as well as accompanying songs and audience-participation carols and providing music co-ordination with singers and other musicians.

Brian David, who took over the organ one year when Patrick had injured his hand, recalls the way Patrick revealed his expertise and thought in advising that the entrance of God the Creator should always be announced with a 6-4 C major chord which – being neither a beginning nor an end – he felt represented the eternal nature of God.

In years before he took over as organist and music co-ordinator, Patrick was well-known for taking character roles in our plays, as a Shepherd, a Counsellor, a Doctor of Law or indeed a Bethlehem carpet seller.

He was a great joy to work with, bringing a wide knowledge of music, a deep interest in the plays and a quiet unassuming presence to our productions. We miss him but feel comforted that he is now with his beloved wife Eileen.

Patrick Mills’ involvement with The Lambeth Players

Bernard Dandridge recalls working with Patrick over several years in The Lambeth Players, the south London theatre group that Bernard ran. They used to do an annual Summer Outdoor Shakespeare tour for which Patrick composed and recorded all the incidental music, as he did for all their other non-Shakespeare indoor productions, playing occasional roles as well. Bernard kept in touch with Patrick since the disbanding of The Lambeth Players and will miss him very much as it was a pleasure and a privilege to work with Patrick. ■

More of Patrick Mills' music has been discovered.

Michael Graves relates the story

The late Patrick Mills was known to members of the Warlock Society as its Founder and Chairman, and subsequently Chairman Emeritus. But Patrick was also a composer having studied composition at Morley College under Hugh Wood. Several of his songs are already available from Modus Music through our Treasurer John Mitchell. John's article *Patrick Mills the Composer* (Newsletter 102 p.14) provides more information.

John asked Patrick if there were any more works he would like to see published. The answer was "Yes" but Patrick was unable to get to them because they had fallen behind a heavy piece of furniture. Shortly before Patrick died, John received a recorded telephone message from Patrick saying that he had made provision in his will to cover the cost of retrieving and publishing any manuscripts that were deemed suitable.

John invited Claire Beach and myself to accompany him to Patrick's home to assist in the hunt for the elusive manuscripts. So on 19 September 2018, the three of us met and made our way to 82 Claverdale Road. We had no idea how many manuscripts there were but after an exhaustive search, several manuscripts were discovered. Some were songs already published by Modus Music, but nine hitherto unknown manuscripts emerged.

These were prepared for publication by John in a single volume to be called simply *An Album of Songs*, but publication has to wait till probate has been completed and ownership of the songs determined.

The nine songs are:

- High Germany*
- An Irish Song,*
- The Last Supper,*
- For Factory and Bench,*
- Loveliest of Trees,*
- The Knight,*
- Henry and Mary,*
- Dream Pedlary*
- Sigh no more.*

We look forward very much to the eventual publication of the Album ■



John Mitchell and Claire Beach hoping to retrieve Patrick's manuscripts from his home, 82 Claverdale Road. (Photo: Michael Graves)

'High Germany'

EDWARD SHANKS PATRICK MILLS
(The Winter Soldier, August 1914)

As a march

Voice

No more the Eng - lish girls may go To

fil - low with the drum, But still they flock to - ge - ther, To

see the sol - diers come; For horse and foot are march - ing by, And the

MODUS MUSIC Music © 2018 The Estate of Patrick Mills MM 513

Two Curious Conundrums

John Mitchell



Jane Vowles

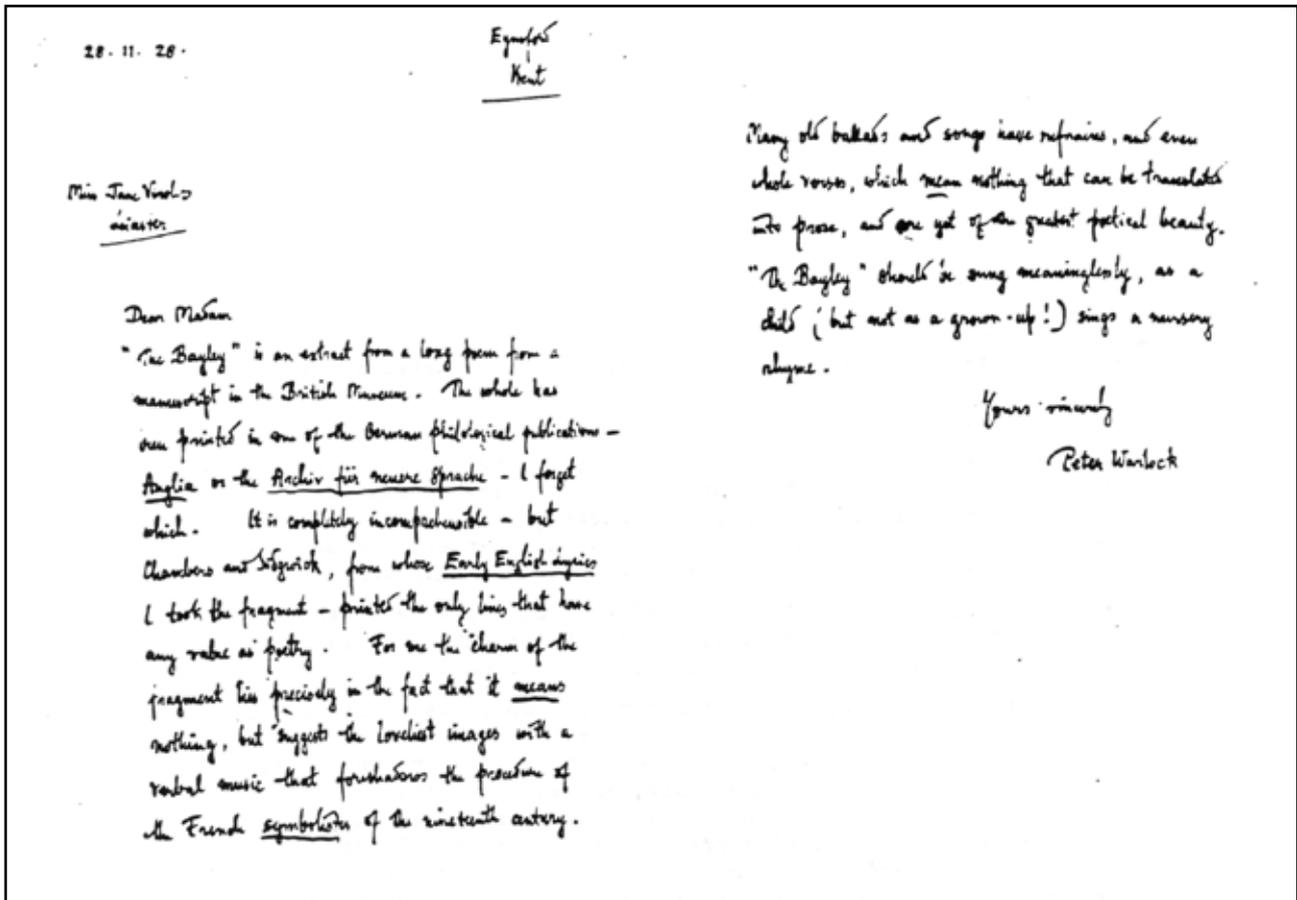
In the recent article for the Newsletter on *Warlock and Lullingstone* I recorded a view that Peter Warlock finally left Eynsford for good at the end of September, 1928. This opinion was based on evidence from his letters at the time: during the following month of October his extant correspondence was all penned from *Cefn Bryntalch*, his family home in Wales. More recently, purely by chance, I happened to be looking at a copy of Warlock's only known letter to one Jane Vowles, and what immediately jumped out at me was the date of the letter, and the location from which it was seemingly written – respectively, 28 November 1928, and 'Eynsford Kent'. It may be recalled that my article also noted how Warlock in another letter¹ vowed how he

was 'never to return' to Eynsford, and accordingly it might be readily deduced that I was presented with an intriguing conundrum: how could it be that if Warlock had indeed moved out of Eynsford in late September 1928, he would still be writing a letter from there nearly two months later?! What rather compounds the issue is that it is known that on that very same day (28 November 1928) Warlock also wrote separately to his friends Bruce Blunt and Cecil Gray – however, not from Eynsford but from an address in Denbigh Street, London SW1!

It is unlikely there will ever be a definitive answer here to this chronological oddity, but I believe some pertinent clues may well lie in the background to the Jane Vowles correspondence and other circumstances involved. The story would seem to have begun in Leicester in November 1926 when the young soprano, Jane Vowles, began to study music theory with a local composer, Benjamin Burrows. A close relationship appeared to develop between student and tutor to the extent that she became his inspirational muse: over a period of 21 months Burrows composed a total of 93 songs for the singer². With his intense involvement in the song genre at this particular time³, it is perhaps not surprising that he took a keen interest in what his contemporary Peter Warlock was producing. Burrows' biographer, Brian Blyth Daubney believes that 'there was

some correspondence between the men on the subject of song-writing', and goes on to comment 'Though their correspondence cannot be traced, it was, apparently, somewhat disputatious'⁴. More recently a letter from Warlock (written under his pseudonym A. Whyte Westcott) to Burrows was donated to the Society by the late Colin Scott-Sutherland. Dated 30 May 1927, and reproduced in *PWS Newsletter* No. 65 (Autumn 1999), its content is an amusing combination of the abstruse, and the tongue-in-cheek. Whilst Burrows respected Warlock as a successful song-writer, he was not entirely uncritical of him; in a note to Jane Vowles (dated 6 March 1928) Burrows refers to part⁵ of Warlock's *The Curlew* as 'a nice bit in a patchy whole'!

Two Curious Conundrums (continued)



Judging by Warlock's aforementioned letter to Burrows it would seem the latter had expressed this sentiment earlier to Warlock in not so many words. Warlock's riposte begins:

Mr. Peter Warlock requests me to thank you for your letter of 24th inst. in which his little work *The Curlew* is so happily compared to the spheroidal body produced by female birds etc., especially domestic fowl - - or, to be more explicit, the breakfast egg of his Reverence the curate of tradition (and, possibly, of Eltham).⁶

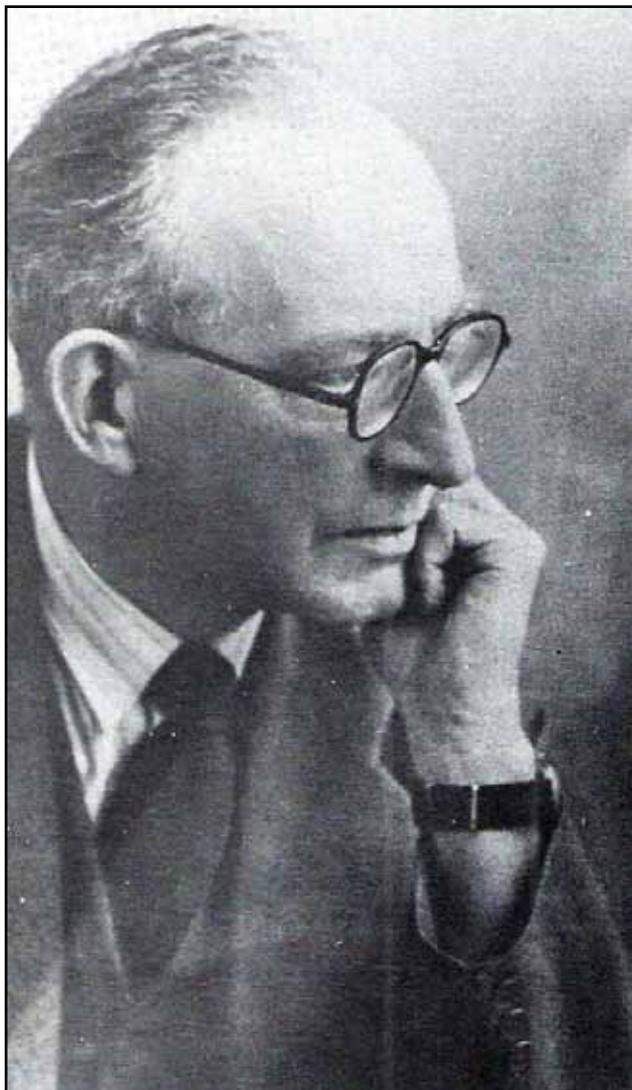
In his book on Benjamin Burrows, Brian Blyth Daubney comments on how Burrows and Warlock had both set the same four old lyrics⁷, these being *Adam lay ybounden*, *Robin Goodfellow*, *My gostly fader* and *The bayley berith the bell away*. It is the last of these that seemingly prompted Jane Vowles to write to Warlock which elicited the reply to her on 28 November 1928:

Dear Madam,

The Bayley is an extract from a long poem from a manuscript in the British Museum. The whole has been printed in one of the German philological publications - *Anglia* or the *Archiv für neuere Sprache* - I forget which. It is completely incomprehensible - but Chambers and Sidgwick, from whose *Early English Lyrics* I took the fragment - printed the only lines that have any value as poetry. For me the charm of the fragment lies precisely in the fact that it means nothing, but suggests the loveliest images with a verbal music that foreshadows the procedure of the French symbolists of the nineteenth century. Many old ballads and songs have refrains, and even whole verses, which mean nothing that can be translated into prose, and are yet of the greatest poetical beauty. *The Bayley* should be sung meaninglessly, as a child (but not as a grown-up!) sings a nursery rhyme.

Yours sincerely
Peter Warlock

Two Curious Conundrums (continued)



Benjamin Burrows

Burrows had set this text a few months earlier in July 1928, and it is likely Miss Vowles would have been familiar with it⁸. Could it be that with Burrows not being able to provide her with a convincing explanation⁹ to what the poem was about he suggested she might contact Warlock for an opinion (taking into account his wider knowledge in the realm of Early Music). Another possibility is that Miss Vowles' enquiry may have been a vicarious one on behalf of Burrows, who feared that had he written to Warlock himself he may not have got a straight answer!

Returning now to the main point of this article, we have to consider why Warlock may, in his letter to Jane Vowles, have addressed it as from Eynsford when clearly he was not living there any more. The easiest and obvious explanation here would be that Warlock had made an error in the dating of his letter, but with Warlock's meticulousness, I find this hard to accept as completely satisfactory. Probing a bit deeper, it is reasonable to assume that, when writing to him, Miss Vowles had obtained Warlock's Eynsford address from Burrows, whom we know had had some correspondence with Warlock the previous year¹⁰. When she wrote her letter to him, what Miss Vowles would not have known at the time is that Warlock had already moved on from Eynsford. Her letter would have been forwarded¹¹ and Warlock may well have chosen deliberately to use his former Eynsford address on his reply to her. The nature of his response is such that it does not appear to encourage any further correspondence from the recipient (the 'Dear Madam' does sound a bit formally cool to modern ears!), and rather than complicate matters with his updated address (which turned out to be temporary – he resided in Denbigh Street only for about eight months), he chose simply to use the address to which Miss Vowles' letter had been sent. One further thought: I wonder if Warlock may have smelt a rat, as the saying goes, in that he twigged that with Jane Vowles and Benjamin Burrows both hailing from the same town of Leicester, there may have been a connection. One can imagine he may not have been very keen to invite any further correspondence from that quarter!

There is also something that raises a question in the remaining part of the letter that Warlock penned to Benjamin Burrows on 30 May 1927. Its opening paragraph has been quoted above, but the text continues:

For the rest, he begs to refer you to the monumental monograph entitled:

“Melopoeia, or the multitonal method of emblematic modulation in mensurable music, made for the mystical transmogrification of mylodons, morphinomaniacs, marcescent mupwumps, mulatto mortgagees, monophysite Morgue-keepers, morganatic mannequins, mealy-mouthed Muggletonians, mimsy muffin-men, et hoc genus omne, into

Two Curious Conundrums (continued)

MOST MAJESTERIAL MUSDOX.

By Dr. Strabismus (Whom God Preserve) of Utrecht”

in which the passage you quote is analysed with the most pedantic precision and positively pestilential prolixity

I am, dear Sir,
Your obedient servant,
A. Whyte Westcott [signed]
Secretary.

What I would draw attention to here relates to the author of the fictitious tome with the outrageously wordy title, ie, Dr. Strabismus (Whom God Preserve) of Utrecht. Barry Smith (in his footnotes to the letter in *The Collected Letters of Peter Warlock*, Volume 4, page 171) explains how this strange name was an alias for J.B. Morton (‘Beachcomber’) in some of his writings for the *Daily Express*, and how a couple of months later Warlock referred to it again in a letter about Delius printed in the 1 July 1927 *Musical Times*. Strabismus is a medical term for a condition where the eyes do not properly align, more commonly referred to as a squint.

What is intriguing here is that Burrows had a divergent squint in his left eye, something which, understandably, he was a bit sensitive about, and Brian Blyth Daubney recorded¹² how ‘in some of his casual and humorous writings, he [Burrows] would, after Beachcomber, refer to himself as “Dr Strabismus of Utrecht, whom God preserve”’. Warlock’s use of the latter in his letter may, of course, have been quite innocent and coincidental, but one is inclined to ponder whether he knew of Burrow’s usage of it, and of his ocular affliction. If he were indeed aware, his including the name as the author of the ‘monumental monograph’ would seem to be a means of throwing back Burrows’ pedantry in his face in no uncertain terms. It is something that leaves one wondering...! ■

Acknowledgments

I would wish to thank Brian Blyth Daubney for his assistance with this article. The photo of Jane Vowles is reproduced from: *Benjamin Burrows 1891-1966. The Life and Music of the Leicester Composer* by Brian Blyth Daubney (M.Phil: University of Leicester 1979).

Notes

- 1 Undated, but from the context clearly written soon after he had left Eynsford.
- 2 By any standard this is something of an astonishing achievement; sustained over the 21 months this averages out at about one new song per week!
- 3 His acute interest was seemingly fleeting:- when Jane Vowles moved on to study at the Royal College of Music, he ceased to write songs, composing only one solitary example in 1953.
- 4 Brian Blyth Daubney: *Benjamin Burrows, 1891-1966: The Life and Music of the Leicester Composer* (Leicester Research Archive – available online), p 46. The author also contributed a short article focusing on Burrows for our *Newsletter* No.22 (April 1978).
- 5 Apparently it was that referring to “something about golden hair” – but there is nothing about golden hair in the Yeats verse that Warlock set in *The Curlew*. True, there is a mention of ‘long, heavy hair’ in the first song; ‘dim hair’ in the second; and ‘swans...coupled with golden chains’ in the third. It is anyone’s guess which part Burrows had in mind!
- 6 Letter from Peter Warlock (writing as A. Whyte Westcott) to Benjamin Burrows dated 30 May 1927.
- 7 Op. cit., pages 57 to 59.
- 8 One assumes she may have sung through most/all of the songs that Burrows had written for her. It might be added here that after studies at the RCM Jane Vowles went on to become a successful opera singer. Later, acquiring communist sympathies, she became the opera critic for the *Morning Star*. She died in January 1973.
- 9 Two theories expounding on the meaning of *The bayley berith the bell away* text, one by Ernest Kaye, the other by David Cox, are included in *Peter Warlock – A Centenary Celebration* [Thames Publishing, London, 1994], pp 166-174.
- 10 Warlock’s letter to Burrows purported to come from ‘Gherkin House, Belchalwell, Dorset’, but we can fairly confidently dismiss this as a spoof residence!
- 11 Warlock’s Eynsford ‘housemates’, EJ Moeran and Hal Collins, are known to have remained at the cottage for a while after Warlock had left, so it may have been one of them involved, or failing that his landlord Mr. Munn would probably have had a forwarding address.
- 12 Op. cit., page 8

Discovery of Warlock/Poston Letters

John Alabaster

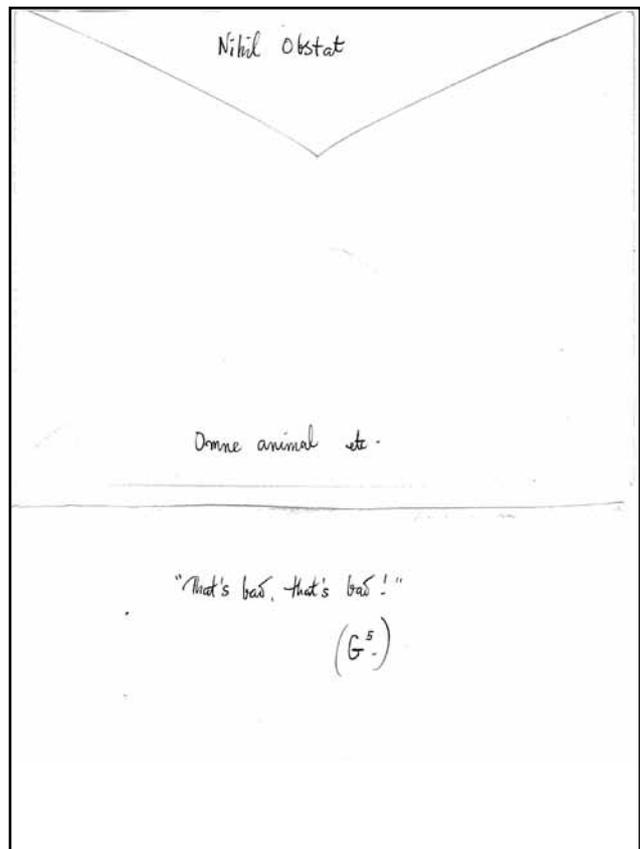
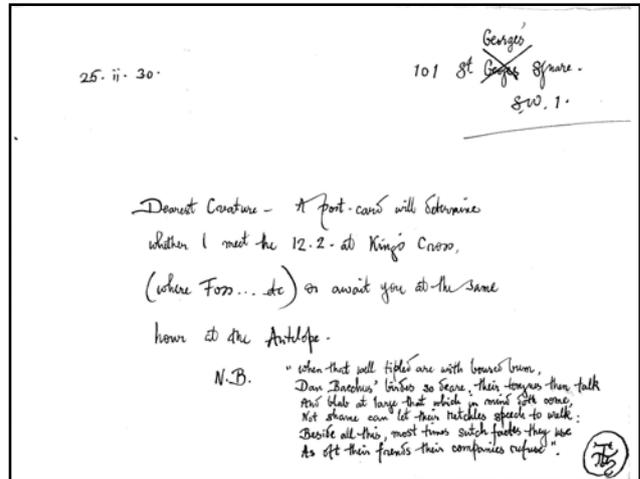
There has long been speculation about the continued existence of correspondence between Elizabeth Poston and Peter Warlock, since it was known that she had asked her nephew Jim Poston to destroy certain material after her death and that, although he had followed her wishes, he had not first established what he would be destroying. Letters of some correspondents, like those of Ralph Vaughan Williams, known to have existed as late as the 1970s, have not come to light from the Elizabeth Poston archive whilst a small proportion of those of others, like Jean Coulthard, meant to have been destroyed, have actually been found.

Now, however, courtesy of Simon Campion, Elizabeth Poston's copyright holder and literary executor, a small package has recently come to light from among her private papers. It has 'PW' written on the top right corner and a date, 'Febr: 19th 1932' on the bottom right, is addressed, 'C/o Messers Barclay & Co's Bank Ltd., Stevenage,' with instructions, in capitals, dated '4. ii. 77' that, in the event of her death, it should be burned, unopened, in the presence of the manager. On the reverse side there is another date, '18. 8. 84,' added in Elizabeth's shaky hand, written after an encircled 'E', alongside an unbroken seal and over-signed with her signature.

So it would seem that the package was made a couple of years after Warlock's death, destined for the bank in 1977 but not delivered there, and later opened and resealed by Elizabeth a few years before her own death.

Included in the contents are half a dozen quite short letters from Peter Warlock to Elizabeth Poston dated between 3 February and 8 March 1930, the last year of his life. He addresses her in affectionate terms, expresses his love for her, invites her to London concerts and proposes coming up to Hertfordshire, talks of walking the woods and fields together, suggests her living with him and, on one occasion, admits to being enveloped by depression.

Since these are the first, and perhaps the only such letters extant, full details are given below. The handwriting is extremely neat and very small, usually about 3 mm high but, in the passage after 'N.B.' in the letter of 25. ii. 30, it is as small as 2 mm.



Top: The letter dated 25 Feb 1930. The handwriting is extremely neat and very small, about 3 mm high but, in the passage after 'N.B.' it is as small as 2 mm.

Above: The cut off flap found inside the letter of 25 Feb with "That's bad, that's bad!" (G⁵) on the reverse.

Discovery of Warlock/Poston Letters (continued)

Post Mark: Feb 3 1930, 12.45 AM
Date: February 2nd
Address: The Imperial League of Opera, 90
Regent Street, London W. 1.

Darling – What about coming up on Wednesday for Hewart's¹ concert?

If we met about mid-day, we should be in reasonably good condition by 8 o'clock.

You vanished all too soon and suddenly last night.

Love from Saltpetre

[pencilled notes by Elizabeth on the back of the envelope include, 'Promenade Tickets' and 'Hugh Sidgwick'²]

Post Mark: No envelope
Date: 7.ii.30
Address: 101 St. George's Square S.W.1

Darling Cherry – a gloom, inspissated, Gothic – nay, positively Cimmerian [sic] – has enveloped me: and nothing short of your presence, and country air, well-tempered by Sniksneb³ E. Lapela, can conceivably stop it.

If I should appear at *The Chequers* at Woolmer Green⁴ on Tuesday morning, noon, could you be there?

I do hope your cold has perished.

Your beloved

Shordocimus de Beldamandis⁵

Post Mark: Feb 14, 1930, 12.45 AM
Date: 13.ii.30
Address: 101 St. George's Square S.W.1
(Telephone: Victoria 3544)

Bless you dearest Chopcherry⁶ for your most charming gift – It was a very sweet thought of yours.

Make me an omelette of Suffolk owl's eggs⁷ and we will walk the woods and fields together and find the gayest and most grisly music among the leaves and grasses.

My love to you

Peter

Post Mark: Feb 24, 1930, 12.45 AM
Date: 22.ii.30
Address: 101 St. George's Square S.W.1

[Card of person lying down marked 'To Chopcherry from Rab Noolas'⁸]

Chopcherry darling, will you lunch with me on Thursday and hear the Italian Madrigals – Gesualdo⁹ and others – at Queen's Hall afterwards?

I shall be frightfully sober. Somebody is singing your songs at the Wigmore the same evening.

Love from

SALOON BAR¹⁰

Post Mark: Feb 26, 1930, 12.45 AM

Date: 25.ii.30¹¹

Address: 101 St. Georges [crossed out with a diagonal cross] George's Square S.W.1

[Written on a second envelope within the first.]

Dearest Creature – A post-card will determine whether I meet the 12.1 at King's Cross (where Foss...etc)¹² or await you at the same hour at the *Antelope*¹³,

N.B. "When that well tipled are with boused bum,
Dan Bacchus' birdes so deare, their tongues then talk
And blab at large that which in mind doth come,
Not shame can let their Metchless speech to walk:
Beside all this, most time such factes they use
As oft their friends their companies sufuse."

[Written on the cut-off flap of the second envelope, found inside is, "That's bad, that's bad!" (G⁵) and on the exposed inside surface, 'Nihil Obstat' and at the bottom of the back, 'Omne animal etc;']

Post Mark: Feb 28, 1930, ?.15 PM
Date: 28.ii.30
Address: 101 St. George's Square S.W.1

Darling Cherry – Yesterday was enchanting – you were quite adorable. Do come up again very soon: I want to show you Hasker Street¹⁴ – What fun if you come and live there!

All my love to you

Peter

The Crab-fish and some others to follow

Post Mark: March 8, 1930, 12.45 AM

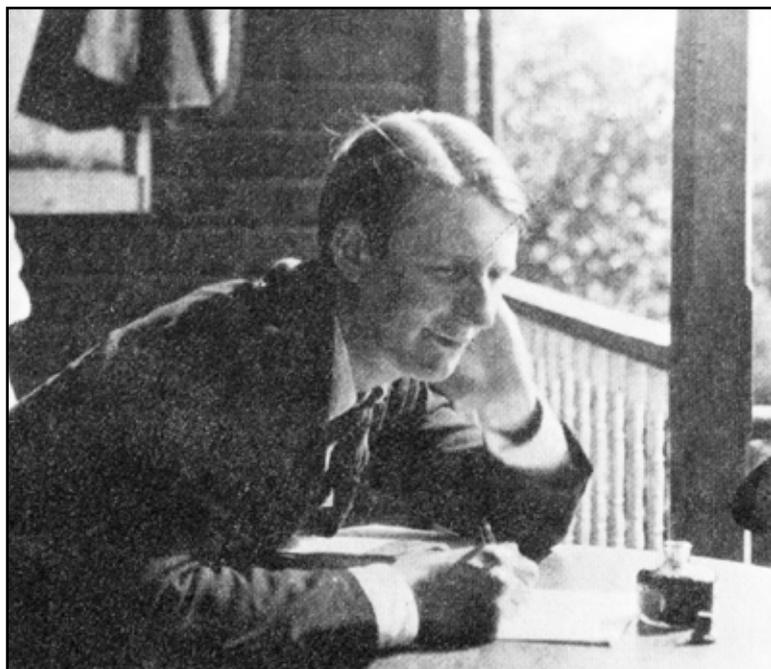
[Fragment cut from the bottom of a letter]:

At the earliest possible moment

Yours sincerely

Peter Warlock

Discovery of Warlock/Poston Letters (continued)



Philip Heseltine and Elizabeth Poston (at Jerusalem, circa 1937 – Photo: Gamay),

It may seem something of an anticlimax to have found so few and such short letters when it is known that there were others that Warlock sent to her: some about his songs and one, the mysterious ‘Shell Letter’ that she kept in a drawer in her living room. Also, there are no copies of any letters she might have written to him though this practice of hers

of making copies might not have developed at the time she knew him. Nevertheless, the letters do reinforce what we already know of their relationship, as described in an earlier article¹⁵ and more recently updated with some corrections¹⁶, adding very little other than the charming nickname for Elizabeth of Chopcherry. ■

Notes

- 1 Leslie Hewart (1897-1943) English conductor and composer.
- 2 A reference to *The Promenade Ticket, A Day Record of Concert-going* by A. H. Sidgwick (1914) London, Edward Arnold & Co. (Barry Smith, personal communication).
- 3 This is Benskins spelt backwards, the name of the preeminent brewery in Hertfordshire at the time.
- 4 A village south of Stevenage between Knebworth and Welwyn on the old A1 (now B197).
- 5 This pseudonym is similar to Prodocimus de Beldamandis, the name of a 15th Century philosopher and music theorist Warlock used in letters to Colin Taylor and a provocative circular in 1917 praising the composer, Bernard van Dieren (see Smith, Barry (2005) *The Collected Letters of Peter Warlock*, Vol. III, pp. 60-65. The Boydell Press).
- 6 Chopcherry is the name of one of three of Peter Warlock’s songs in the first set of his *Peterisms* of 1922.
- 7 A reference to Elizabeth’s song, *Sweet Suffolk Owl* published in 1925 and broadcast in 1928.
- 8 This is ‘Saloon Bar’ spelt backwards.

- 9 Well known to Warlock, with C. Gray, through their *Carlo Gesualdo: Musician and Murderer*, London 1926.
- 10 Letters all reversed.
- 11 This was the date the 2-piano version of *Capriol* was used for a ballet by Frederick Aston for the Marie Rambert Dancers at the Lyric Theatre, Hammersmith (see Smith, Barry (1994) *Peter Warlock: The Life of Philip Heseltine*, Oxford University Press, 347 pp, p. 268).
- 12 A reference to Peter Warlock’s limerick about Hubert Foss (1899-1953), OUP music editor and John Foss (1894-1953), baritone singer.
- 13 A tavern in London.
- 14 A fashionable part of London.
- 15 Alabaster, John S. (2015) *Elizabeth Poston and the Heseltine Family*. Newsletter No. 96, Journal of the Peter Warlock Society – Spring 2015, pp. 3-15.
- 16 Alabaster, John S. (2018) *Elizabeth Poston: Catalogue of Works with Biographical Context*. The Friends of the Forster Country. 186 pp. Lulu.com.

The Fate of Warlock's Kitten

John Mitchell

April 26th
1975

As from: 300 West 108th St
New York, N.Y. 10025
(actually, on a visit in Providence)

Dear Mr. Bishop, I was so glad to get your card with the sketch of Peter Warlock - exactly as I remember he looked.

Now, the kitten story: Frida van Dieren told me that one evening she & Bernard joined Warlock to go to a concert in Chelsea where some work of one of them (I forget which) was performed for the Chelsea Music Club.

After the concert they went back to Warlock's place for the rest of the evening. He had a small kitten of which he was very fond - a ginger, I believe - & when they left he said to Frida "I want you to take this kitten back with you." She protested saying "But Philip, you'd miss it, I know how you feel about it. Of course we won't take it." But Warlock insisted so strongly that they finally took it home. And the next day they heard that he had gassed himself. This is the story to the best of my recollection, & I find it very touching that he should have been concerned for his kitten's future, when he had obviously already been planning to take his own life.

The Van Dierens looked after it with special care. But it was apparently quite sickly. They took it to a vet to try & get it cured, but it didn't work & the kitten died.

I wonder you hadn't heard this story from one of the group of friends who surrounded van Dieren. But, now I come to think of it, most of them have died. As far as I have told it to you, though, the details are correct.

Your news of the death of "little Ben" van Dieren was very sad & I never could make him out - he seemed so different from both his parents.

I hope you can read all this. I'm writing on my lap with a bad pen. Let me know if there is anything else I might tell you -

Your sincerely,
Rebecca Clarke Friskin

The letter from Rebecca Clarke Friskin to John Bishop 26 April 1975

The process of going through some of the Society's archival material recently (see p.42) was enlivened from time to time by some interesting discoveries. For example, the present writer had been unaware that in the early 1970s a peer of the realm had expressed a keen desire to write a new book on Warlock's life! However, what I found most intriguing was a letter from the composer Rebecca Clarke (1886-1979) to the late John Bishop in which she provided a new angle on the fate of Warlock's kitten that he had during his last residence at 12a Tite Street.

The tale of how Warlock put his cat out of the flat just before he died on 17th December 1930 is well known. This is how Barry Smith in his biography² described it:

In the yard was a cold and frightened little kitten which Philip had let out earlier that morning. Had the talking that Mary Venn³ heard just before seven that morning perhaps been Philip speaking his last words to the cat? 'I heard the little thing crying. Apparently Mr Warlock had put some food out. The poor little thing was terrified.'

Various press reports appearing after Warlock's death re-echo this touching part of the story⁴, and so it was somewhat surprising to read Rebecca Clarke's account of what happened to the kitten. This is a transcript of her letter:

April 26th 1975 As from: 300 West 108th St.
New York, N.Y. 1002E
(actually, on a visit in Providence)

Dear Mr. Bishop,

I was so glad to get your card with a sketch of Peter Warlock - exactly as I remember he looked.

Now, the kitten story: Frida van Dieren told me that one evening she & Bernard joined Warlock to go to a concert in Chelsea where some work of one of them (I forget which) was performed for the Chelsea Music Club.

After the concert they went back to Warlock's place for the rest of the evening. He had a small kitten of which he was very fond - a ginger, I believe - & when they left he said to Frida "I want you to take this kitten back with you." She protested saying "But Philip, you'd miss it, I know how you feel about it. Of course we won't take it." But Warlock insisted so strongly that they finally took it home. And the next day they heard that he had gassed himself. This is the story to the best of my recollection, & I find it very touching that he should have been concerned for his kitten's future, when he had obviously already been planning to take his own life.

The Van Dierens looked after it with special care. But it was apparently quite sickly. They took it to a vet to try & get it cured, but it didn't work & the kitten died.

I wonder you hadn't heard this story from one of the group of friends who surrounded van Dieren. But, now I come to think of it, most of them have died. As far as I have told it to you, though, the details are correct.

The Fate of Warlock's Kitten (continued)

Your news of the death of "Little Ber" van Dieren was very sad. I never could make him out – he seemed so different from both his parents.

I hope you can read all this. I'm writing on my lap with a bad pen. Let me know if there is anything else I might tell you.

Yours sincerely,

Rebecca Clarke Friskin

It is problematic what to make of this alternative 'kitten scenario' as outlined by Ms Clarke, as it is quite different from what has come to be accepted. Worth pondering here is where the 'official' version originated from:- as far as I can judge it emanated solely from Mary Venn. Barbara Peache, for instance, made no mention of a cat outside the flat in her statement to the police⁵. In a previous Newsletter⁶ I have already drawn attention to how Mrs Venn may have been something of an erratic, and perhaps even unreliable witness when she seemed to have given the questionably misleading information about Warlock playing the piano shortly before he died⁷. Perhaps her account of the kitten at the inquest may have been slightly over elaborated, in that all she recorded in her earlier statement to the police had read: 'When I looked into the yard I saw a cat there'⁸ – simply that!

However, whilst there might be some reservations about Mrs Venn, it is also difficult to accept her account of the cat outside the flat as a complete fabrication or flight of the imagination. One is therefore tempted to wonder whether Rebecca Clarke's reminiscence (quite possibly it was one from when she was still living in England, around forty years earlier than when her letter was penned) may have been more in the way of a muddled half-truth? Maybe Warlock had indeed asked the van Dierens to take the kitten off his hands, but perhaps we should be cautious here about going along with Ms Clarke's conclusion that it automatically followed Warlock was planning to take his own life. Noting that the kitten was seemingly a sickly animal, perhaps he had either practical or emotional reasons for wanting it to have a new home? Another thing to consider would be the timing involved in the incident. Bernard and Frida van Dieren left Warlock's flat around midnight on 16 December: would anyone normally have moved a cat several miles (ie, from Chelsea to Hampstead⁹) at that time of night,



Rebecca Clarke

particularly if they had not come prepared with a cat basket, or other suitable means to transport the animal? Perhaps what had happened was largely as Ms Clarke remembered it, but without it being the whole story – I am inclined to believe the van Dierens may have agreed reluctantly to take the kitten, but not immediately there and then, arranging to return in a day or two to collect the animal in a more organised fashion.

If we accept it is unlikely the van Dierens actually removed the kitten from Warlock's flat in his last hours, perhaps the latter part of Rebecca Clarke's letter may have been true, ie, that the animal, soon after the tragic turn of events, quickly came into the van Dierens' possession (who then went on as described to care for the kitten in what remained of its short life). Bernard van Dieren was the sole beneficiary of Warlock's will and, confessing to not being *au fait* with the legal aspects here, it occurred to me that pets surviving their owner might possibly be deemed part of the latter's estate, ie, that van Dieren would have 'inherited' the cat anyway, whether he wanted it or not!

The Fate of Warlock's Kitten (continued)

A brief note on Rebecca Clarke

Rebecca Clarke was born in August 1886 at Harrow, Middlesex. She was the daughter of an American father (who was working in the UK for the Eastman Kodak Company) and a German mother. An early interest in chamber music was encouraged in the family, and Rebecca went on to study violin at the RAM, and then later, composition under Stanford at the RCM. It was he who persuaded her to take up the viola, and eventually she became probably the leading female violist of her generation. She started to compose music around the age of 17, with most of what she wrote in the ensuing decade being songs, many of which were to German texts, as well as English ones. She fully 'arrived' as a composer with her 'Sonata for Viola and Piano' (1919) and her 'Piano Trio' (1921), both of which attracted much favourable attention at the time. Indeed, Warlock actually included a short review by himself of the Viola Sonata in the July 1920 issue of *The Sackbut*:

Miss Rebecca Clarke's somewhat invertebrate playing of her own viola sonata at her recent concert did not reveal all the good qualities in the work which became apparent when that magnificent artist Mr Lionel Tertis took it in hand. The sonata is distinguished by clear-flowing melodic outlines and a refreshing absence of turgidity; the slow movement, a meditative study in greys, rather in the style of Vaughan Williams, is particularly beautiful. This is easily the best work we have had from a woman composer for a long time – though music has no genders and such a consideration is really irrelevant to its quality.

After 1927 her composing became more sporadic, and late in life the reason she gave for this was that "...she was having an affair with a married man and it took away all her energies from composition!"¹⁰. The married man would seem to have been none other than the singer John Goss, who was of course a great pal of Warlock. Accordingly, it would seem likely therefore that Rebecca and Warlock would have probably encountered one another from time to time (her affair with Goss continued until 1933, well after Warlock's death).

In 1939 she happened to be in America visiting relatives when war broke out, and it was in America she remained for what was left of her long life. During 1944 in New York she met James Friskin (a one-time fellow student from her

RCM days), and they were married soon after. She died, aged 93, in October 1979 at New York City.

More information about Rebecca Clarke is available via Rebecca Clarke Society website at www.rebeccaclarke.org.

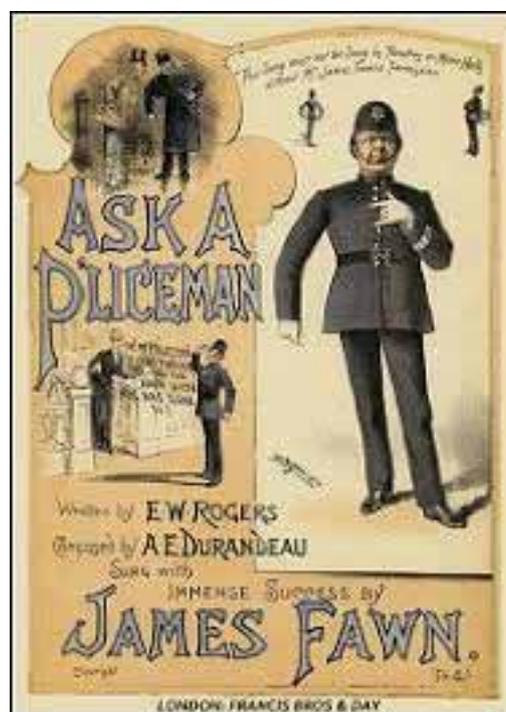
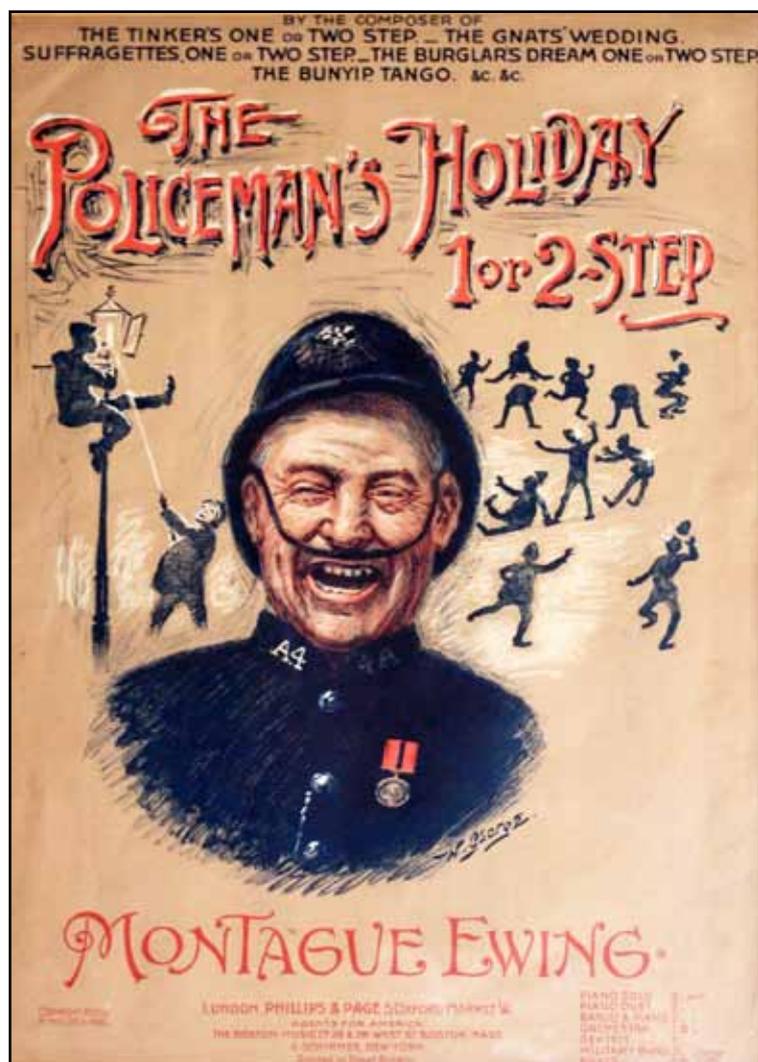
Readers who are interested to hear some of her music will find an excellent performance of her *Piano Trio*, played by the Atos Trio, on Youtube, where there are also several recordings of her *Sonata for Viola and Piano*. The latter is an especially fine work, and it is easy to see why Warlock was quite impressed by it (even if not by Ms. Clarke's playing of it on that particular occasion!). ■

Notes

- 1 at the time (well before the appearance of Barry Smith's biography in 1994), there had only been Cecil Gray's 1934 Memoir (which had long been out of print anyway). The peer wasn't the only one with such commendable intentions – see the article *Wayside Warlock* in Newsletter 87 (Autumn 2010), pages 15-18, for details of several others who were likewise inclined.
- 2 *Peter Warlock - the Life of Philip Heseltine* (OUP, Oxford, 1994), page 280.
- 3 Mary Venn was Warlock's landlady, and she lived above him at No.12 Tite Street.
- 4 For example, *The Daily Express* on 18 December 1930 described how '...The composer's cat, his constant companion, was crouching in the doorway and mewing appealingly. This was the first hint of the tragedy, for the cat always slept in the flat at night.'
- 5 and it may be worth adding that in *The Times* account of the inquest Mrs Venn stated she had no idea that Warlock had a cat.
- 6 No.56 (Spring 1995) pages 5-6.
- 7 On the front page of *The Daily Herald* on 18th December 1930 (reproduced in Nigel Heseltine's *Capriol for Mother*) we are even actually told what Warlock had been playing: his song *Passing by!*
- 8 See Barry Smith's article on the mystery of Warlock's death in *Peter Warlock - A Centenary Celebration* (Thames Publishing, London, 1994) page 76.
- 9 where the van Dierens were living at 35a St George's Road.
- 10 quoted in *Rebecca Clarke* by Michael Ponder (British Music Society Journal, Volume 5, page 84).

Peter Warlock and The Policeman's Holiday

John Mitchell



characteristic piano piece can be judged by the marvellous cover illustration, one that is so redolent and typical of that bygone era when sheet music was in a larger format, and so often adorned by attractive artwork in full colour (clearly a strategy from wily music publishers to increase their sales!). It turned out to be one of the composer's greatest successes³ from the word go, and it is thus quite likely Warlock may have

Writing about *The Old Codger* (the fourth of Warlock's *Cod-pieces*) in his book on Warlock's music¹, the late Ian Copley refers to how the composer '...contrived to combine his distortions of Franckian thematic material with snippets from other and more mundane sources, as in bar 64, *The Policeman's Holiday*, and bars 71-72, *The Keel Row*.' This is probably exactly as described, but in regard to *The Policeman's Holiday* it occurred to me recently there might possibly, just possibly, be another explanation to account for Warlock's quotation of this popular material in his piece.

Let's begin by setting out a few facts:- *The Policeman's Holiday* was composed by Montague Ewing² quite early on in his career, with it being published by Phillips & Page (London) in 1911. That it was intended to be a humorous,

been familiar with it. *The Old Codger* was composed 5 or 6 years later in 1916/17, and it is something of a tour de force in its send-up of themes from Cesar Franck's *Symphony in D minor*. Fig. 1 shows the quote from *The Policeman's Holiday* appears in Warlock's original piano score.

A short while ago my attention was focused on *The Policeman's Holiday* when I was making an arrangement of it for handbells from a first edition of the 1911 sheet music. The piece is in rondo form (A-B-A-C-A), with the material that Warlock seemingly purloined constituting two bars near the end of the 'A' sections. What is curious about these two bars is that Montague Ewing appends some text below the notes which reads: "Steady, boys, here comes a bobby!" (Fig.2). This is perhaps not significant in itself, but in the

Peter Warlock and The Policeman's Holiday (continued)



Fig. 1: Bars 63 to 65 from Warlock's manuscript of *The Old Codger*.

The quotation from *The Policeman's Holiday*, marked *fff*, is highlighted on the top staff. Note how Warlock has omitted the dot needed on the last semiquaver so as to complete the time value of the bar!

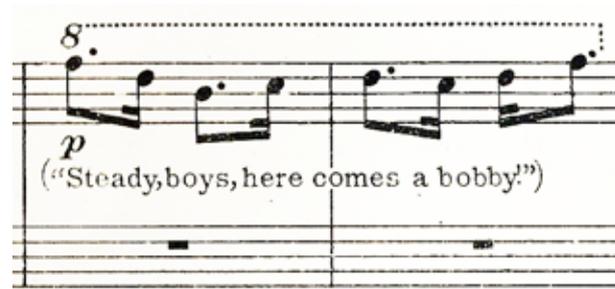


Fig. 2: The two bars of *The Policeman's Holiday* borrowed by Warlock for *The Old Codger*.



Fig. 3: The part of *The Policeman's Holiday* where the song *Ask a P'liceman* is quoted.

Peter Warlock and The Policeman's Holiday (continued)

'C' section there is another three and a half bars of melody underpinned by a textural quote: 'If you want to know the time, ask a p'liceman!'. In this case the quote comes from a known source: *Ask a P'liceman*, a music hall song from around 1885, with words and music by E.W. Rogers and A.E. Durandeu. With the song still being in copyright when Ewing penned *The Policeman's Holiday*, there is an acknowledgment to it in the score accordingly.

The question I then found myself asking was this: with *The Policeman's Holiday* containing two textural quotes, with one of them extracted from an identifiable song source, could it be that the other one (ie, that quoted by Warlock) also emanated from another source other than Ewing himself? What is interesting, and maybe relevant is that the quotation, unlike that for *Ask a P'liceman*, does not have a copyright acknowledgment to any original song from which it may have been extracted. Could this be suggestive of the two bars being neither from a popular song of the time, nor directly from the composing pen of Montague Ewing, but instead from some vernacular source that may have been well familiar to the public of the day? Otherwise, what would have been the rationale of drawing attention to the phrase with the bracketed text? Although with having heard the piece many times the 'Steady, boys, here comes a bobby!' phrase may seem quite natural and not out of place, if the score itself is viewed more objectively, the way the 'A' section builds up in its last quarter to the phrase does look a bit odd and out of context with the three quarters that has gone before. Again, could this be suggestive that Ewing at the outset wanted to include in his piece some fragments of popular material that had obvious 'constabulary connections' (as it were)? The question all this poses (albeit very much an academic one!) is where might Warlock have heard the phrase first? Unless anyone can identify it as having an independent existence (my own attempts have failed here), I guess we must continue to assume that Warlock obtained it from *The Policeman's Holiday*⁴, with his having heard it elsewhere simply remaining as an intriguing possibility.

Warlock would only have known *The Policeman's Holiday* as an instrumental number, but after his death – and probably an aspect of its continuing popularity after nearly a quarter of a century – a set of amusing lyrics was added in the 1930s. This was to the main 'A' sections, and to provide an idea of their content here is the first verse:

Once a year the copper leaves his beat.
In the sea he pops his great big feet.
Watch him walking on the golden sand,
With a bathing beauty holding his big hand.
On the pier before the crowds arrive,
He blows up his water wings and takes a dive.
All the crabs and shrimps and winkles shout with
all their might:
"Steady, boys, here comes a copper!" Good night!

The last line has 'copper' substituted for 'bobby', presumably because "comes a copper" trips off the tongue more readily. ■

For anyone interested, this vocal version has been recorded by the Palm Court Theatre Orchestra on their album *Vintage Parade* (Chandos Records - available via Amazon at the time of writing).

Notes

- 1 *The Music of Peter Warlock* by I.A. Copley, [Dennis Dobson, London, 1979], page 220.
- 2 Montague George Ewing (1890-1957), a London composer of mainly light music. Like Warlock, he also wrote under several other pen names.
- 3 He also had another popular hit with *Butterflies in the Rain* in 1932, which he penned under one of his aliases, Sherman Myers.
- 4 Another interesting point to note is that when Warlock used the phrase, the note values are halved, which gives a slightly different take on the original (which feels more like four-in-a-bar, compared to the faster paced two-in-a-bar of *The Old Codger*).

The Weekend of the Annual General Meeting Saturday & Sunday 12/13 May 2018

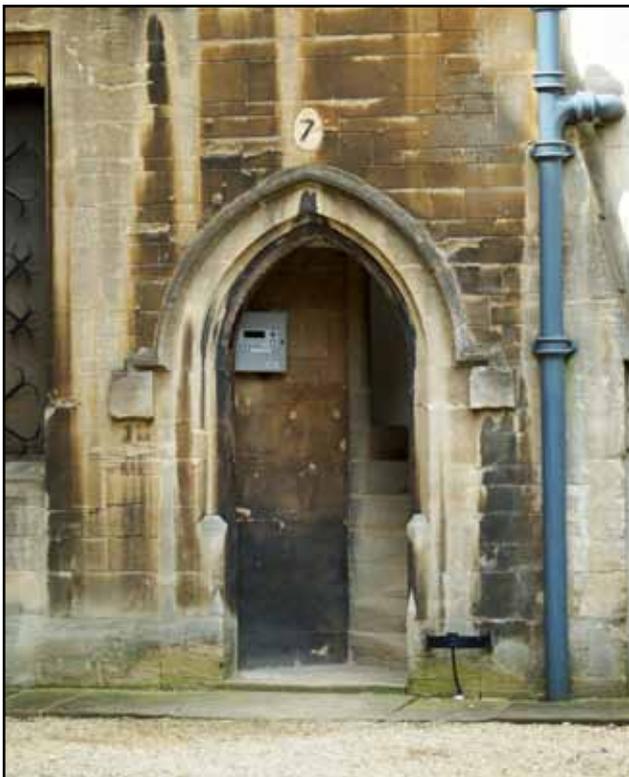
Christ Church College and Magdalen College, Oxford

Photographs by John Mitchell, Dr. Brian Collins and Petr Matoušek



Tom Tower seen from within Tom Quad (formerly Great Quad), Christ Church College, Oxford (JM)

Below: The entrance to the stairs leading to the room Warlock occupied when he was a student at Christ Church (BC)



The events of the AGM weekend:

Friday Evening 11 May

- An evening meal with two guests of the Society, Petr and Veronika who were visiting from Prague.

Saturday 12 May

- A guided tour of Christ Church College
- Lunch at *St Aldates Tavern*
- Concert in the Cathedral presented by Christ Church Music Society
- A pre-AGM sketch presented by Danny and Felix Gillingwater
- Annual General Meeting
- Afternoon tea and a tour of the room Warlock occupied when he was a student at Christ Church
- Evensong in the Cathedral

Sunday 13 May

- Lunch at the *Angel & Greyhound* or *Cape of Good Hope*
- Concert in Magdalen College Chapel
- Evensong in Magdalen College Chapel

The Weekend of the Annual General Meeting (Continued)

A message from Petr Matoušek



Petr Matoušek and Veronika Kariková (PM)

For the last few days in May I had an opportunity to visit England with my fiancé Veronika. We spent a few days in Oxford as guests of the Peter Warlock Society for their AGM. There were more reasons for us to travel to England. We love English culture and Oxford is at the heart of this. The main reason was an invitation from Malcolm Rudland for a lunchtime concert on Saturday 12 May 2018 in Christ Church Cathedral, which included one of my compositions. No less an important reason was to meet people from Peter Warlock Society and share with them some time together.

How did I get to Peter Warlock? Last year I finished my studies on Prague Conservatory. Whilst there I found myself listening to Peter Warlock's Suite: *Capriol*. Warlock is almost unknown in the Czech Republic so I decided to choose his music as a subject of my final thesis. The first part of this thesis shows Warlock's colourful lifestyle mostly through personal correspondence and other biographical

materials. (I am very grateful for being able to meet Brian Collins and Barry Smith personally at AGM. Their books were very helpful to me). The second part of my thesis focuses on Peter Warlock's composition style and brings some harmonic and formal analysis of *Capriol*. It resulted in the presentation of a structure of his compositions, and also the way of his musical thinking. In the end I orchestrated my own dance in the spirit of Warlock's style. This short composition I sent to Malcolm Rudland with many thanks for his help, because he provided information and materials for this thesis and sent it to me to the Czech Republic.

When I compose music I always imagine the day, the place, the musicians and the audience of first performance. My short dance called *Dance for Peter* was composed with my imagination, which has almost become a reality. The dance was performed in the charming Christ Church Cathedral and Peter Warlock was historically very near me.

The Weekend of the Annual General Meeting (Continued)

The only thing missing at the concert was Peter personally. My completed suite which I would like now named *The Oxford Suite* is inspired and based on Peter Warlock's music. Not exactly on his own style, but on the idea to create a new piece of music which maintains tradition of old forms and renaissance dances. If anyone is interested in my music, please feel free to contact me at matousek.composer@gmail.com.

A very strong experience for us was participation in Evensong at Christ Church Cathedral; a Beautiful Cathedral with an intensive spreading of sound which made the

choral singing really wonderful. Prayer for musicians and composers created such a noble atmosphere here. We also enjoyed the visit to Warlock's rooms, from his student days in 1913. It was a little bit humorous, when so many enthusiastic Warlockians come to a relatively small place and watch the room of contemporary students.

It was a very beautiful time we spent in Oxford. All people from the Peter Warlock Society were very kind and friendly. Veronika and I would like to say thank you to all of the Peter Warlock Society for the very nice experience. We hope to see you again in the future." ■

Friday evening meal at the *Head of the River* tavern

For John Mitchell, Bruce Phillips and Michael Graves, the weekend began on Friday evening. They met at *The Head of the River* tavern to welcome the two guests from the Czech Republic, Petr Matoušek and Veronika Kariková. There was

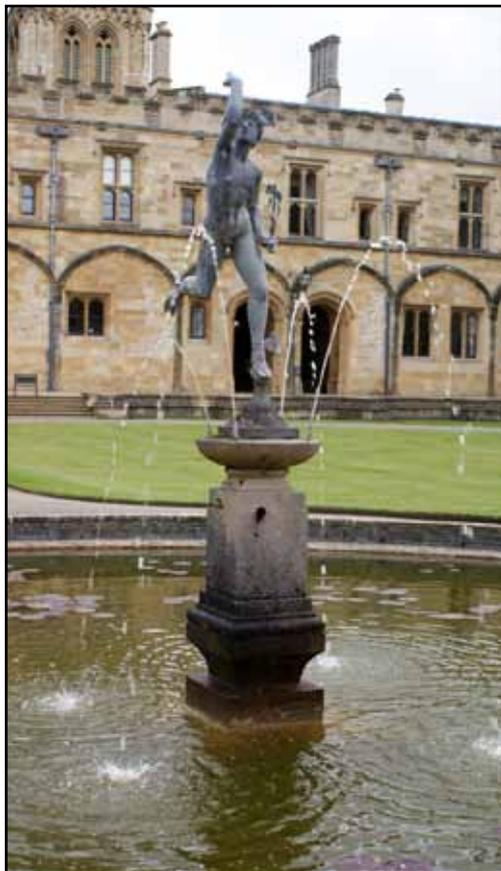
much discussion of matters Warlock as well as chat about things in general. The meal was excellent and the venue, which had been recommended, was the perfect choice. The whole evening proved to be most convivial. ■



Petr Matoušek, Veronika Kariková and Michael Graves (JM)

The Weekend of the Annual General Meeting (Continued)

A guided tour of Christ Church College



The pond and Mercury in the centre of Tom Quad and the Pococke Tree (BC)

The Saturday morning tour of Christ Church was fascinating on so many levels. We were given plenty of information about the history of many parts of the College, the quads, buildings, Cathedral and gardens supplemented by a number of anecdotes to liven things up.

The pond in the centre of Tom Quad (*see photo above*) was dug in the mid 17th century, not for decoration, but to ensure a ready source of water in the event of fire. The statue of Mercury is a lead copy of Giovanni da Bologna's original and was given to the college by a benefactor and placed on a pedestal by Sir Edward Lutyens.

Regular tours of the College don't include a visit to the Deanery garden, so we were privileged to be guided through it. Lewis Carroll lived in the house adjacent to the garden which featured in *Alice in Wonderland*. Alice was the Dean's daughter at the time and the Cathedral Garden was the garden into which she was not allowed, and the

horse chestnut tree visible in the Deanery Garden on the other side of the wall, is the tree that the Cheshire Cat sat in.

The border along the Deanery wall has recently been replanted with Alice related plants, eg. red roses, larkspur and columbine, together with some medicinal planting to echo the monastic origins of the garden. There is also a touch of Harry Potter with plants such as Belladonna, Wolfsbane and Mandrake.

Moving through into the Pococke Garden revealed a totally different environment. The main feature is the impressive Pococke tree, an Oriental Plane (*Platanus hispanica*). It is thought to be the inspiration behind Lewis Carroll's *Jabberwocky*. The tree was named after Edward Pococke (1604-91), seventeenth century Regius Professor of Hebrew (1648-91) and believed to be the planter of the plane. The tree although not particularly tall has a circumference of around nine metres.

The Weekend of the Annual General Meeting (Continued)

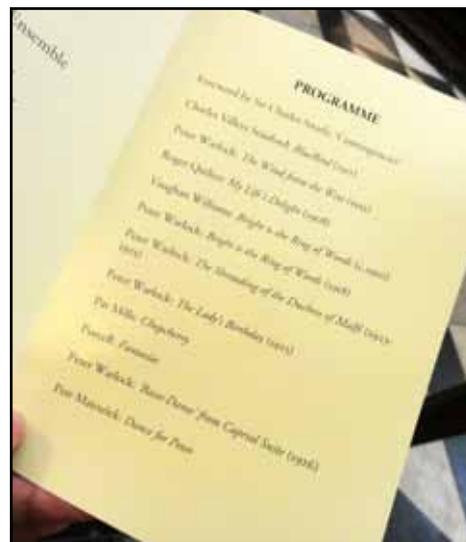


The Weekend of the Annual General Meeting (Continued)

Lunch at St. Aldates Tavern



Warlock Concert in the Cathedral



The Warlock concert was devised by Aiden Atkinson, Academical Clerk and presented by the Christ Church Music Society. Warlock was represented by *The Wind from the West*, *Bright is the Ring of Words*, *The Shrouding of the Duchess of Malfi*, *The Lady's Birthday* and 'Basse-Danse' from *Capriol*, arranged for string ensemble. Other composers included Stanford, Quilter and VW. Purcell's *Fantasias* were on the programme and a delight was Patrick Mills' setting of *Chopcherry*. The final item on the programme was the première of Petr Matoušec's *Dance for Peter*. The piece is

a series of modified quotes from *Capriol*, and as the title suggests, is a light-hearted but delightful homage.

The concert musicians were Orlando Jones (tenor), Aiden Atkinson (baritone), Sam Mitchell (piano) and the Christ Church Student Ensemble. Being in the middle of exam season there had been last minute changes of personnel. This may account for the string ensemble's intonation difficulties, but it was, I am sure, an occasion that Petr will remember with great fondness. He admitted to being enthusiastic about composing more Warlock inspired music!

The Weekend of the Annual General Meeting (Continued)

The Danny Gillingwater Pre-AGM Sketh



Danny Gillingwater with his son Felix, co-presenting the 2018 Danny Gillingwater Sketch (JM)

As we all know Philip attended Christ Church College Oxford during the years 1913-14. It was not a particularly productive time for him – musically or educationally. He was to all intents and purposes forced into going by his mother. By some miracle a few letters have surfaced spanning the month of October 1913. Discovered by Alfred Stump in a thrift shop in Ponders Ends, he has allowed me to bring them today for Dr Smith to authenticate. They offer no great insight into Heseltine's mind at the time, save for the obvious preoccupations of a young man.

Philip to Edith
29 September 1913, Room 4, Meadow Buildings,
Christ Church College, Oxford

Ma,

Well, here I am (at your request) squirrelled away in the far corner and less fashionable wing of the Building. The décor don't lift the spirits much, but it is, for the most part quiet with the bonus of a view of grass and cattle. Who would have thought it?

I am however reminded that this is no rustic idyll by the crashing and bashing and engine coughing from a local car works.

The downside, or should I say upside, is the narrow stone staircase which winds its way up to my own dear Valhalla.

I was exhausted watching the poor blighters struggling up with my luggage. So stricken was I by their Herculean efforts that I almost offered to help.

My real fear is falling down the stairs under the influence and breaking my neck. It would be something of a release I suppose.

Remember dear mother that I am only here at your behest.

Weather fine. Bowels regular.

Your son

Philip

Edith to Philip

1 October 1913, Cefin Bryntalch

My darling Lambkin,

Don't be down my big boy. You'll soon be in the swing of things at Christ Church. You must know some fellows from school surely, I heard that Peregrine Stavely Bagshott was at Queens.

You are sure to meet him in the library or in a punt or what not.

Remember the evils of drink. I know it tastes good but it can affect your balance very badly.

You don't know how lucky you are, learning is such a wonder – grasp it with both hands my dear boy. Before you know it, you will be at the top of the ladder and making a name for yourself. Walter says hello.

The fox got a dozen chickens and the sheep have been sent for slaughter. I shot a poacher last week.

Kisses always

Mumsey.

It was just before arriving at Oxford that Philip had begun his first great romance with Olivia 'Viva' Smith.

Philip to Viva Smith 5 October 1913

Viva Viva Viva,

Oh my darling little one. Forgive me for not writing sooner but the dreary formalities of college life have grasped my attention. Oh how I wish you were grasping my attention. Can it only be 2 weeks since we kissed for the first time as you changed the spark plugs on your Triumph. The journey back from Startford, us two so close, squeezed together with the rhythmic throb of the engine driving us on. Did it thrill you as

The Weekend of the Annual General Meeting (Continued)

much as it did me? I couldn't sit down all the next day but it was worth it to be a deux. Well almost.

Are you coming to Oxford or can I meet you soon, halfway perhaps.

I kiss your darling nose, your ears and lips and anything else you have on offer.

Food crap, company dull.

Your servant

Philip

Edith to Philip 10 October 1913

My dear Jam Doughnut,

I've just had a note from Dr Allen at Didbrook. He tells me that while there you started 'knocking about' with some local girls. I am shocked, as I have no idea what 'knocking about' means. Is it that you have sunken to the depths of depravity? I was forced to consult Walter, who rolled his eyes in a peculiar fashion and remarked, "I always thought he was a shirt lifter", which is another phrase I know nothing about. I am in turmoil and don't know who to turn to.

You are at a difficult time for a young impressionable boy. Be careful and keep your shirt well tucked in and be wary of any unpolished knockers. I don't know what I'm saying. Ah Motherhood.

Weather slightly overcast – windy.

Heart shaped hand gesture.

Mater.

Philip to Viva Smith 11 October 1913

Darling One,

I am bereft without contact from she who holds my heart. Greek offers no solace and Latin has lost its lustre. Can those hours spent together this summer have slipped out of your remembrance? Have you forgotten already me handing you the spanners while you changed the back axle on the farmer's tractor? Or how I held your jacket while you re-riveted the vicar's door. These are moments of real closeness that can only be experienced by kindred spirits. Two hearts beating as one, to the sound of a lump hammer hitting wrought iron. I don't think I was every happier.

Say the word and I'll be there my dearest. Your Philip is in the mood for a bit of riveting.

I hold myself for you – a lot and tightly.

Blowing kisses in the air

Phil

Viva Smith to Philip 17 October 1913

Dear Pipsqueak,

Coming down to Oxford for a motorcycle event this Saturday. Booked into the Mad Goose public house with a few like-minded maidens. Fancy coming over and buffing my headlamps? Come prepared for hard work and harder drinking. You up for it?

Smithy

Philip to Viva 17 October 1913

My own dear heart,

Yes, yes, yes I am up for it. To be honest, I nearly ran to you the instant I read your postcard. How kind of you to invite me to see you, and the girls. I do hope we will have time to ourselves. I have so much to talk to you about. The thought of your head lamps has put my head in a spin. I've heard of the Mad Goose. It has a reputation for Bohemian behaviour. Some say strange things go on there. I do hope so. I've been feeling strange quite a bit recently. I've found a lot of interesting books in the library about physical lovemaking. I have taken a particular illustrated volume and it is due back next Monday. I think I'll bring it. Hurray for love.

Your own

Philip.

Philip to Delius 20 October 1913

Dear Maestro,

I have felt devilishly alone in Oxford these passed weeks and left to my own devices have been indulging in such personal practices that would make my mother swoon.

Forgive me if I unburden myself on you, but I have no one else to turn to – my mother is a prude and my stepfather is Welsh.

You will be pleased to know that I have been courting a Gloucester lass over the summer months and there is quite an attachment between us. Here name is Olivia, but she is known as Viva. Isn't that a glorious diminutive? Viva is an innocent village girl, unblemished in character and as ripe as a cox's pippin. She has flanks like a greyhound, the bosom of a Rubens Venus, the mane of a thoroughbred and the voice of a pork butcher. She has the simple nature of a home schooled maiden save for an uncanny grasp of the workings of the four stroke engine. To hear her wax lyrical about the thrust rate ratio is enough to make ones hair curl.

My dear Delius are we not men of the world?

The Weekend of the Annual General Meeting (Continued)

You have done so much and alas now see so little, while I have seen a lot and done nothing at all. I feel the time is ripe for me to take the next step. I have read every book on the subject in the Oxford area till I am almost blind with exhaustion. Advise me dear sage. What approach should I take? How to overcome the final hurdle. Should I wait patiently for the gate to open or do I take a lengthy run up and throw my leg over. I wait for you reply.

Teaching staff here are old duffers and the undergrads are toss pots.

Yours desperately

PH

Delius to Philip 27 October 1913

I was gobsmacked to 'ear you are feeling low over a lass. A lass! Strewth! Snap out of it you great lump. Pull yer socks up, get yer 'and off your hampton wick and tell 'er 'ow the land lies. Lay it on the line boy. Square up to 'er and give it to 'er between the eyes. Pay up or ship out! Tell 'er that.

Men 'ave needs you know. Don't strangle your lust lad. It 'll affect you ill in the long run. You're an artist. You create. You have creative juices that need issue.

That's my advice chuck. Sort 'er out and the sooner the better.

Jelka sends her love.

Fred

Philip to Delius 29 October 1913

Dear Delius,

I have just received your letter which has done me the world of good. Many thanks. Over the last weekend I have been with my own dear one and a group of her friends at the Mad Goose, Stanton St John. Crumbs, what a time we had. I stayed up way beyond 11.15pm, which has been my record until now. In fact I can't recall what time, we had all been drinking gallons of grog and larking about like never before. Her friends call themselves Hells Angels which is a quaint title don't you think? It's so bohemian – most of the girls dress in mens clothes and the men float about in long gowns and tiaras. I was quite swept away by it all. Had your letter arrived earlier I'm sure it would have focussed my mind much more. Nevertheless you will be pleased with my news that we have lain together at last. In front of the fire in the most delightful though drafty room in the hotel. To be totally honest, I'm not sure I actually got all the way through the gate but I most certainly tried the latch.

It is still something of a blur. I woke with the most awful head in the morning, alone alas but with the strong recollection of skin on skin. My only clear memory is of me tracing my finger round the letters of the tattoo on Viva's surprisingly hirsute forearm, which read HMS Illustrious.

Isn't life fab?

P x

The Annual General Meeting

We were delighted to welcome our President, Dr. Barry Smith, to the meeting and also Petr Matoušek and Veronika Kariková, who had travelled from Prague for the occasion.

There were no contentious issues. The Chairman's Report (see p.5) and Treasurer's Report (see below) were delivered and the election of Officers and Ordinary Committee Memebbers carried out.

The following were duly elected:

Chairman: Michael Graves

Vice-Chairman: David Lane

Hon. Secretary: Claire Beach

Hon. Treasurer: John Mitchell

Ordinary Committee Members: Bryn Philpott, Giles Davies, Jennifer Bastable, Silvester Mazzarella and Malcolm Rudland.

The Treasurer's Report

As might be expected there has been a pendulum effect with the Society's finances: having recorded a surplus of £1173 for 2016, in 2017 the result was slight deficit of £172. The usual sources of income for 2017 were down on the previous year in the main (although Gift Aid increased by 27.7%). Admin expenses increased significantly, the figure here being due to the purchase of FilemakerPro software, and of a high-resolution scanner. As for several years in a row now, we accrued very little interest on our deposit accounts.

The Society thus continues to remain in quite good financial shape, with a total fund of £16,110 at the start of 2018. Of that, the following amounts have been set aside for ongoing projects:

- a reissue of the Merry-Go-Down LP in CD format: £1000
- Orchestral Warlock with voices project: £3000
- Pictorial Biography project: £2812

John Mitchell, Hon. Treasurer

The Weekend of the Annual General Meeting (Continued)

Afternoon Tea, tour of Warlock's room and Evensong



Once the AGM business had been concluded, afternoon tea called. Having had a sufficiency of tea and cakes, we were invited to climb the narrow spiral staircase in order to see the room that Warlock occupied whilst a student at Christ Church in 1913. The interior was clearly very unlike the way it would have been in Warlock's day, but it proved to be a very interesting, and a slightly odd, experience.

Evensong in the Cathedral provided the second musical experience of the day. The Warlock element was a chant and the anthem was Purcell's *Blow up the Trumpet*. It was a most satisfactory conclusion for the day's events. Some Warlockians returned to London to return the following day, whilst others either departed or met up in the evening informally.



*Top and above: Warlockians enjoying the tour of the room that Warlock occupied whilst at Christ Church, 1913. (JM)
Below: Christ Church (BC)*



Delius, Dowland and Warlock: songs and influences

Magdalen College Chapel, 3pm, Sunday 13 May 2018

Fleur Smith (s); Maximilian Lawrie (t); Alexander Pott (pf)

Dr Brian Collins

This is not a standard recital review in that it does not seek, primarily, to comment upon the performances (which were consistently excellent), rather the make up of the programme and the way that it illuminated Peter Warlock's development as a composer alongside two others who are deemed to be notable influences. We are already in sticky circumstances for, while PW was undoubtedly affected by Delius and Dowland, that's not the same as saying he was influenced by both of them; also, if Dowland and Delius then why not van Dieren and Quilter and ... You get my point?

I don't think I am being unkind by claiming that Delius's songs are not the strongest constituents of his *œuvre* – voices, yes (*Sea drift, A mass of life, A village Romeo and Juliet*) but not necessarily in this particular format. My tutor, the late Louis Pearson, told me – and not too cynically – that the clue to Delius is to be found in Grieg. Here, philosophically at any rate, his comment is justified. Not only was Grieg's chromaticism apparent but the texts of five of these songs were Scandinavian (Jens Peter Jacobsen, Holger Drachmann and Bjønstjerne Bjørnson) albeit in English translations. The Bjørnson setting, *Twilight fancies*, is one that I have often quoted myself in relation to Warlock's developing style. (Delius called it *Abendstimmung* which PW referred to, literally and more successfully I think, as 'Evening voices'.) It is punctuated by the *Tristan* chord which, appropriately re-processed and inverted, turns into the *Curlew*-chord. Delius and, thereby, Warlock proclaim their Wagnerian heritage. At first sight the texts of the remaining Delius songs (by Paul Verlaine and Fiona Macleod) demonstrate the composer's cosmopolitanism, an aspect that we do not immediately identify in PW; but they also manifest exoticism and eclecticism and these are certainly a part of the Warlockian aesthetic.

John Dowland made a strong impression on Warlock who transcribed many of the former's works – vocal and instrumental – for performance by twentieth century musicians on very much twentieth century instruments. Diana Poulton, Dowland's critical biographer, related her visit to Warlock at the cottage in Eynsford; he had just put the *Forlorn hope fancy* into modern notation and played it to her on the piano. She commented that the piece probably hadn't been heard in 300 years. Dowland's music clearly meant a lot to him. But that's not the same as saying that herein was a compositional influence. However, might this

sample of eight songs inspire a rethink in that direction?

It is easy to be misled by the directness of line in these songs but we must listen more acutely: *In darkness let me dwell* contains melodic twists and turns that anticipate Bartók, another Warlockian influence; and the falling dissonances and note-centre shifts of *Sorrow stay* would not be out of place in a piece by Gesualdo, a composer who, as readers of this organ will know, I also consider to have been compositionally significant for Warlock.

And so to himself. *Sweet content* has a simple, naïve vocal line and I particularly liked the restrained tempo that connected it to the renaissance models we had just heard. But is its genius Dowland or van Dieren? Must we discuss this in terms of chickens and eggs or can we be satisfied with parallel trains of thought? Now is this, along with *Lullaby* that followed it, an Elizabethan song? This is a relevant question as many potted critiques of PW will tell you that he was really a composer from an earlier generation born out of his time. I reject that postulation. It's facile and lazy. The next offering, *Balulalow*, proves my point. The melody might be simple and quasi-old-fashioned but the piano writing is distinctive, modernist though modal and with a frailty common both to Dowland and Warlock.

And so, in this context, the final item was particularly appropriate. Warlock's reworking of *Bethlehem Down* has perplexed me for some time. It is, of course, his requiem completed just weeks before his death, dealing as it does with the metaphysical juxtaposition of the beginning and conclusion of a life. The dissonances in the earlier version address this but are mollified somewhat by the vocal timbres and the textural disposition. Now the discrepancies are made more blatant and bitter (although he gives himself a peaceful departing). This demonstrates much more than an anticipation of the Crucifixion, though. Here is Dowlandesque melancholy transfigured into Warlockian angst and self-criticism. In its original form the piece is a ready constituent of carol services; this new version wouldn't fit in.

Note

The programme also included a setting of Shakespeare's *Take o take those lips away* by Patrick Mills. It followed one of Warlock's settings of the same words. I haven't referred to this above, not because I didn't think it worthy, simply because I wanted to concentrate on other issues. ■

PS to reviews of 2018 Oxford AGM

Malcolm Rudland

Although the final item billed for the 2018 Oxford AGM was Evensong in Magdalen College Chapel with Moeran's *Evening Canticles in D* and Finzi's *God is gone up*, I was unaware that after Sunday Evensongs, that college has a tradition of champagne receptions in the antechapel. During this, I found myself chatting to their Dean of Divinity, Revd Dr. Jonathan Arnold, about the reader of that evening's second lesson having the dramatic quality of a Noel Annan, former Provost of King's College Cambridge (1956-66), whose magical readings of the Bidding Prayer and the Ninth Lesson at their Christmas Eve Carol Services have continued to enhance my life. At this point, Magdalen's assistant organist, Alexander Pott, drew me away to introduce me to a Magdalen undergraduate who was just completing a thesis on Warlock. I was able to add to Caleb Bester's knowledge of Warlock. Firstly, Caleb was unaware of the significance that his namesake Simper had on Warlock's life. So I referred him to page 244 of the Gray biography, in which he quotes Warlock letter of 19 Nov 1921 to Delius in which Warlock had 'presided at the grand organ, fully arrayed in cassock and surplice' to accompany Caleb

Simper's *Communion Service in E flat* at Llandysill Church that month. I also mentioned that the Peter Warlock Society had recreated a performance of this in the same church in December 2005. Caleb Bester said he would send me copy of his thesis when it is published! I should mention here that when Alexander Pott agreed to prepare the afternoon concert at Magdalen, I was unaware of his connections with Christ Church. I had met Alexander when he was organ scholar at Westminster Cathedral when I had happened to mention Warlock's last letter to his mother, dated 15 December 1930, in which he had told her he would rather visit her at some other time than Christmas, because 'some stuff of his' was being performed at Westminster Cathedral on Christmas Eve and Boxing Day that year. Alexander then took it upon himself to research the cathedral archives for 1930, and although he found nothing, when I found he had been promoted to assistant organist at Magdalen College, I thought here was a Warlock Nutter worth cultivating, which is how he came to promote the afternoon Magdalen concert. Only afterwards did I find that Alexander had been organ scholar at Christ Church from 2012 to 2015. ■



A Ludlow Curlew in the Flight concert

St Laurence's Church, Ludlow, 7 April 2018: Robin Tritschler (tenor)

Brian Alderson



Robin Tritschler

I first encountered *The Curlew* in 1948 on a London Transport bus somewhere between Palmers Green and Finchley. It was of course Yeats's *Curlew* and it came via an exploratory reading of a thirty-ish Yeats collection from the Enfield Public Library (you couldn't do that these days). The poem itself was part of the reprinted section of verses from *The Wind Among the Reeds* (1899) and *In the Seven Woods* (1904), rich pickings from his *Celtic twilight* period. There was much mooning about sleep and dreams, the wintry wind, and 'dim hair' ('dim' being something of a favourite adjective).

The atmospherics of Yeats's writing here had an individual distinctiveness about it which one may guess had a similar appeal to Warlock as to the boy on the London bus and demands attention to the choice and ordering of the texts of the songs that make up *The Curlew*; they shape the power of the music. In fact, Warlock had been experimenting with the settings before the work was published and a performance is known from 1920 which consisted of five settings, rather than the final four. Two would be dropped when *The Curlew*

was published in 1922 – *The Cloths of Heaven*, which now exists as a separate song and *A Drinking Song* (from *The Green Helmet* of 1910) now lost. Warlock rightly saw them as failing to cohere with their fellow settings – one too close in sentiment, the other entirely inappropriate – and in the published version they were replaced by the longer poem, 'I cried when the moon was murmuring to the birds' with its famous refrain 'The boughs have withered because I told them my dreams'.

The framework presented by these four surviving settings (surely engendered by Yeats's frustrations over his relationship with Maud Gonne) makes for a tragic sequence reflecting the fragility and loss of love – almost a condensed *Dichterliebe* – but its intensity heightened by Warlock's chosen instrumentation with the string quartet accompaniment (itself a form distinctive to Warlock's songs) joined by the unusual addition of flute and *cor anglais*. The combination, along with the tenor soloist, is perfect for the emotional thrust of the music, but inhibits the frequency of performance which makes the occasional substitution of oboe for *cor anglais* a sorrowful compromise.

The performance of *The Curlew* at the Ludlow English Song Weekend last April seemed to me to meet all the manifold demands of the piece. The 'team' of Gildas Quartet and winds worked in complete sympathy (and the *de rigueur cor anglais* was in the hands of the great Nicholas Daniel). As always, one is struck by the demands Warlock makes on his singer's versatility – *arioso* to *recitative* – admirably met by Robin Tritschler, with Yeats's texts crucially shaping the tragic direction of the music. I have not been to enough live performances to proffer any comparative judgment on this one, but, for what little it's worth, I was more fully impressed than before by the key role of the cello in the music's argument, despite the titular dominance of that wild curlew. ■

Robin Tritschler (tenor); Adam Walker (flute)
 Nicholas Daniel (oboe / cor anglais); Gildas Quartet
 Iain Burnside (piano)

Sir Arnold Bax	<i>Oboe Quintet</i>
Philip Hammond	<i>The Blackbird's Poet</i> – Première
George Benjamin	<i>Flight</i>
Peter Warlock	<i>The Curlew</i>

Reviews

The English Music Festival, Dorchester Abbey, 28 May 2018

Camerata Wales: Owain Arwel Hughes

Claire Beach

This year's English Music Festival ended on a high, with an interesting selection of rather lesser-known English (and Welsh) works. It proved to be a well-balanced programme.

The concert opened with George Dyson's 1918 suite, originally entitled *Pixie Land* but reissued in 1999 as *Woodland Suite*. This is somewhat reminiscent of Elgar's *Serenade for Strings* and the last movement, 'Elfin Market', is an early example of what would become British Light Music.

The second item on the programme was Peter Warlock's *Serenade for String Orchestra*, dedicated to Delius on his sixtieth birthday. Dr Brian Collins made some interesting points in his programme notes for this item, including these: the melodic lines in the *Serenade* resemble those in Delius's *A Song Before Sunrise*, written four years earlier and dedicated to Philip Heseltine; it is one of the few Warlock works with no vocal element; and it was written, surprisingly, around the same time as *The Curlew*. Here the *Serenade* was taken at a quite sprightly tempo, somewhat faster than the Boyd Neel recording which for a long time seemed to be the only one available. This flowing rhythm worked well with the sweet sound of the violins' soaring lines. The contrast between those light, high passages and the darker sounds of the lower strings with their slightly sour harmonies was served well by the acoustics of Dorchester Abbey, although some of the higher arpeggios were a little drowned out when the full orchestra played. The *Serenade* was nicely paced throughout, slowing at the end to bring out the deeper notes, though the final solo violin passage was a little lost in the overall surrounding warm harmonies.

The lead violin fared better in the lighter texture in the opening of Delius's own *Air and Dance*, which was among the unpublished works which Peter Warlock found in a cupboard at the composer's house in 1929 and organised a recording session. Here the 'air' and 'dance' and the echo of the 'air' at the end were nicely defined. Herbert Howells' *First Suite* was new to me. More serious than the preceding works, it is like a more sombre version of Holst's *St Paul's Suite*. At its centre is a 'Siciliano elegiaco', full of delicate falling semitones and bitter-sweet major/minor contrasts, and the suite concludes with a lively Rondo reminiscent of Holst's *Dargason*.



(Photo: Claire Beach)

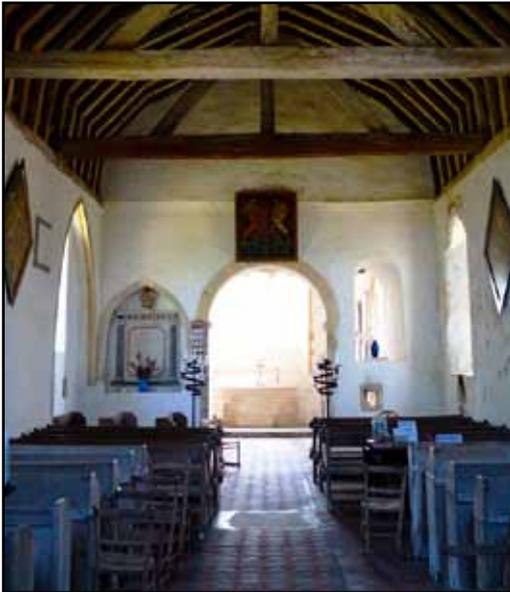
The second half of the concert began with the *Fantasia in A minor* by the conductor's father, Arwel Hughes. This is in the form of variations on an old Welsh ecclesiastical melody and is rhapsodic in the style of the 'Tallis' variations of Vaughan Williams, who taught Hughes. After the initial statements of the melody, a sparse polyphonic middle section followed by a lively quasi-fugal passage leads to a rich chordal climax before a sweet solo violin restatement of the theme and a fade to end. John Ireland's *Elegiac Meditation* is also based on a hymn, this time by John Keble. Originally written for organ, we heard an arrangement for strings by Geoffrey Bush. It sounds like a song without words, and a strong melody could be discerned throughout. It is quite obviously by the same composer as the hymn tune *Love Unknown*, but it does not have the characteristic harmonies of much of Ireland's other music. Gerald Finzi's *Romance for Strings* benefited from the very bright sound of the Camerata, and the lower string melodies were brought out as well as the sweet sound of the higher instruments. The final work was Vaughan Williams' *Charterhouse Suite*, named after his old school and arranged by James Brown from *Six short pieces for piano*. Like the Howells suite heard earlier, this is a collection of contrasting pieces of different moods and modes, and like the other music chosen it was sympathetically played and advantaged by the acoustic of Dorchester Abbey.

It was a great pleasure to attend this concert on a sunny Bank Holiday evening and to hear a carefully assembled selection of English and Welsh string music adeptly and sensitively played by the Welsh Camerata and Owain Arwel Hughes. Warlock's *Serenade* was in excellent company that night! ■

Warlock's complete oeuvre for voice(s) and String Quartet

17 June 2018, Hamsey Old Church

David Lane



Hamsey Old Church, near Lewes

The Musicians of All Saints, based in Lewes, gave an enterprising midsummer recital on 17 June in Hamsey Old Church, introduced by our Society's member Peter Copley. In this remote candle-lit downland church four of their members played Haydn's B minor quartet, Op 33, No 1, and Beethoven's own arrangement (in F) of his piano sonata in E, Op 14, No 1. Lucinda Houghton and Andrew Sherwood performed Holst's *Four Songs for Voice and Violin*. But the items of particular interest to our Society were the eleven which make up the complete Warlock oeuvre for voice[s] and string quartet, admirably sung by Lucinda Houghton (LH) and her son Sebastian Charlesworth (SC). One wonders whether all eleven pieces* have ever previously been performed as an entity. The Society was glad to thank all concerned for their enterprise and their performance.

*The Fairest May (SC), Take, O take those lips away (SC), Corpus Christi (LH and SC), Mourn no more (LH), A Sad Song (LH), My lady is a pretty one (SC), My ghostly fader (SC), Sorrow's Lullaby (LH and SC), My little sweet darling (LH), Sleep (LH) and Chopcherry (SC). ■

Malcolm Rudland Recital

23 June 2018, Church of St John the Baptist, Little Marlow

Robert Carter

On the evening of Saturday June 23rd 2018 in the church of St John the Baptist of the parish of Little Marlow, Malcolm Rudland delighted an audience with a recital of pieces that formed landmarks in the highways and byways from his Hungarian roots to his life and career as a professional musician.

Little Marlow is a quintessential English village. Its 12th century church stands seemingly untroubled by the passage of the years but then on closer acquaintanceship it may be noticed that over the years the fabric has been subjected to many enlargements and revisions and there is now little direct evidence of the pre-reformation faith that would have been practiced within the intimate space of its cast flint walls nor of the cockpit in the civil war that raged in the area before the restoration.

It was in this tranquil setting, in the 21st century, almost a millennium on from the buildings foundation that the audience was able to enjoy Malcolm's recital of pieces by composers who represented the religious transformation the building has known from the early Catholic creed of

Olivier Messiaen, Louis Vierne and Alexandre Guilmant to the Lutheran J S Bach and the Anglican liturgical composers John Rutter and Peter Aston played by Martin Barber.

The organist of Little Marlow church for the past thirty years has been Martin Barber who was a student with Malcolm at St Paul's, Cheltenham (1962-65). Malcolm was the College organist there and this entitled him to lessons at Gloucester Cathedral under Dr Herbert Sumsion. After Martin went to Malcolm's recital in Gloucester Cathedral on Easter Monday 2014, he thought of asking Malcolm to celebrate his thirtieth anniversary at Little Marlow and so this recital followed those that had inaugurated the Peter Collins rebuild of 2011.

The choice of some pieces in the first part of the recital paid homage to the Gloucestershire connection. The composers Howells and Sumsion were connected directly with the cathedral having been articulated pupils of the Cathedral organist Herbert Brewer. When Brewer died in 1928 Sumsion followed him in post and maintained his friendship with Howells. The *Fantasia on a Theme of Thomas Tallis* by

Malcolm Rudland Recital (continued)

Ralph Vaughan Williams had received its premiere in the Cathedral in 1910 during the Three Choirs Festival and had inspired Howells. Howells met Vaughan Williams and there developed an abiding friendship, Vaughan Williams being a source of encouragement to Howells over the years.

The recital began with the three pieces that Malcolm played on the organ of the Royal College of Organists at Kensington Gore for his Fellowship Diploma examination on 26th July 1969: J.S. Bach's Fugue in A minor (BWV 543), Herbert Howells' *Saraband for the Morning of Easter* and Louis Vierne's *Naiades* (from Book 4 of *Pieces de Fantaisie*).

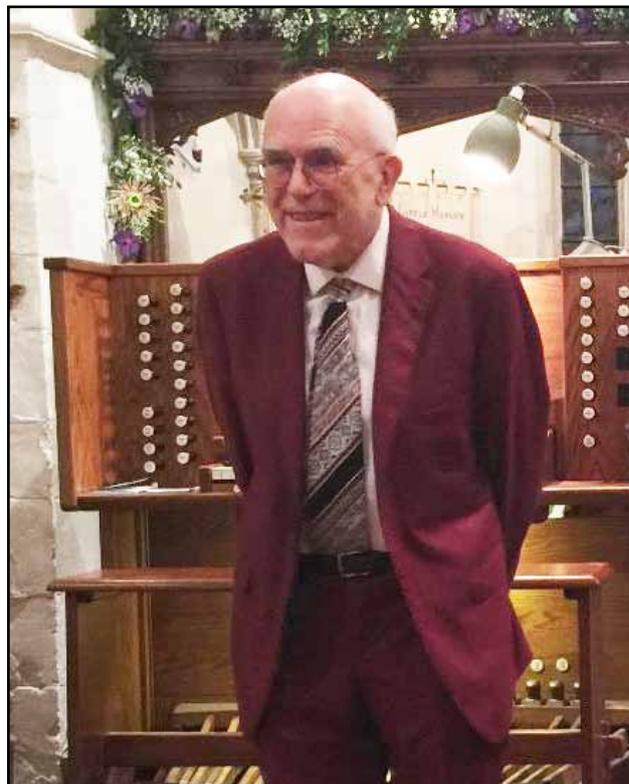
The ornate former premises of the RCO next to the Royal Albert Hall have long since been converted to some other use, the lease having expired in 1999. The archives of the College were relocated and the Hill, Norman and Beard organ Malcolm played then is now installed in the Grafton Cathedral New South Wales. It is Malcolm's ambition to play these pieces again on the fiftieth anniversary of his passing his FRCO examination on that same organ. More details later if the idea takes wing.

The Church choir accompanied by Martin Barber then performed two pieces by contemporary British composers, John Rutter's *A Clare Benediction* and Peter Aston's *Jubilate Deo*. John Rutter's piece was dedicated to his alma mater Clare College Cambridge where he achieved much as Director of Music leading the choir to international prominence. The late Peter Aston was for many years the organist at Norwich Cathedral.

Malcolm finished the first part of the concert with Handel's *Grand Choeur alla*, Alexandre Guilmant's *Rhosymedre*, Vaughan Williams *Berceuse* and Herbert Sumsion's *Procession*.

After the interval Malcolm resumed the recital with his own arrangement for organ of Warlock's *Capriol*. Malcolm wrote a three page article in Newsletter 64 (Spring 1999) entitled *On Organising 'Capriol'*, yet an organ arrangement of the whole of *Capriol* is still not available in print, despite *Capriol* now being in the public domain. Malcolm is now negotiating for his arrangement to be published, to follow his new arrangement of *Four Cod-pieces* which Novello & Co Ltd published this year.

The Choir then performed Rutter's *For the Beauty of the Earth* followed by Martin Barber's *Magnificat* a duet sung by Tessa Spong and Christine Barber.



Malcolm Rudland
(Photo: Jeffrey Barber)

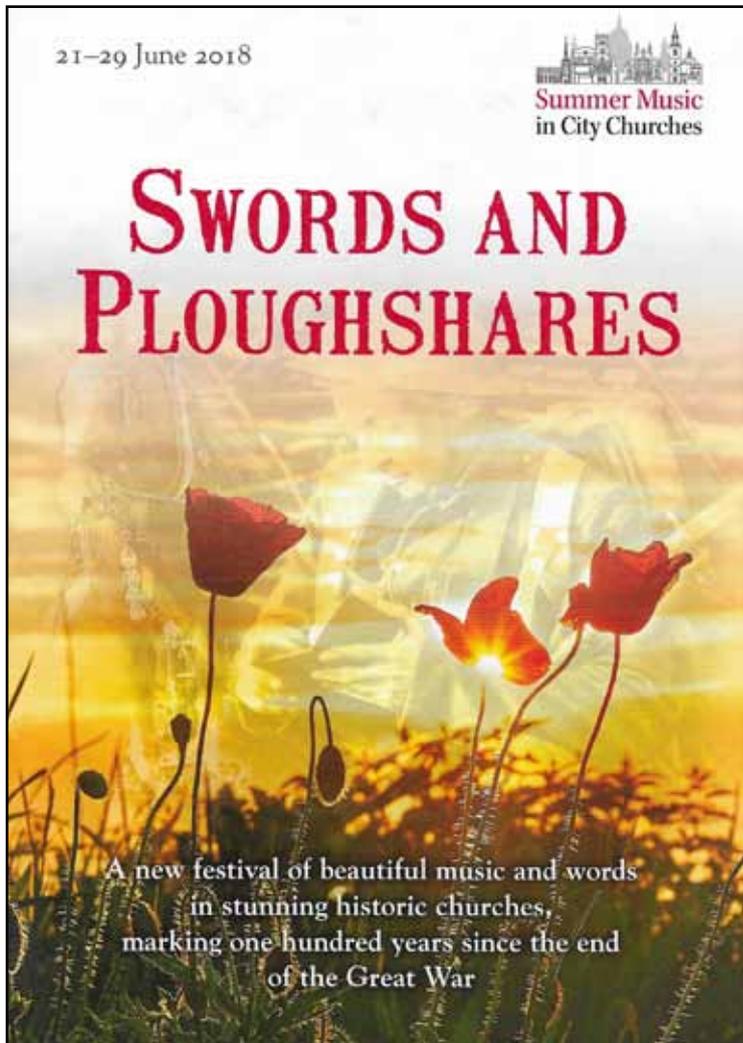
The most unusual assignment in his career was when the Marine Society engaged Malcolm as an organ tutor to the crew of a refrigerated cargo vessel on voyages around Africa and then in the same capacity on the *SS Uganda* on six voyages of troop movements to the Falkland Islands after the conflict. The two pieces he performed commemorated pieces he had managed to get crewmen to play starting with little previous musical experience and the more advanced pupils at the Yamaha Music School at Chapells of Bond Street, one of whom was present at the recital. *Morning Mood* (From *Peer Gynt* suite No 1) by Grieg arr. Christopher Eva and *Intermezzo* from *Cavalleria Rusticana*, by Mascagni arr. Malcolm Rudland.

The recital finished with Olivier Messiaen's *Transports de Joie* from *L'Ascension*. As an encore Malcolm performed *Este a szekelyeknel* (*Evening in the country*) by Béla Bartók, a personal acknowledgement to his Hungarian roots. His mother was Hungarian and one of the few things he knew of her was that she had played the piano, which may have inspired him to take to the organ. ■

Summer Music in City Churches: Swords and Ploughshares

21-29 June 2018 (various locations)

Claire Beach



Summer Music in City Churches is a new festival which launched this summer with concerts and services taking place in a handful of churches in the City of London. This year's theme was *Swords and Ploughshares*, commemorating the end of the Great War. Concerts included music and readings from the time of the war, including works by those who died; earlier music written with the theme of remembrance; later music influenced by the memories of the fallen; cabaret songs from the post-war period; and the recreation of a WW2 National Gallery lunchtime recital. Two Choral Evensongs were also part of the festival. Performers included solo singers and choirs, piano solo and duet, choir and organ, chamber orchestra and brass septet.

I attended two of the concerts, both being held at St Giles', Cripplegate. The first, *Gathering Storm Clouds*, on

Wednesday 27 June, featured the pianist Mark Bebbington. Mark is a great advocate of British music; he also champions piano transcriptions of orchestral pieces dating from before the era of readily available recordings. Mark began with three piano pieces by Ivor Gurney. Nowadays Gurney is almost exclusively known for his vocal music, but Mark's sensitive rendition made it clear that the piano music is also worth seeking out. *Sehnsucht (Longing)* is particularly lovely. This was followed by John Ireland's three *London Pieces*, played more thoughtfully than I have heard before, carefully bringing out each phrase. The next composer to be featured was Vaughan Williams. First, we heard his atmospheric solo piece *The Lake in the Mountains* and then Mark was joined by Rebeca Omordia for two well-known works transcribed for two pianos: *Fantasia on Greensleeves* and *Fantasia on a theme of Thomas Tallis*. Although the orchestral colour is lost, both transcriptions bring out different aspects of the works and reveal lines which may be hidden in the orchestral mix. Mark and Rebeca produced a rich sound which filled the church as surely as an orchestra might have done.

After the interval, Mark spoke a little about the two works comprising the second half of the concert and how they fitted into the WWI theme. *On Hearing the First Cuckoo in Spring*, he suggested, written by Frederick Delius in 1913 and arranged for piano duet by Philip Heseltine (who was to become Peter Warlock) a few months after its premiere, was looking back to the time before war was imminent, the sunny, golden Edwardian era. Frank Bridge's *Piano Sonata* of 1924, in contrast, looks towards a future depleted of so many killed in the war. The representation of a tolling bell at key points of the sonata leaves us in no doubt about the loss. Mark Bebbington and Irene Loh played *On Hearing the First Cuckoo in Spring* as one, perfectly blended, and sensitive to the piece's delicate textures and harmonies. It might be thought that the orchestration is fundamental to this piece's atmosphere, but in fact Heseltine's arrangement seems to bring out all the elements of the two interwoven melodies with their characteristic cross-rhythms, and a short way

Reviews

Summer Music in City Churches: Swords and Ploughshares (continued)

into the piece you forget that it's a transcription. Mark finished the evening with a perceptive interpretation of Bridge's angry, disappointed sonata which left us all departing in stunned silence.

The second concert, *Flowers of the Fields*, on Friday 29 June, brought together the City of London Choir and the London Mozart Players under Hilary Davan Wetton to play to a packed church. The opening work was Peter Warlock's *Capriol*, and I think this was as good a live performance as I have heard. The acoustic of St Giles' was perfect for bringing out the different lines, and each movement really sounded like a dance, keeping consistently steady rhythms, except, of course, the *accelerando* in 'Bransles'. The 'Basse-Dance' began at a good pace, with a down-to-earth approach which worked well throughout the different movements. The 'Pavane' was stately and elegant, and the pizzicato passage in the 'Tordion' was delicate and precise. In the 'Bransles' you could imagine the dancers' feet flying and almost tripping as the music speeded up at the end. A more than usually straightforward interpretation of 'Pieds-en-l'air' allowed the emotion inherent in the harmonies to shine through rather than emphasising it with rubato, and in 'Mattachins' the bass instruments had a clarity which allowed the higher unison lines to really stand out in the chaotic approach to the ending.

Roderick Williams is a superb interpreter of A.E. Housman's words and here he joined the Players to sing his own orchestration of George Butterworth's *Songs from A Shropshire Lad*, which serves the songs well. Again, we were able to hear every word and musical phrase clearly, with a good balance between voice and strings. This was followed by a recent work for choir, *I Know the Music* by Patrick Hawes, a setting of an unfinished poem by Wilfred Owen. Although only a few years old, this piece fitted seamlessly with the surrounding works from about a century earlier,



St Giles', Cripplegate.

(Photo: Claire Beach)

with its pastoral harmonies. Butterworth's *The Banks of Green Willow* completed the first half of the concert.

Two popular pieces opened the second half: Elgar's *Chanson de Matin* and Vaughan Williams' *The Lark Ascending*, played by violinist Ruth Rogers. Ruth's sonorous, controlled playing contrasted nicely with the various woodwind solos and tutti passages. The final work in this final concert was Gerald Finzi's *Requiem da Camera*, an early work but still recognisably Finzi. This is an unusual work for chorus, baritone and chamber orchestra, setting three poems by different poets after an orchestral prelude. Roderick Williams returned to sing the third of the four movements before a final sweet and soaring chorus ended the evening's entertainment.

If these two concerts are representative of the whole festival, then I trust that *Summer Music in City Churches* will become an annual event, featuring more British and other music in lovely settings. If it does, I hope that Warlock's music will appear regularly! The organisers are to be congratulated for their achievement. ■

A musical soirée in Forest Hill: songs by Warlock and Finzi

Luci Briginshaw (soprano) and Eleanor Meynell (piano), Wednesday 11 July 2018

Claire Beach



(LtoR) Eleanor Meynell (piano) with Luci Briginshaw (soprano)
(Photo: Claire Beach)

I was fortunate enough to be invited to this recital in Eleanor Meynell and Lawrence Wallington's lovely music room in Forest Hill, on a sunny summer evening while Croatia were knocking England out of the World Cup. Thankfully the songs were not interrupted by 'noises off'!

Luci and Eleanor programmed fifteen songs: five by Finzi and ten by Warlock. Luci had carefully researched the background of each song so that she could say a little about them before singing. The theme was 'Love' and the songs were paired, each pair loosely representing a different stage in the journey of life. The recital opened with Finzi's *As I lay in the early sun* and Warlock's *Spring*, extolling the effect of warm weather on love; next followed Warlock's *Sweet and Twenty* and *The bayly berth the bell away*, both referring to love in youth in their different ways. This last song was particularly poignant sung by a

soprano, following on Luci's speculation over the meaning of the words, much debated over the years by Warlock scholars. Next followed two pairs of Warlock songs exploring different aspects of the loss of love: *Take, O take those lips away* and *And wilt thou leave me thus?* followed by *A prayer to St Anthony of Padua* and *The sick heart*. Two Finzi songs came next: the little-heard *In years defaced* and the more well-known *Come away, come away death* looked towards a more jaded view of later life, which was continued by two Warlock settings of Hilaire Belloc: *Ha'nacker Mill*¹ and *The Night*. Before singing these, Luci talked a little about Belloc and his general pessimism over the growing mechanisation of traditional tasks. I have to say that these two songs had the most effect on me as interpreted by Luci and Eleanor; somehow, being sung by a woman gives a different emphasis to the words. Finzi's settings of Thomas Hardy, *Let me enjoy the earth* and *For life I had never cared greatly* (the latter rather more light-hearted than the title might suggest) portrayed resignation towards the end of life. The final song was Warlock's *Rest, sweet nymphs* – the perfect lullaby to end the evening's entertainment and again, eminently suitable for a soprano voice.

Luci's interpretation of these songs is confident and persuasive, her voice versatile and clear, her expressive face and hands illuminating the meaning of the words. Eleanor too is a superb interpreter, making Warlock's convoluted accompaniments look effortless and revealing his hidden layers of harmony. Eleanor is also a soprano and Luci a pianist, and I think this shows in the way they perform together, reacting to every nuance and enjoying the experience. I was delighted to hear Warlock's familiar songs performed in an unfamiliar voice range, and even more delighted to learn that Eleanor and Luci hope to make a recording of these songs, which would really bring something new to the Warlock discography. Many thanks to Luci, Eleanor and Lawrence for a delightful evening. ■

Note

- 1 Eleanor's father informed me after the recital that the sweeps of Halnaker Windmill have just recently been restored, so Belloc's pessimism was somewhat misplaced!

The 'retiring' of the Society's Hire Library

John Mitchell reports on progress so far



Michael Graves and John Mitchell start the gargantuan task of sorting through the 'Hire Library' in Michael's studio in Wiltshire
(Photo: Una McDonald)

What has popularly and loosely been referred to as the Peter Warlock Society Hire Library has been in existence for many years, and originally it was set up as a resource to assist those who wished to perform Warlock's music. This was at a time when much of the composer's published work was going out of print, or was otherwise difficult to obtain. Also at the time Warlock's music was still within its copyright protection period, which would have deemed it unsuitable for unauthorised photocopying.

Fast forward now to the present day, when pretty well all of Warlock's original music is readily available in print again, and with the composer's copyright having expired at the end of 2000. Coupled with these factors were a scant overall demand for the Library's services during its period of existence, and occasional operational aspects of accessing it (when it had been housed in a London church organ loft). This prompted a recent review of the Hire Library, focusing

on the extent to which it is still needed, taking into account these various factors, and in a 21st century where we are beginning to see the demise of pre-printed music in favour of digital downloads. The principal conclusion arrived at was that future enquiries for Warlock's music should, in the first instance, be redirected to the relevant publisher. It was felt that we had an ethical responsibility to do this when the music required was easily obtainable via this route. The Plan B would be that if, for whatever reason, the enquirer was unable to obtain it this way, then we would be able to provide an e-mailed scan of the required material. In particular it is our intention in due course to have scanned versions of Warlock's choral music available, which is probably the most likely area to attract future enquiries.

Over the years the Hire Library has grown in its proportions, and a decision was taken to review what it contained, with the intention of slimming down its paper content considerably so that what was left could be stored conveniently in

a domestic environment. Accordingly, on a bright sunny Sunday in June a team of four members from our committee met at the church of St. Alban the Martyr, Holborn, where the Hire Library had been stored for a number of years. Its sixteen boxes were then manhandled down two flights of stairs into the Chairman's van, and thence on their journey to Wiltshire, where over the following few days the contents were gone through and sorted. The exercise also provided an opportunity to formulate tentative plans for some possible selective disposal options.

The Hire Library has also functioned as a repository for various archival material, and the principal source here regarding the Society's history and activities has, of course, been its Newsletter. That being the case, we are very pleased to announce that all issues of it (dating back to the earliest from the 1960s) have now been digitised, and are available to members on request. ■

The birth of the Archival and Music Repository

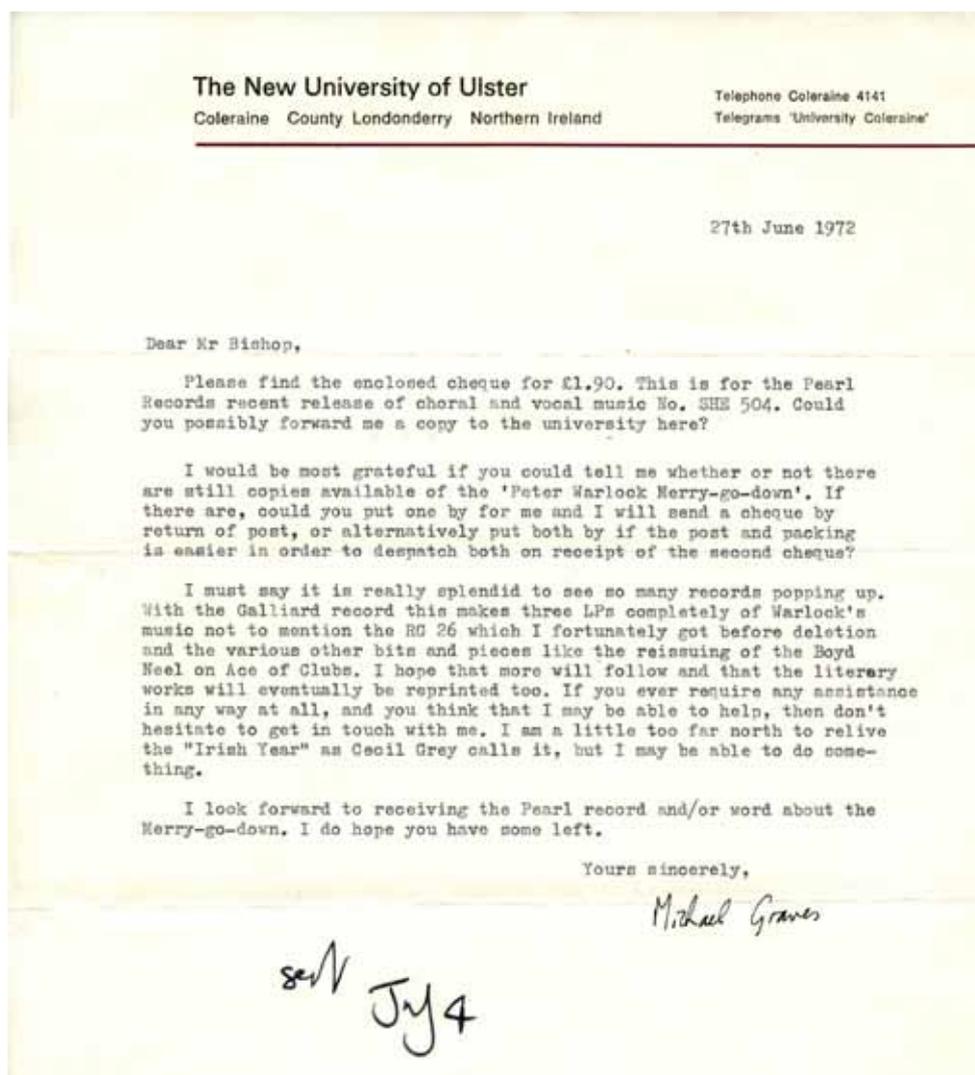
Michael Graves adds to John's report

John has outlined why the term 'Hire Library' is not entirely appropriate, so we now refer to it as the Archival and Music Repository. John has also indicated that we shall, in the first instance, encourage enquirers to purchase the music they require. If we are committed to having all of Warlock's music available in print, then it needs to be bought! Otherwise publishers will delete the music from their catalogues.

The AMR is primarily print based and consists of sheet music, old Newsletters, books, minutes of past meetings, chairman's reports, statements of accounts, old concert programmes, letters, vinyl LPs and all manner of miscellaneous material. A large number of the documents have multiple copies – eg. minutes of meetings where up to 12 identical copies exist.

As has been described, every single Newsletter has now been scanned with just one paper copy being retained of each edition for security. This has freed up two of the boxes. The next task is to go through all the documentation such as minutes of meetings. Again, each document will be scanned and just one paper copy retained.

There are, however, some very interesting documents and letters in the repository. These will require careful scrutiny. However, John came across a fun letter I wrote to the Newsletter Editor, John Bishop, in 1972, just after I got my first 'real' job in the New University of Ulster. It is bursting with enthusiasm – an enthusiasm that has stayed with me over all these years. Little did I know then that one day I would become the Society's Chairman!! ■



Forthcoming Events

Bryn Philpott provides the details

Thursday 24 January 2019 7:00 pm

The Countess of Wessex's String orchestra. Director of Music Maj. David Hammond, Giles Davies (Bass-Bar) Royal Military Chapel (Guards' Chapel), Wellington Barracks, Bird Cage Walk, London SW1E 6HQ.

Warlock: *Capriol, Serenade, An Old Song, Mr Belloc's fancy, Captain Stratton's Fancy, As ever I saw, The Countryman, Yarmouth Fair*, Full orchestral version of *Maltworms* (World Premier)

Purcell (arr. Warlock): *Fantasia Upon One Note*

Locke (arr. Warlock): *Consort in Four Parts in D*

Delius: *Fantastic Dance*

Moeran: *Whythorne's Shadow*, 'Air' from *Serenade in G*

Bartok: *Romanian Folk Dances*

Admission FREE

Saturday 26 January 2019 7:30 pm

The Mid-Somerset Orchestra. Hitoshi Susuki (cond.)

Joe Pritchard (cello)

Strode Theatre, Church Road, Street, Somerset BA16 0AB.

Warlock: *Capriol*

Haydn: *Cello Concerto in C*

Wagner: *Siegfried Idyll*

Schubert: *Symphony No 5 in C major*

www.strodetheatre.org.uk

Tickets: £12 (£11 concessions) = Tel: 01458 442846

Saturday 27 January 2019 4:00 pm

Corelli Ensemble.

Seaford Baptist Church, Belgrave Road, Seaford BN25 2EE.

Handel: *Concerto Grosso Op 6 No1*

Vaughan Williams: *The Lark Ascending*

Paul Lewis: *Rosa Mundi*

Warlock: *Capriol*

www.corelliensemble.co.uk

(Concert repeated 17 February 2019 4:00pm St Pancras Church, Irelands Lane, Lewes, BN7 1QX)

Saturday 9 February 2019 8:00 pm

Sounds Genius: Lost Love.

Barrett Hall, Pasadena Conservatory of Music, 100 North Hill Avenue, Pasadena, California, USA.

Ethel Smyth: Three Songs

Vaughan Williams: *On Wenlock Edge*

Warlock: *The Curlew*

www.salatina.org

Tickets: \$40 at door \$32 in advance (\$10 students),

Sunday 10 February 2019 4:00 pm

Pittsburgh Civic Orchestra.

St Bernard Church, 311 Washington Road, 15216, Pittsburgh, Pennsylvania, USA.

Dukas: *Fanfare for La Peri*

Warlock: *Capriol*

Reinecke: *Octet Op 216*

Gabrieli: *Canzona*

Guilmant: *Symphony No 1 for Organ and orchestra*

www.pittsburghcivicorchestra.net

Tickets: \$15 (\$10 seniors, \$5 children, Free under 13)

Thursday 28 February 2019 7:00 pm

Guildhall Consort. Eamonn Dougan (Dir.)

Guildhall School, Milton Court Concert Hall, Silk Street, London EC2Y 8DT.

Eamonn Dougan, juxtaposes Warlock realisations of Dowland and some of his own settings of Elizabethan texts with anthems and songs by Purcell and others.

Admission FREE

Tel: 020 7628 2571

Friday 1 March 2019 at 7:30 pm

Orchestra of the Swan: England's Dreaming - Richard Laing (cond), David Le Page (violin)

8 Community Arts Centre, 8 High Street, Pershore, Worcester, WR10 1BG

Warlock: *Capriol*

Richter: *On the Nature of Daylight*

Vaughan Williams: *The Lark Ascending*

Arnold: *Concerto for 2 violins and strings*

Elgar: *Sospiri; Introduction and Allegro*

www.orchestraoftheswan.org

Tel: 01386 555488 £15.50 (or at the door)

Forthcoming Events (continued)

Saturday 2 March 2019 at 7:30 pm

Best of Britain, Corona Strings, Anita d'Attellis (piano), Janet Lince (cond)
Dorchester Abbey, High Street, Dorchester on Thames, OX10 7HH

Elgar: *Introduction and Allegro*
Vaughan Williams: *Fantasia on a theme of Thomas Tallis*
Finz: *Eclogue*
Grace Williams: *Sea Sketches*
Warlock: *Capriol*

www.coronastrings.co.uk
Tickets £20 (No tickets at the door)

Saturday 9 March 2019 at 7:30pm

Enfield Chamber Orchestra, conducted by Martin Smith
Enfield Baptist Church, Cecil Road, Enfield, EN2 6TG
Frank Bayford: *Symphony: Berceuses Tristes*, Opus 111.
(dedication: "To the memory of the lost children")
Beethoven: *Pastoral Symphony*
Mozart: *Horn Concerto No.2*
Tickets: £12; concessions £10; students £5; under 16s free admission.

Frank Bayford is a member of the PWS and this will be the première of his symphony.

Thursday 21 March 2019 at 7:30 pm

Simon Keenleyside (baritone) Malcolm Martineau (piano)
Konzerthaus: Mozartsaal, Vienna
Poulenc, Vaughan Williams, Somervell, Ireland, Schubert, Wolf
Includes Warlock: *My Own Country*, *Cradle Song* and *Piggiesnie* (1922)

www.konzerthaus.at
Tel: +43 1 242 002 (booking opens 8th February 2019)

Thursday 25 April 2019 at 7:30 pm

European Union Chamber Orchestra, Catrin Finch (harp), Fiona Slominska (flute) Hans-Peter Hofman (Dir)
Cambridge Corn Exchange, Cambridge CB2 3QE

Warlock: *Capriol*
Mozart: *Concerto for Flute and Harp*
Barber: *Adagio for strings*
Haydn: *Symphony No 44 in E minor 'Trauer'*

www.cambridgelivetrust.co.uk
Tickets £42, £38, £32, £17, £12.50.

Saturday 27 April 2019 at 7:30 pm

European Union Chamber Orchestra, Tasmin Little (violin), Hans-Peter Hofman (Dir)
Leeds Town Hall, The Headrow, Leeds LS1 3AD

Warlock: *Capriol*
Mozart: *Concerto for Flute and Harp*
Barber: *Adagio for strings*
Haydn: *Symphony No 44 in E minor 'Trauer'*

www.classicalevents.co.uk
Tel 0113 376 0318 Tickets £36, £34, £23.50, £17.50, £13.50.

Tuesday 30 April 2019 at 7:30 pm

European Union Chamber Orchestra, Emma Johnson (clarinet), Hans-Peter Hofman (Dir)
Cheltenham Town Hall, Imperial Square, Cheltenham GL50 1QA

Warlock: *Capriol*
Mozart: *Clarinet Concerto*
Barber: *Adagio for strings*
Haydn: *Symphony No 44 in E minor 'Trauer'*

www.cheltenhamtownhall.org.uk
Tel: 0844 576 2210 - Tickets £33.50, £28.50, £17.50, £13.50.

Forthcoming Events (continued)

Concert Repeated:

1 May 2019 7:30 pm

St Davids Hall, The Hays, Cardiff, CF10 1AA

www.stdavidshallcardiff.co.uk

Tel: 029 2087 8444 - Tickets £41, £34, £27.50

2 May 2019 7:30 pm

Holy Trinity Church, Oswestry

(Pre-concert talk by Emma Johnson at 7:00 pm)

Local Box Office Tel: 01691 238227

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Saturday 18 May 2019

The Peter Warlock Society Annual General Meeting

The Mezzanine, Irish Cultural Centre,

Hammersmith, London W6 9DT

See back page for details

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Monday 27 May 2019 at 10:45 am

English Music Festival

Anando Mukergee (ten), Pavel Timofeyevsky (piano)

Dorchester Abbey, High Street,

Dorchester on Thames, OX10 7HH

Howells: *Four Songs*

Ireland: *Songs Sacred and Profane*

Finzi: *O fair to see*

Ian Venables: *Venetian Songs*

Warlock: *Three Belloc Songs*

www.englishmusicfestival.org.uk

Tickets £20

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Saturday 6 July 2019 at 7:30 pm

York Late Music 2019 – York Unitarian Chapel, Saint Saviourgate, York, YO1 BNQ;

John Potter – tenor, Jacob Heringman- lute

A concert of transcriptions of songs by Warlock, Moeran, Holst, Butterworth among others

Tickets £10-12 www.latemusic.org

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Wednesday 30 October at 6pm

Peter Warlock's 125th Birthday Concert

The Clothworkers Hall

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

See opposite page.

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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.

Peter Warlock's 125th Birthday Concert

6pm Wednesday 30 October 2019 (tbc)

The Clothworkers Hall

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

This will be the first time The University of Leeds School of Music hosts a Peter Warlock Birthday Concert and we welcome the school to the 'family' of conservatoires and music schools who host these events.



Confirmation of date and further details to follow

Peter Warlock Society



Notice of the 2019 Annual General Meeting

Saturday 18 May 2019

The Mezzanine

The Irish Cultural Centre

5 Black's Road,

Hammersmith, London W6 9DT

To celebrate Warlock's year in Ireland



Draft plan for the day – times are flexible

12:00 Lunch: venue to be confirmed

14:00 AGM: The Mezzanine, Irish Cultural Centre

15:00 Talk by Dr. Brian Collins

15:30 Concert of Warlock's music that was composed in Ireland

16:30 Tea and refreshments

More details to follow

RSVP to:

Claire Beach at 161, Sternhold Avenue, London SW2 4PF

Tel: 020 8678 7760 Email: pwssecretary@yahoo.com