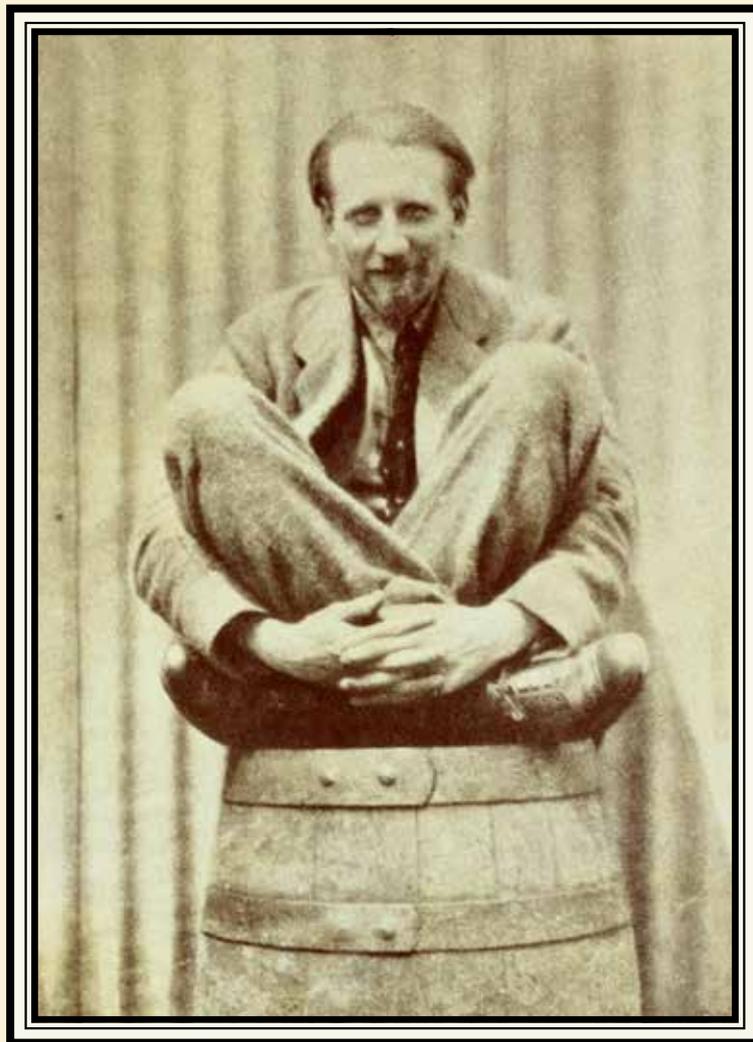


Peter Warlock Society

Newsletter 109

**The E.J. Moeran and Peter Warlock Edition
Autumn 2021**



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Editorial

Welcome to Newsletter 109!



Welcome to Newsletter 109. As always, I hope that you are all keeping well in these continuingly difficult times.

Although we are not out of the woods yet, it is good to see that live performance of music has emerged again after those long months of lockdown and restrictions. We have been particularly

pleased that the two planned 'Warlock concerts' took place with good sized and appreciative audiences. These were at the English Music Festival in May and the London Song Festival in July. Both were heavily supported financially by the PWS and both are reviewed; pp 37- 41.

A new book about E. J. Moeran has recently been published by Boydell & Brewer. John Mitchell provides an overview on page 23.

Two miniature essays about Warlock and Moeran were published by Chester in 1926. Moeran wrote the essay on Warlock and Warlock the one on Moeran. Both essays are

included in this edition. The focus on PW and Moeran prompted me to look at some other archive material and I homed in on two articles by former PWS Chairman, Gerald Cockshott. One, outlining Moeran's recollections of Warlock, was published in 1955 (see page 27). A second article, dated 1969, was prompted by the unveiling of the plaque on the Eynsford cottage (page 31).

We were saddened to learn of the deaths of two veteran members of the Warlock Society, Eric Wetherell and Anthony Payne. Obituaries for Eric and Anthony start on page 43.

My sincere thanks go, as always, to those who have contributed to this and past editions of the *Newsletter*. Remember, I am happy to receive material for the *Newsletter* at any time, but to guarantee consideration for inclusion in the Spring edition, **31 January** is the deadline. My full contact details are on the page opposite. I hope you enjoy reading this edition.

My Report as Chair for 2021, along with those of the Hon. Secretary and Hon. Treasurer, follow.

Keep well, stay safe!

Michael

Chairman's Report – October 2021

Our work has continued throughout the last year and a half of pandemic restrictions and I am pleased to say that Claire and I have a lot to tell you, so here goes!

Publications

Over the years the Society has been very successful with regard to the publishing of Peter Warlock's music and writings.

However, it is no longer the case that we can claim to have everything of Warlock's in print. Some publications that have sold out are no longer available. Others are available on a print on demand basis. However, the copies available by this means are poorly designed, unattractive and in some cases not fit for purpose. Consequently we have started a programme of updating publications, some of it will be straightforward, but in some cases, a complete rethink will be required in order to produce attractive items that are fit

for purpose. Here is a brief account of work that is currently underway and work to be undertaken in the future.

The revised *Peter Warlock Society Critical Edition*

The original print run of the *Critical Edition* sold out some time ago. They can be obtained by print on demand, but these have uninspiring plain white covers. Some are spiral bound, others have rigid spines which do not easily stay open on the piano.

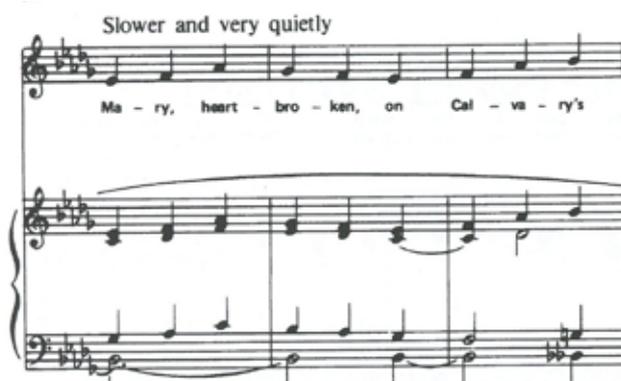
Hal Leonard have now confirmed that they do not wish to take on the task of designing and producing a new set of revised volumes. This is what we were hoping for as it means we shall be able to publish through Goodmusic Publishing, as per the *Soprano Songbook*. In order to avoid confusion between the 2004 editions and the 2021 revised editions, Hal Leonard have kindly agreed to 'pull down' the original *CE* volumes once the new editions are published.

Chairman's Report (continued)

Further to this, Goodmusic Publishing is able to print volumes with a far greater number of pages than was previously possible. The original *CE* volumes were limited to 54 pages; a volume of 80 plus is now available to us. To meet the demands of the former 54 pages, Michael Pilkington was required to edit down his notes on the songs, and even then, they were squeezed uncomfortably to fit onto the limited number of pages. We are now able to include Michael's complete unabridged notes in the revised *CE* volumes and I am currently in the process of type-setting these pages of notes with text that is less cramped and with more generous margins. This will make for an easier and far more pleasant read.

Nine Volumes of the *Choral Music of Peter Warlock*.

As with the *Critical Edition*, several of the original nine volumes in this series of Warlock's choral music have sold out and are available only as print on demand, with similarly unattractive covers as per the existing *Critical Edition* print on demand volumes. A greater concern is that many of these scores are difficult to read due to their small size. There is also inconsistency between the various scores of the songs because the music notation was simply copied from the original individual scores, resulting in a rather untidy appearance. Altogether they are not fit for purpose. See illustration below which is the actual size of the notation in one of the choral volumes. The text is scarcely legible.



Once the eight volumes of the revised *Critical Edition* have been published, we shall then focus on resetting the notation of the *Choral Volumes*, as well as increasing their size from the current A5 to an A4 format.

Longer term publishing projects:

The Occasional Writings of Peter Warlock

Four volumes of Warlock's *Occasional Writings* have previously been published. They contain dozens of articles, reviews and other miscellaneous writings. However, Vols. 2 & 3 are unavailable, with Vols 1 & 4 being available as 'special order' – ie. print on demand.

A fifth volume, consisting of Warlock's Prefaces, was prepared some years ago, but has not yet reached publication.

It is important that all the occasional writings should be available in print and in consideration of this, an opportunity presents itself to update the nature of the publications. The two existing volumes are rather dated with very few illustrations and photographs, all of which are of very poor quality. The books are small, A5 in size, and the text is too tightly packed on the page. This does not represent a pleasurable reading experience. Combining all five volumes into a new, larger format, with more illustrations and photographs of good quality, must be considered seriously as an important future project.

A fifth volume of *The Collected Letters*

Our President, Dr. Barry Smith, collected the letters of Peter Warlock which were published in four volumes by Boydell & Brewer in 2005. Since then a quantity of Warlock's letters have come to light as well as dozens of letters that were sent to Warlock. Another future project will be to argue the case with Boydell & Brewer to publish a fifth volume of *Collected Letters*.

Peter Warlock: A Life in Pictures

Former PWS Vice-Chairman, Dr. Rhian Davies, has been collecting rare photographs of Warlock and associated relatives, friends and acquaintances for many years, with the attendant planning of a lavishly illustrated book containing these photographs with a complementary commentary on Warlock's life. Two factors have delayed this project for several years – money and time. With Patrick Mills' bequest, we are in a much better position to address the former and Rhian is hoping to devote sufficient time to the project in the next year or so with a view to publication in 2024 for the 130th anniversary of Warlock's birth!

Chairman's Report (continued)

Update on the all-Warlock Soprano CD

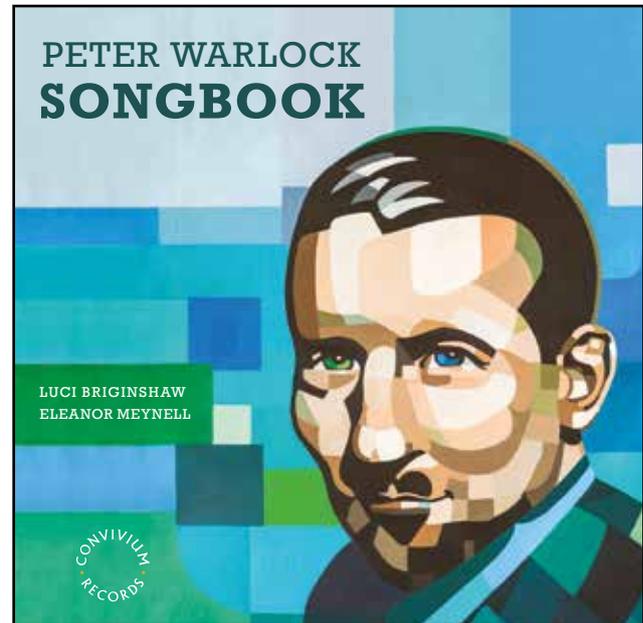
Luci Briginshaw (soprano); Eleanor Meynell (piano)

The Peter Warlock Society has, from the start, supported this project with a significant subvention and also by offering ongoing advice and encouragement. We have been very impressed by Luci and Eleanor for their enthusiasm, commitment, professionalism and quality of performance. The recording of the songs has been completed as well as the CD booklet notes, which have been written by Luci. These are extensive and scholarly, but they are also imbued with her own, very refreshing, personal take on the songs.

I was in discussion with Luci one day on the phone and the subject of the CD cover design came up. Luci wondered whether a photograph of Warlock would be the best option, but I pointed out that there were relatively few photographs of Warlock and they had all been used frequently on previous record and CD covers. Thinking on my feet I suggested that it might be worth considering having a painting of Warlock that was in a style reminiscent of the various 'isms' of early 20th century painting – cubism, futurism, vorticism etc. Luci liked the idea and wondered if her artist brother, Paul Briginshaw, would be interested in accepting a commission to produce such a painting. He liked the idea and Luci immediately commissioned a portrait of Warlock, at her own expense, for the CD cover. *[See illustration right.]*

Recording a high quality CD for performance and technical excellence is one thing, but promoting and marketing it is another. We are, therefore, pleased to report that Convivium Records, having declared an interest in this project, have taken it on, and, having made a further financial commitment, will be releasing the CD in the near future. If everything goes well with the various stages of post-production, there may be an opportunity to launch the CD around the time of Warlock's birthday in late October or early November.

One final aspect of this project is that Convivium are committed to reducing the amount of plastic by issuing the CD in a card 'Digipak' rather than a jewel case to reduce the use of plastic. I am very keen for the Warlock Society to be actively concerned about this kind of issue. Consequently we are meeting half the additional cost of issuing the CD in Digipaks rather than conventional jewel cases.



Paul Briginshaw's painting on the cover of the Convivium soprano CD of Warlock songs

The English Music Festival and EM Records

We have been working with Em Marshall-Luck at the EMF and EM Records to promote Warlock's music on recordings and in live performance. We are financially supporting two major recording projects currently, and there is a willingness on the part of the EMF to introduce a Warlock based recital regularly for the May EMF – probably biennially. Here are some details of these projects:

CD: Warlock's Orchestral Music with Voice(s)

Delays due to lockdown have been very frustrating, but the BBC Concert Orchestra are very keen to start recording sessions and dates are in their diary for January 2022. The CD will include all Warlock's orchestral pieces that require a voice or voices. Most will be première recordings.

Set of 3 CDs: Warlock songs for voice and piano

This set of CDs will include every song that Warlock wrote for voice and piano. We cannot reveal the artists' names yet, but all are 'at the top of their game'. The scores used for the recordings will, of course, be Michael Pilkington's revised *Critical Edition*. The recordings will, therefore, be definitive in every sense.

Chairman's Report (continued)

Future 'Warlock-centric' concerts at the EMF

We were obviously very pleased that the postponed Warlock recital from 2020 took place at this year's EMF in Horsham on 31 May. It was very well attended with a comprehensive review being subsequently written for the Newsletter by former Newsletter editor Anthony Ingle.

We are liaising with Em Marshall-Luck with regard to future Warlock concerts at the EMF. Warlock's output is incredibly diverse but performances of his work generally tend to be mainly confined to song recitals (voice and piano), orchestral concerts (*Capriol*), the occasional outing of *The Curlew*, and a few regular favourites for choirs at Christmas. There are opportunities here to showcase other works of PW's that are rarely performed, such as the transcriptions and arrangements of early music such as *The Six English Tunes*, *The Six Italian Dances* and the many transcriptions of songs by Dowland and countless other Elizabethans.

The Society's Archival and Music Repository

Progress and developments

The fifteen large boxes of music and documents, which last year had been reduced to eight, have now been reduced to three, with documents now being stored in smaller, easy to access boxes.

The process of scanning the music scores held in the AMR is virtually complete, but there is still a box full of correspondence and other archive material waiting to be scanned. All the electronic files/documents etc., are saved to two hard drives at my home, one in the studio and one in the house. Duplicate files are also held electronically by Hon. Secretary, Claire Beach, and Hon. Treasurer, John Mitchell.

Claire is investigating options for cloud storage for the AMR, particularly with regard to members having access to non-confidential documents on the proposed revised PWS website. Claire provides more detail about this in her report, which follows.

It is worth pointing out that there have been several occasions again this year where our ability to email documents instantly following the receipt of queries has been very useful and has led to decisions being made at planning stages to include Warlock in performance, where otherwise it may not have been.

'Outreach' Work

The Warlock Prize

We hope to pilot the Warlock Prize in one of the conservatoires in 2022. It is, of course, a competition for voice and piano accompaniment only, so there will also be a need to expose students to Warlock's other music – choral, chamber, orchestral and solo piano. This can, of course, be accommodated within the annual Birthday concerts. However, whilst the birthday concert is an annual event for us, with around 14 different music schools and conservatoires 'in the scheme', most will only host a Warlock Birthday Concert once every 14 years.

More ways to engage young people

We are working on a number of initiatives to address this. Encouraging music schools to introduce Warlock within their scheduled Christmas concerts may serve to showcase a significant body of PW's choral music and I am also considering the possibility of holding our future AGM meetings at, or in the vicinity of music schools, to focus on music students by providing talks and performance opportunities for them.

British Music Association Japan

Over the last twelve months I have been in fairly regular contact with the young Japanese mezzo soprano, Ayaka Tanimoto, who founded the BMAJ to promote British music in Japan. Ayaka visited the UK for two months earlier this year to perform at Opera Holland Park. She emailed me to ask if we could meet to discuss her plans for future BMAJ projects. I invited her to my home in Wiltshire for lunch and we had a very productive afternoon's discussion. Please see the Appendix that follows this report.

Conclusion

We have several significant projects already in train as well as in the planning stage. Looking to the future we are looking at ways in which we can develop Warlock's music along the lines he was following towards at the end of his life – ie. arrangements of songs for voice and instruments. More on that soon. Yes – the wonderful world of Warlock is alive and well. Long may it continue!

Michael Graves
Chairman

Appendix to the Chairman's Report

Michael Graves meets the founder of British Music Association Japan, mezzo soprano, Ayaka Tanimoto



The Japanese born mezzo-soprano Ayaka Tanimoto studied in the UK for eight years; six at the Royal College of Music and two at the The Royal Conservatoire of Scotland in Glasgow. Whilst based in the UK, Ayaka fell in love with British music and upon relocating to Japan, where she believes it is still largely undiscovered, Ayaka decided to start an organisation to promote British music there. The result was the British Music Association Japan.

Some months ago Ayaka contacted me, and other British composer societies, to ask if the PWS would be interested in supporting her initiative. My answer was certainly 'yes' in principle, although the 'how' would need to be explored.

Earlier this year, Ayaka visited the UK to sing in Janáček's *The Cunning Little Vixen* at Opera Holland Park. She contacted me to see if we could meet on one of her days off to discuss aspects of the BMAJ's work and to explore ways in which we might be able to support her initiative. Accordingly my wife and I invited her to the west country for lunch and a 'day out', which she accepted.

When I first heard of Ayaka's ambitions to promote British music in Japan, it immediately struck me that the one advantage Warlock has with regard to developing new audiences, is that a great deal of his output requires only a voice and a piano and, therefore, in comparison to symphonies, not expensive to perform. Several of his other works similarly require modest forces – eg. *The Curlew*,



Top: Ayaka Tanimoto and Chairman Michael Graves about to have lunch at Michael's home in Wiltshire, and later enjoying some music making (Warlock of course) in his studio.

(Photos: Úna McDonald)

Above: The home page of Ayaka's website:
www.ayakatanimoto.com
 See also www.bma-j.com

Appendix to the Chairman's Report (continued) and Hon. Secretary's Report

Corpus Christi (the version for two voices and SQ), and other songs arranged for voice and SQ. I had no idea just how much, or how little, Ayaka knew about Warlock's diverse output, so her visit to my home in Hullavington provided the perfect opportunity to explore.

After a very convivial lunch I took Ayaka to my studio and we listened to numerous examples of Warlock's music. It was clear from the start that Ayaka was very taken with it. She particularly liked the songs with SQ and also the choral music. I don't need detail all that she said in response to specific pieces, but her conclusion was that Warlock's music is definitely 'different' to that of his contemporaries.

The Warlock Society's Archival and Music Repository (AMR) is, of course, kept in my studio and a further exploration that afternoon was to look at all the sheet music we hold. A significant difficulty for professional musicians in Japan is being unable to readily access and/or acquire scores of British composers' music. To find ways of

overcoming this is a priority. With regard to the availability of Warlock's music, we are, as mentioned elsewhere, looking to introduce a 'shop' area on the new website where music can be purchased. International transactions may be tricky to set up, but we should be working to enable this facility.

As Ayaka was so taken with Warlock's music, I gave her several CDs of his music, plenty of songs, *The Curlew*, some orchestral music and the excellent choral CD by the Carice Singers. I had previously given her a copy of the recent publication, *Peter Warlock: A Soprano Songbook*, and Ayaka has already been performing songs from that collection in Japan.

Finally, Ayaka and I enjoyed some music making. The combination of Ayaka's sight reading and my, shall we say, sometimes 'inexpert' accompaniment, made for some humorous moments, but practice makes perfect and it was a rare privilege to have been able to play music with Ayaka and enjoy her amazing voice in my humble studio. ■

Hon Secretary's Report



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

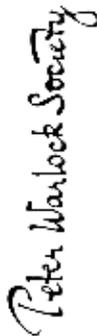
The current membership of the Peter Warlock Society stands at 152. Numbers are down somewhat, partially because we don't have any new student members, as the pandemic has led to the cancellation of Birthday Concerts in music colleges.

Our various plans for the future include a specific focus on reaching young people: some involving music students directly – eg. a Warlock Prize, hopefully to be piloted in 2022 – and others to increase our online presence and provide scholarly resources that can easily be accessed. This should mean that we can bring Warlock's music to the notice of a wider range of people in the near future as well as to students.

My principal task this year has been to assess the website designs of other organisations similar to ours in order to produce a proposal for a completely new website specification. Please take a look at my plan for a more comprehensive and interactive website. The plan has been shown to Richard Valentine, our current webmaster, for his comment, and we are grateful for his ongoing interest. It has also been discussed by the committee and web designers have been approached to offer suggestions as well as to tender for the job. However, the project is still in the planning phase and I should be very grateful for any suggestions you may have, so please do get in touch.

Further to the revision of the website we are carrying out an appraisal of all our 'outward facing' material. There is a lack of consistency between the various documents we produce (eg. the Society's brochure, our letterheads, our Newsletter and the revised publications of scores and writings), in terms of general design, font choices, type of paper etc. All this will tie in with the re-designed website and will, hopefully, present the PWS to the world in a more coherent and attractive way.

Claire Beach
Hon. Secretary



Comparison between existing website and draft proposed website: Domain name: www.peterwarlock.org

Current	Current page contents	New	Notes for new page
[Home]	menu, blurb, Facebook, unlabelled YouTube	Home	Brief statement: Facebook (& Twitter?) links
PWS	just a list of officers	About the PWS Officers/trustees/contacts	History (new), Constitution, Officers/trustees/contacts
Constitution	out of date - 2014 - latest version to About the PWS	Join/renew membership	Paypal link?
Membership	how to join		
Life & Works	nice summary (by Richard Valentine?) - to Home page?		
Newsletter	picture of 102 & MG contact details	Newsletter	How to contribute, index, PDFs of older issues, join to see recent issues
Biography	by Barry Smith (from Grove?)	PW Biography	
Works	well-categorised list of PW works	PW Compositions Writings by PW	good table format on John Ireland Trust site separate list from musical works?
Books	books on PW & others - add to Bibliography, reviews to Reviews		
Warlock's Music	essay by Brian Collins - to Writings about PW?		
Discography	useful list, may need updating	Writings about PW	Bibliography (?), Reviews
DVD	Some Little Joy review - to Reviews?	PW Recordings	should include all DVDs - Spotify lists, YouTube (dodgy?)
Bibliography	extensive - BL material, journal articles etc	Bibliography (?)	add books on PW & friends
Archive	pictures and links to old events - to Reviews?	Reviews	Collect up from other pages, add some from Newsletters?
Performances/Events	blank except old CB contact details	Archival & Musical Resources	contents list & how to access
Past Events	old events cut & pasted here - needs editing into proper list	Events	Future events with booking links, List of past events
News	blank except old CB contact details	News	BMS has link to subscribe to regular e-newsletter
Contact Us	CB, JM, MG, RV - To Officers/trustees/contacts section	Links	
Facebook	some broken, others questionable	[Shop]	if we wanted to sell anything
Twitter?		[Forum?]	who would moderate it?

Draft proposed website structure

Home	About the PWS	Membership	Biography	By PW	Writings about PW	Recordings	Newsletter	Archival & Music Repository	News & Events
Brief statement RV's original? Brochure? Facebook Twitter?	Summary from brochure "Contact us" form & blurb History (including PM tribute) Officers/trustees/contacts Constitution	How to join/renew Online form (PayPal?) Form to print out Register for email bulletins Members only area?	(Grove by BS?)	PW Compositions Writings by PW	Bibliography Reviews BC article	CDs DVDs Spotify playlists YouTube?	About Newsletter Index to all issues How to contribute Link to online issues Join to see recent issues	About the AMR Index of what's in it Links to repository items How to access other stuff Link to print sales	New publications etc Forthcoming events List of past events "Contact us" form & blurb Register for email bulletins

PLUS [Links] [Shop] [Forum?]

Claire Beach: July 2021

Hon Treasurer's Report for 2020



Balance Sheet at 31 December 2020		2020	2019
		£	£
Assets:			
Cash at Bank	Deposit Account	301,775	51,432
	Current Account	3394	5638
	Pictorial Biography Account	<u>2,855</u>	<u>2,848</u>
		13,727	16,110
Liabilities:			
Sundry Creditors	Pictorial Biography Subvention	2,855	2,848
	Orchestral Warlock subvention	3,000	3,000
	Merry-Go-Down to CD Project	<u>1,000</u>	<u>1,000</u>
		6895	9,291
Represented by:			
General Fund Balance at 1 January 2020		59,918	13,727
Surplus / (Deficit) for the year		<u>248,106</u>	<u>46,191</u>
General Fund Balance at 31 December 2020		308,024	59,918

Financial Results for 2020

Because of the Pandemic and Lockdowns that began in March 2020, it probably goes without saying that there were some exceptional circumstances which affected the Society's finances during the year. For example, unlike many previous years we had no AGM expenses (as the AGM had to be postponed), and with no live Warlock-featuring concerts, there were no opportunities to respond with a subvention. Likewise, there was no Birthday Concert to offer financial support to.

On the Income Front, apart from another large sum from the Patrick Mills Bequest (see below), receipts were similar to those of 2019, but with one exception. Subscriptions were down by 18.5% (£397), suggesting that there has been a contraction of the paying membership base.

On expenditure, apart from the AGM and subventions aspects mentioned above, the following might be noted:

1. Officer's admin expenses were down 25% (£324), possibly related to the Lockdowns, etc..
2. There were no significant expenses in connection with the Patrick Mills Bequest this year.
3. The main new item was various expenditure relating to the publication of the PW Soprano Songbook.

4. The twice yearly issue of our Newsletter is now in full colour, with the Society footing the bill for the entire costs of printing and postage. This at present is amounting to typically around £1100-1200 per issue, and thus remains the Society's largest yearly outgoing.

The Patrick Mills Bequest

To recap on what was reported last year, the problem we have encountered with the Bequest relates to the fact that our late Founder's will was partially intestate. The details are somewhat complex to deal with here, but sufficient to say that the solicitors handling the Estate have had to instigate some ongoing genealogical research. Having secured £50,000 during 2019, it is pleasing to record that we were able to persuade the Executor to release a further £250,000 to the Society in 2020. As regards the residue of the Bequest, amounting to around £300,000, we received the following comment from the solicitor involved in January 2021: '... resolution of the partial intestacy has nearly been concluded so we would very much hope to be able to settle the balance of the legacy to PWS this year.' At the time of writing we are still awaiting this resolution, but are very hopeful that the matter can finally run to completion by the close of 2021.

Hon Treasurer's Report for 2020 (continued) and Archive Publications

With our funds increasing very substantially by the receipt of the £250,000 in March 2020, and having placed it in the Society's deposit account with CCLA, we were then faced with the question of what to do next. As indicated in last year's Report, apart from some existing items of capital expenditure, our strategy remains to invest the bulk of the Bequest, and with the investment income so generated being used to fund awards, etc., to music students in connection with their getting involved in performing Warlock's music. However, with the Pandemic/Lockdowns having a profound effect on the financial markets, which were quite volatile at the time, we took advice about what might be our best option. After much consideration, the Society Trustees then decided that the wisest and safest course of action was to retain all the Bequest in our deposit account for the time

being, even though rates of interest were painfully low. It just remains to note that at the present time we have 'dipped a toe' in the investment market, having recently invested a modest sum in one of CCLA's ethical investment funds.

Conclusion

To conclude, the Society moved into a very healthy financial state at the end of 2020 when our total funds were at an unprecedented £308,024. We hope for a more positively eventful year in 2021, and apart from investment opportunities, we have already sponsored a new Warlock soprano CD, a Warlock-centred song recital at the May English Music Festival, and a Warlock recital in July as part of the London Song Festival.

John Mitchell
Hon. Treasurer

Archive Publications

Miniature Essays from J & W Chester Ltd.

Peter Warlock by E. J. Moeran and *E. J. Moeran* by Peter Warlock

John Mitchell provides a background to this interesting series of miniature essays

What prompted the issue of this series of Miniature Essays from the music publisher J & W Chester is probably revealed within the pages of the firm's house magazine, *The Chesterian*, which had been set up in 1915, primarily to promote an interest in up-and-coming composers and their music. The series began in 1921 with essays on Igor Stravinsky and Arnold Bax, and continued for the following five years with such well-known composers as Holst, Ireland, Poulenc, and Sibelius. It also included a few names less familiar now: Joseph Jongen, Poldowski and Francesco Santoliquido. Seemingly the last essays to be issued – in 1926 – were those on Peter Warlock and E.J. Moeran. A total of 21 titles were issued, and there were plans for essays on a further nine composers, including Arthur Bliss, but it appears that none of these made it into print.

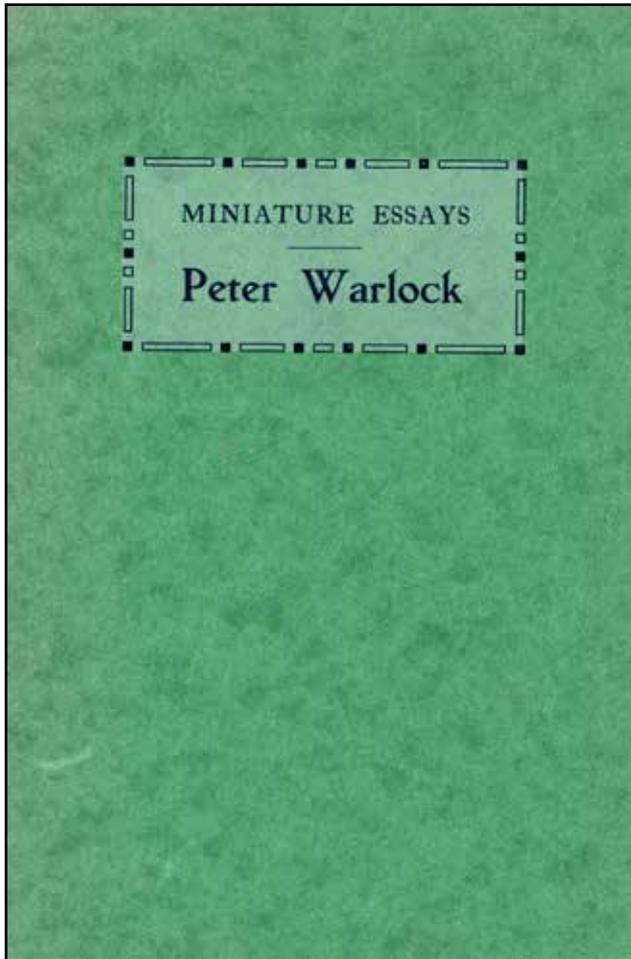
Each essay was miniature not just in scope, but also in the publishing format: just 12cm x 18cm (approx. 4.75"

x 7"). Apart from the main text (roughly around 2000 words), each little volume also contained a photograph of the composer, a musical example of their work, and a list of compositions. The essay was printed in both English and French and was sold at the princely sum of 6d (equivalent now to about £1.50).

With Warlock and Moeran being quite closely associated with each other (via Eynsford) in 1926, it may be no coincidence that their respective Miniature Essays were issued around the same time, each anonymously contributing on the other. Both had had dealings with J & W Chester at the time, having had a number of their works published by the firm (in Warlock's case the *Saudades*, the first volume of *Peterisms*, *Lilligay*, and the orchestral *An Old Song*). Warlock had also contributed articles to *The Chesterian* on Early Chromaticism (1922) and C.W. Orr (1923). ■

Miniature Essays: Warlock & Moeran (continued)

Peter Warlock by E. J. Moeran



The front cover and fly leaf photograph of Peter Warlock in Moeran's Miniature Essay.

Peter Warlock was born in London, on October 30th, 1894. He has achieved the very considerable reputation he now enjoys in England, not only as a composer but also as a critic, and as a connoisseur and editor of old music, by reason of the consistently original qualities displayed in what is, up to the present, a comparatively slender quantity of published work.

In the autumn of 1919 you might have searched through all the publishers' catalogues and found not so much as a mention of either of his names, for at that time he had printed nothing but a few articles

and letters in the musical press. But even these few articles and letters had revealed a personality strong enough to excite considerable odium in certain quarters. If his appreciations were of a glowing and almost exaggerated warmth, his depreciations were uncompromisingly acrimonious and outspoken. Small wonder, then, that when embarking upon his first published venture as a composer he should have forestalled the prejudice of those who might have cried: "Physician, heal thyself!" by adopting a new name and so ensuring his work the unbiased consideration due to any authentic newcomer.

Miniature Essays: Warlock & Moeran (continued)*Peter Warlock* by E. J. Moeran

The singularly happy name with which he rechristened himself seemed to more than one of his first reviewers almost too good to be true; but no one could feel otherwise than gratified at seeing their first publications described in a leading newspaper as ‘three little songs written with such masterliness that some people have already suspected a pseudonym.’ The songs in question were *As ever I saw*, *My gostly fader*, and *The bayly berith the bell away* – an exquisite contralto or baritone song which deserves more attention than it has yet received.

These settings of old English lyrics of the XV. and XVI. centuries make it abundantly clear that a composer who possesses both scholarship and imagination can capture the spirit of a poem of a bygone age without recourse to any deliberate archaism in his style of utterance. The atmosphere of these songs is mediaeval, but no one could possibly suspect them of having been written before the twentieth century. Though these, and the nine other settings of early English lyrics belonging to the same set, were the first of Warlock’s songs to appear in print, they are not the earliest of his now published works, so far as the date of composition is concerned, for they were preceded by the song-cycle called *Saudades* (a Portuguese word implying a ‘haunting sense of sadness and regret for days gone by’) which, after rejection by several publishers on account of its strangeness and difficulty, was finally published by Messrs. J. & W. Chester in 1923.

This remarkable composition remains one of the composer’s most significant and beautiful works. The first song – a poem translated from the Chinese of Li-Po – strikes a note of sombre melancholy; and the influence of Van Dieren, from whom Warlock confesses to have learned all that he

knows of composition, is acknowledged in the dedication. The second song is inspired by Shakespeare—the incomparable lyric ‘Take, O take those lips away,’ of which another setting by Warlock is found among the twelve old English songs referred to above.

No finer proof of his versatility could be given than a comparison of these two settings, the one recalling the sweetness of the past, the other stressing the bitterness of its recollection. The last number of the cycle has William Cory’s lines to Heracleitus for its text.

Akin in style and feeling to this work is *The Curlew*, a kind of symphonic poem for string quartet, flute, English horn, and a tenor voice, based on four poems by W.B. Yeats. This was one of the Carnegie Trust awards for 1923, and was one of the four works selected to represent British music at the Salzburg International festival of Chamber Music in 1924. This unique composition is undoubtedly one of the most original things achieved by any British composer in recent years, and was well described in the report of the Carnegie trustees as a perfect expression of the poems round which it is constructed. The music reflects with an almost uncanny fidelity not only the despairing sorrow of the lover, but also the eerie surroundings in which he gives voice to his dark thoughts; it conjures up a clear picture of the desolate lake beside which he wanders, of ‘the leafy paths that the witches take,’ of the ‘sleepy country where swans fly round, coupled with golden chains,’ and brings to one’s mind the mournful sound of the wind crying in the sedge.

The ‘crying of wind,’ indeed seems to make a peculiar appeal to Warlock’s creative imagination, for not alone in this work but also in those two wonderful, though almost

Miniature Essays: Warlock & Moeran (continued)

Peter Warlock by E. J. Moeran

impossibly difficult, unaccompanied choruses, *All the flowers of the spring* (John Webster) and *Corpus Christi*, the music seems to have been conceived against a background of wind moaning on a dark night. A well-known critic, commenting on *Corpus Christi*, referred to 'its marvellous suggestion of the supernatural,' and pronounced the work as being 'not unworthy to rank with the great madrigals of Elizabethan England.'

Another admirable impression of Nature is *An old song* for small orchestra, which is associated with the moors of West Cornwall, though the 'old song' itself, on which it is based, is of Scottish origin.

It must not be thought, however, that Warlock devotes himself overmuch to subjects of a gloomy, tragic or sinister nature. On the contrary he has given us some of the gayest and most light-hearted music of our time. Look at such songs as *Chopcherry* and *Rutterkin* from the first set of *Peterisms* (a word taken very happily, from a well-known pre-war brewers' advertisement); and look at those rollicking drinking songs *Captain Stratton's Fancy*, *Mr. Belloc's Fancy*, *Good Ale*, and that other setting of the same jovial mediaeval text which is published under the appropriate title of *Peter Warlock's Fancy*. These are songs which appeal even to the most unsophisticated listeners; but, on the other hand, the musician who examines them will find in every one the same careful workmanship and imaginative harmonic sense that are apparent in Warlock's larger and more serious work.

This curious faculty of conveying *multum in parvo* is particularly apparent in the Cycle of Nursery Jingles, published under the name of *Candlelight*. There are twelve songs in this miniature cycle, few of them more than a page in length, some of them no more than half a

page; but every one displays the cunning of the master-craftsman.

His finest achievement in song-writing is, perhaps, a cycle of five songs called *Lillygay*. These are, with one exception, settings of traditional English ballads, and the melodies are for the most part conceived in the style of English folk-song, although no actual folk-songs are employed in any part of the work. In this cycle Warlock's superb gift of melodic invention is seen in alliance with the extraordinary richness of harmonic resource which he has at his command. Such songs as *The Distracted Maid*, or *Burd Ellen and young Tamlane*, recall the methods employed by Delius in *Brigg Fair*, and the first *Dance Rhapsody*, in which a simple tune is subjected to every conceivable form of harmonic variation. Without going so far as to say that *Lillygay* is Warlock's best work, it may be safely recommended as the best epitome of his exceptionally varied style.

Warlock is, of course, pre-eminently a song-writer but when he chooses to extend the resources of the song-form, he is not found wanting; as witness his brilliantly scored *Three Carols* for chorus and full orchestra, which were produced with such good success in December 1923, by the London Bach Choir.

The mastery of his instrumental writing is further shown by his *Serenade for String Orchestra*, which was written as a tribute to Frederick Delius on his sixtieth birthday. And this leads one to a consideration of Warlock's literary activities—or rather, of Heseltine's, for in this department he still adheres to his own name.

He has been known for the last ten years as a champion of the work of Delius, which was so long neglected in his own country, and Heseltine's book on Delius was a real event, even in these days when a biography comes

Miniature Essays: Warlock & Moeran (continued)

Peter Warlock by E. J. Moeran

From "Lilligay".

Andante

Johnny wi' the tie

Peter Warlock

The manuscript shows a vocal line and piano accompaniment. The lyrics are: "Johnny can't be our true, to our true, to our true, Johnny can't be our true, to our true, to our true, O as he kill's me, kill's me, kill's me, O as he kill's me - I fright to cry. The good son' the father wi' me, the father wi' me, the father wi' me, the good son' the father wi' me, and soon among the rope, then O as he kill's me, kill's me, kill's me, O as he kill's me - I fright to cry." The score includes tempo markings such as "Andante" and "a tempo", and dynamic markings like "mp" and "p".

Warlock's manuscript of *Johnny wi' the tie*, from the song cycle *Lilligay*.

Miniature Essays: Warlock & Moeran (continued)

Peter Warlock by E. J. Moeran

from the press almost every week; for this book not only gave us an account of Delius' life and works but also devoted many pages to a general consideration of musical aesthetics and of the canons by which modern music should be appraised, thus giving to the reader a sense of perspective which is generally lacking in books devoted to the works of one particular composer.

While we are speaking of Heseltine's literary activities, we must not omit to mention the fact that he was the founder of *The Sackbut*, a musical journal which he edited during the first few brilliant months of its career. Later literary activities include an account of the music of Carlo Gesualdo, Prince of Venosa, written in collaboration with Cecil Gray, and a book on the English Ayre of the Elizabethan – Jacobean period. And this brings us to yet another aspect of Warlock's genius: Warlock as editor of early English music. In this respect he is again unique and original. He is a first-rate scholar, yet he detests the antiquarian spirit, and, incidentally, the antiquarians and all their work. His object, in editing old music, is to present the works of long-forgotten composers to the public, as living music, not as resuscitated antiques. Without altering a single note of what the composers wrote more than three hundred years ago, he presents their work to the modern reader in the simplest possible modern notation; and this is more than can be said of most other editors of old English music.

Warlock's association with Elizabethan music is something more than fortuitous; it is rooted in a characteristic affinity. Three hundred years ago there was a sharp cleavage between sacred and secular music: the learned musicians wrote music for the church, despising those rogues and vagabonds who

went from place to place singing pleasant tunes for the delectation of the common people. But some of these pleasant tunes have come down to us, and when we listen to them to-day, we find them of infinitely more value than many a scholarly mass or motet written by the serious learned, and musically well-educated folk of the time. And here we have a parallel with Warlock's art. Apart from purely informal talks with composers, such as Delius and Van Dieren, whom he had the good fortune to meet in his early youth, he has had no systematic instruction in musical composition. He writes as he feels, very much as the secular musician of the middle ages did; but with this difference, that he has had the advantage of studying at first hand the music of that period with which he is most in sympathy—which is the golden period of English music.

Some writers attempt to sum up every composer as though he were a bottle of medicine, compounded of this, that, and the other ingredient; but when we have admitted that in Warlock's music there is a certain percentage of the harmonic richness of Delius, of the contrapuntal lucidity of the Elizabethans, welded together by the influence of the textural clarity which is always apparent in the works of Van Dieren, there is yet a *residuum* which cannot be accounted for by reference to these extraneous influences. This personal element is as apparent in his literary work as in his songs and other compositions. It is a mysterious element, which makes one hope for all kinds of unexpected things from his pen. Although he has produced hitherto no work on a large scale, one never knows what he has up his sleeve; and from the evidence of the works he has already published one would be justified in expecting at any moment a work of first-rate importance in European music. ■

Miniature Essays: Warlock & Moeran (continued)

Peter Warlock by E. J. Moeran

PETER WARLOCK
(PHILIP HESELTINE)
A List of his Published Works.

(A) ORIGINAL COMPOSITIONS

An Old Song.—For Small Orchestra.
Serenade.—For String Orchestra. To Frederick Delius on his 60th birthday.
Three Carols.—For Chorus and Full Orchestra.
Six Early 17th Century English Pieces.—For Five Strings.
Six Italian Dance-Tunes of the late 16th Century.—For String Quartet.
The Curlew.—For Tenor Voice, Flute, English Horn and String Quartet.
Lillygay.—Five Songs. The Distracted Maid. Johnny of the Tyne. The Shoemaker. Bird Ellen and Young Tamblane. Ruston Tantom.
Saudades.—Three Songs. Along the Stevans. Take, O take those Lips Away. Heracletus.
Peterisms.—(First Set), Three Songs. Chopcherry. Butterick. A Sad Song.
Peterisms.—(Second Set), Three Songs. Brother Daidier. Lusty Juventus. Soriel.
Candlelight.—A Cycle of Twelve Nursery Jingles.
Yarmouth Fair.—A Norfolk Folk Song, arranged for Voice and Piano.
Two Herrick Songs.—I Held Love's Head. Thou gav'st me Leave to Kiss.
MISCELLANEOUS SONGS :
As Ever I Saw.
The Bayly berith the Bell Away.
My Ghostly Fader.
Sweet Content.
When as the Rye.
Love for Love.
Lullaby.
Mourn no Moe.
Take, O take those Lips Away.
There is a Lady.
My Little Sweet Darling.
Sweet and Twenty.
Consider.
Sleep.
Autumn Twilight.
Tyrrey Tyrrow.
Balalalaw.
Twelve Oxen.
Rest, Sweet Nymphs.
Adam Lay ybounden.
Little Troly Wagtail.
I Have a Garden.
Good Ale.
Captain Stratton's Fancy.
Mr. Belloc's Fancy.
Hey, Troly Loly Lo!
The Bachelor.
Piggsenie.
The Singer.
Late Summer.
To the Memory of a Great Singer.
Peter Warlock's Fancy.
In an Arbour Green.
Romance.
Milkmaids.

PART-SONGS :
All the Flowers of the Spring.
As Due in Aprylle.
Benedicamus Domino.
A Cornish Christmas Carol.
The Shrouding of the Duchess of Malé.
Call for the Robin-Redbreast.
The Full Heart.
The Spring of the Year.

E. J. MOERAN.
A list of his Published Works.

PIANO SOLO.

Fancies—Three Pieces. Windmill. Elegy. Burlesque.
A Folk Story.
On a May Morning.
Rune.
Three Pieces :—
The Lake Island.
Autumn Woods.
At a Horse Fair.
Stalham River, Ballad.
Theme and Variations.
Tocatta.

INSTRUMENTAL.

Sonata for Violin and Piano.
Trio for Violin, Cello and Piano.
String Quartet.

SONGS.

The Beanflower—Impromptu in March.
Come away, Death. Folk Song Settings :—
Commendation of Music. (Jill Song (Dorset).
A Dream of Death. Sheep-shearing Song (Dorset).
Far in a Western Brookland. The Jolly Carter (Sussex).
The Little Milkmaid (Sussex).
Six Folk Songs from Norfolk.
In Youth is Pleasure.
Ludlow Town, Cycle of Four Songs.
The Merry Month of May.
Spring goeth all in white.
Tis time, I think, by Wenlock Town.
Troll the Bowl.
Under the Broom.
When June is come.

PART SONGS.

Robin Hood borne on his Bier.
Two Part Songs :—Weep you no more, sad Fountains.
Gather ye Rosebuds.

ORCHESTRA.

Rhapsody No. 1. Symphonic Impression :—
Rhapsody No. 2. In the Mountain Country.

No. _____ June 26th 1926

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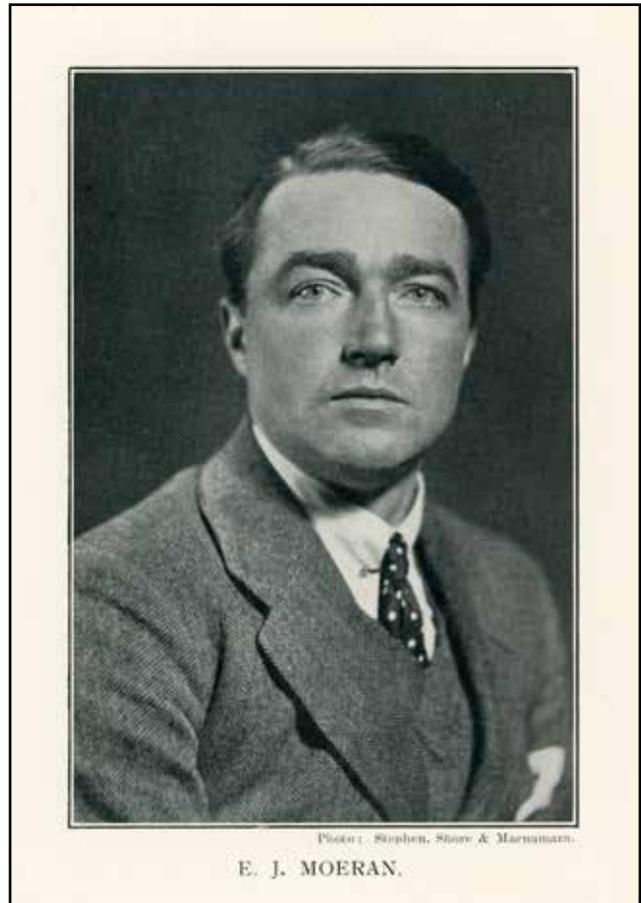
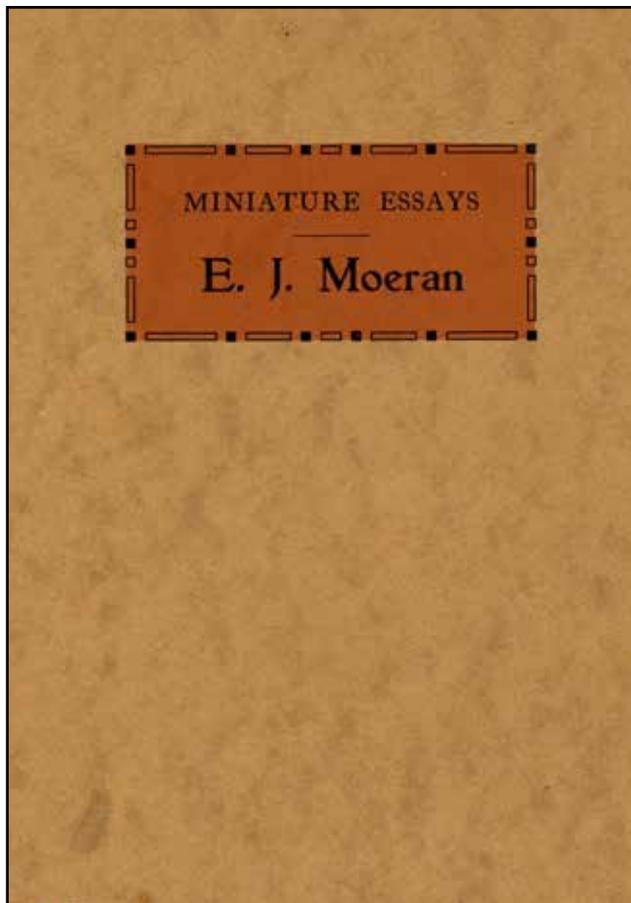
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The back covers of both Miniature Essays listing the composers' works to date and the Receipt sent to J & W Chester Ltd by Warlock in payment of his miniature essay on E. J. Moeran.

Miniature Essays: Warlock & Moeran (continued)

E. J. Moeran by Peter Warlock



The front cover and fly leaf photograph of E.J. Moeran in Warlock's *Miniature Essay*.

It is the fashion nowadays to discover genius where dispassionate criticism would acknowledge but precocious talent. Those who acclaim as masterpieces the works of youths scarcely out of their teens are apt to overlook two rather important facts: first, that the infant prodigy is always with us, the second, that there was a Great War in Europe from 1914 to 1918. In presenting as a newcomer a man who has already passed his 31st year, it is necessary to bear in mind not only that the war has probably robbed him of four years of musical thought and activity, but also that the emotions of active service will have so impressed themselves upon his mind that they cannot fail to be reflected in his creative work.

It is also the fashion nowadays to decry emotional music. In discussions on music between one dilettante and another, the highest adjective of praise is "amusing." Consequently it is not surprising to find that the work of many men who came back seared with the devastating emotions engendered by the European conflict seems either uninteresting or unintelligible to audiences accustomed to regard the flippancies of the Rue Duphot as the most significant utterances of modern music.

It was not until 1922 that the name of E.J. Moeran came prominently before the musical public. Yet Moeran is approximately of the same generation as Goossens, Bliss,

Miniature Essays: Warlock & Moeran (continued)*E. J Moeran* by Peter Warlock

and Honegger. But the war took four years out of his musical life, and we must bear this fact in mind when considering his musical development in relation to his contemporaries.

Moeran was born at Isleworth on December 31st, 1894. His mother was an East Anglian, from Norfolk, and his father an Irishman, and a priest of the Protestant Church. Young Moeran was brought up in the secluded atmosphere of an Evangelical household, and at the age of nine he was sent to a boarding school at Cromer, where he had some violin lessons, but heard practically no music except in church. However his harmonic sense began to assert itself at an early age, and he taught himself to read music at the piano with the aid of the only music books available in his home, namely *Hymns A & M* and *The Cathedral Psalter*. At the age of fourteen he was sent to Uppingham, where for the first time in his life he was able to hear real music; and it is perhaps not going too far to say that, had it not been for the kindly, understanding guidance of Robert Sterndale Bennett, who was, and still is, head music-master at Uppingham, we should have had no music from the pen of E.J. Moeran.

During his last year at Uppingham, Moeran formed a school string quartet, and he and his three associates thus made themselves acquainted with a great deal of classical chamber music; and it was in this year that he first attempted composition, the work in question being a sonata for piano and violoncello in four movements, which took nearly an hour to perform.

Apart from his activities at school, Moeran heard little music. His father was at this time vicar of a country parish in Norfolk, and visits to the metropolis were few and far between.

But from the lack of looked-for opportunities, unlooked-for chances often arise. If it was not possible in the remote, sea-girt village of Bacton, to hear the masterpieces of Bach and Beethoven, which have been sources of inspiration to so many men's youth, and of desperation to so many's middle age, there was at hand a musical stimulus which was destined to prove, in the case under consideration, far more fruitful than the influence of any classical master. This was the humble folk-song, which was sung, night after night, in the local public house, by the men of the village. It is perfectly true that the folk-song influence in modern musical compositions has been overworked. The employment of folksong has become a cult; and many of those who, from lack of the ability to invent original themes, employ folk-songs as the basis of their symphonic works, are men who have never heard an English folk-song sung in its proper surroundings by those to whom it has been handed down as an heirloom, and consequently, the employment of folk-song in the works of such men savours of affectation.

The extraordinary difference between Moeran's settings of English folk-songs, and those of any other musician, save Vaughan Williams, is to be accounted for by the fact that he alone among folk-song collectors has had the good fortune to be able to collect songs in a neighbourhood where he himself was already personally well-known. Most of the songs were sung by old men, who would certainly not have been willing to sing to any stranger who might suddenly turn up, notebook in hand, in search of material.

Moeran's collection of folk-songs which have never been noted by any other collector, totals over a hundred and fifty. Many of his most interesting and individual works

Miniature Essays: Warlock & Moeran (continued)

E. J Moeran by Peter Warlock

are based upon the folk-song idiom, and where this is apparent, it should be borne in mind that the influence is due to first-hand experience, and not to the prevailing passion which has overtaken so many composers whose knowledge of folk-song is derived from books.

Meanwhile we have digressed from Moeran's biography. To resume, in a few words; he joined the army in August 1914, as a motor-cyclist despatch rider, was granted a commission early in the following year, and served as an officer in the Norfolk regiment. He was wounded in 1917 in an attack at Bullecourt, and rendered unfit for further active service.

On his discharge from the army in January 1919 he took up a post as music master at Uppingham; but, coming to the conclusion that his own musical equipment was still far from complete, he left the school and came to London where he took a further course of study with John Ireland to whom he owes, at least, something of the mastery of technique and form which is manifest in his published works.

It is remarkable that in spite of the lateness of his musical awakening, and the handicap of four and a half years of military service, Moeran should have already attained the important position he holds in contemporary music to-day. To those who meet him for the first time, his comparatively large output may come as a surprise, for it is quite usual for strangers to spend an hour in his company without suspecting him of being a musician at all. (He is, incidentally, an expert motorcyclist, and is a frequent competitor on long and arduous trials. In 1922 he was awarded a gold medal for his performance in the London—Lands End trial of the Motor-Cycling Club.)

His first published work appeared as recently as 1921: three piano pieces, the last of which, *At a horse fair*, has something of the exuberance and boisterousness that are such salient characteristics of his later work. These were followed by a second book of piano pieces, the inept title of which, affixed by the publisher without the composer's sanction, may have proved a set-back to their recognition. However, this set of pieces deserves to be widely known, two of them at least, *Windmills* and *Burlesque* being most brilliant essays, in modern keyboard technique.

But Moeran's pianoforte-writing found its culminating point in the magnificent *Toccata* which, from the point of view of pianistic technique, is unsurpassed by any living British composer. It is a work full of poetry, in which the vigour of the main theme is contrasted with a quieter middle-section of rare loveliness.

Stalham River, a Ballade for piano, shows yet another aspect of the composer's mind; in this music of the quiet landscape of marshy country he displays his remarkably subtle and original conception of harmonic treatment.

Other pianoforte works of importance are *A Folk-story* and *Rune*, pieces which tell of "old forgotten far-off things and battles long ago." They reveal the composer in an uncompromisingly serious mood. On the other hand, *On a May morning* is as delicate a piece of tone-painting as its title leads one to expect.

It was in the field of chamber music that Moeran first won for himself the good opinion of those who consider him one of the most promising personalities in the musical world of to-day. The Pianoforte Trio in its original form dates from 1920, but since that time it has been entirely re-written, and was

Miniature Essays: Warlock & Moeran (continued)

E. J Moeran by Peter Warlock

words by D. L. Sayers THE BEAN-FLOWER music by E. J. Moeran

Andante con moto

voice

Piano

The
how. how green up - on the green she hath a drop - ing smell and
and, But God put a scent in - to the bean
dew each ran in - to her bed. *And*

Moeran's manuscript of *The Bean Flower*.

Miniature Essays: Warlock & Moeran (continued)

E. J Moeran by Peter Warlock

first played in its present form at one of an interesting series of concerts given by Moeran at the Wigmore Hall, London, in the summer of 1925. It is a work in four movements, of considerable dimensions, and in it, for the first time, the composer fully reveals his grasp of the essentials of musical construction, and his ability to deal successfully with the larger forms of composition.

His string quartet, however, is a far more closely-knit work, firmer in structure and more deliberate in its personal expression. This quartet, and the two orchestral Rhapsodies, are thoroughly representative of the composer at his best. All three works are dominated by the influence of the surroundings in which he passed so many of his most impressionable years—the grey skies and flat misty landscapes of the Eastern counties. But cheerfulness is always breaking through “in the shape of some folk-song or other sung in convivial company after the day’s work is over” and this sense of contrast, always apparent in his work, is one of the most agreeable features of Moeran’s mentality.

The quartet was quickly followed by a sonata for violin and piano, a work sombre and tragic in character which provides the greatest possible contrast to the sunny geniality of the quartet.

It is difficult to estimate success in relation to orchestral music by British composers. Many a work, greeted with apparent enthusiasm at its first performance, has disappeared immediately afterwards, and is only heard of again some ten years later, as the result of insistent propaganda on the part of a small body of supporters. It will be sufficient to say that Moeran’s first Rhapsody (in which, despite reports to the

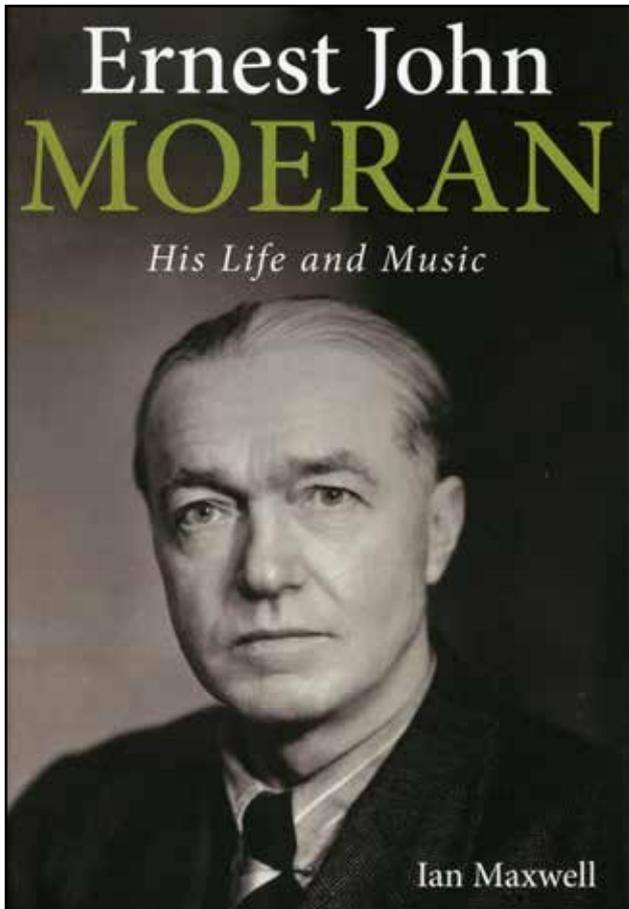
contrary, no actual folk-tunes are employed) was composed in 1921, performed in the same year at a Patron’s Fund concert at the Royal College of Music, repeated by Sir Dan Godfrey at Bournemouth in the following year, and has since been played at a Queen’s Hall Promenade Concert, and at a Hallé concert in Manchester.

As a song writer Moeran has proved wonderfully successful, The combination of a free and eminently singable melodic line clearly derived from the influence of folk-song, and his rich and subtle vein of harmony leads to the happiest results in the interpretation of poems both old and new. *The Bean-flower* (poem by D. L. Sayers), *The merry month of May* (Dekker), and *Come away, Death* (Shakespeare) may be cited as particularly choice examples of his talent in this field; and his arrangements of East Anglian folk-songs may be set beside the admirable versions of Breton melodies by Paul Ladmirault—in both cases thoroughly modern harmonic treatment serves to enhance, rather than to obscure, the character of the tunes.

Few of the composers of the present day who can be regarded as first-rate achieved anything very remarkable before the age of thirty. If one thinks of what Elgar had written before 1887, Delius before 1893, and Vaughan Williams before 1902, one sees clearly that any estimate of their ability made at that early age would have been totally inadequate. Moeran has behind him, in his thirty-first year, a finer collection of works than any of these three composers had at the same age, and one is amply justified in expecting that his talent will expand during the next ten years no less certainly than did that of his illustrious predecessors. ■

Ernest John Moeran – His Life and Music by Ian Maxwell, Published by Boydell & Brewer

John Mitchell provides an overview of this recent publication



Published in June 2021 by the Boydell Press, this new volume is the first major study of E.J. Moeran for thirty five years – since the late Geoffrey Self’s pioneering *The Music of E.J. Moeran* issued by Toccata Press in 1986.

PWS members that attended the ‘Warlock Day’ at the British Library in October 2014 may recall that Barrie Marsh gave a talk on Moeran, when he mentioned that he was nearing the final stages of finishing what was to have been a new book on that composer. Sadly he died not that long afterwards, but it is pleasing to record that his family have allowed Ian Maxwell access to his Moeran research materials, something which has significantly benefitted the present volume.

Running to 355 pages, the book is welcomed for focusing on some areas of Moeran’s life that have been less fully covered previously, such as his family background, which was clearly a very musical one. The composer’s military service in the First World War has been thoroughly researched, resulting in finally scotching that well established notion of

‘The War Wound’ and the lodged-in-the-head metal plate. Moeran’s contribution to the conflict has been remembered as a motorcycle dispatch rider, but his injury (from which he seemingly fully recovered, at least physically) actually came about through action in trench warfare. Like Warlock, Moeran had a failed marriage (albeit for different reasons) to the cellist Peers Coetmore, and Maxwell takes an in-depth look at this, having investigated the many surviving letters from Moeran to Coetmore.

Another enlightening aspect is how Moeran was a far more accomplished practising musician than Warlock. From the various piano pieces he is known to have played, it is very likely Moeran had been a fine pianist, certainly in his younger days. He also must have had some prowess as an orchestral conductor, judging by a number of concerts he directed.

Unsurprisingly, Warlock does get quite a few mentions in the text, mainly in connection with the four year Eynsford Period (but it has to be noted that there really isn’t anything new about Our Composer within the pages). What comes strongly across is how Moeran’s career – as a rising star during the early to mid 1920s – took something of a nosedive during those years with Warlock, and his erstwhile fame took well over a decade to be regained in the late 1930s. Interestingly, Maxwell deduces that Moeran was not a full time resident at the Eynsford cottage in the same way that Warlock was; he bases this judgment on the fact that none of Moeran’s extant letters from 1925 to 1928 were addressed from Eynsford.

As regards Moeran’s music, although everything he composed is at least mentioned, Maxwell has deliberately given greater attention to what might be loosely termed the more minor works of the composer, believing that the major compositions (such as the Symphony and the two Concertos) have been otherwise adequately dealt with elsewhere. The author deems these smaller works are important in that they effectively help to illustrate Moeran’s stylistic evolution.

One disappointing feature of the book is the dearth of photographs. There are just four images of the composer, and these include the one illustrating the dust jacket. The other three are reproduced on text pages, rather than as more typical glossy paged inserts – surprising perhaps in what is a fairly expensive publication (hardback: £45, but also available as an e-book at £19.99). ■

Articles

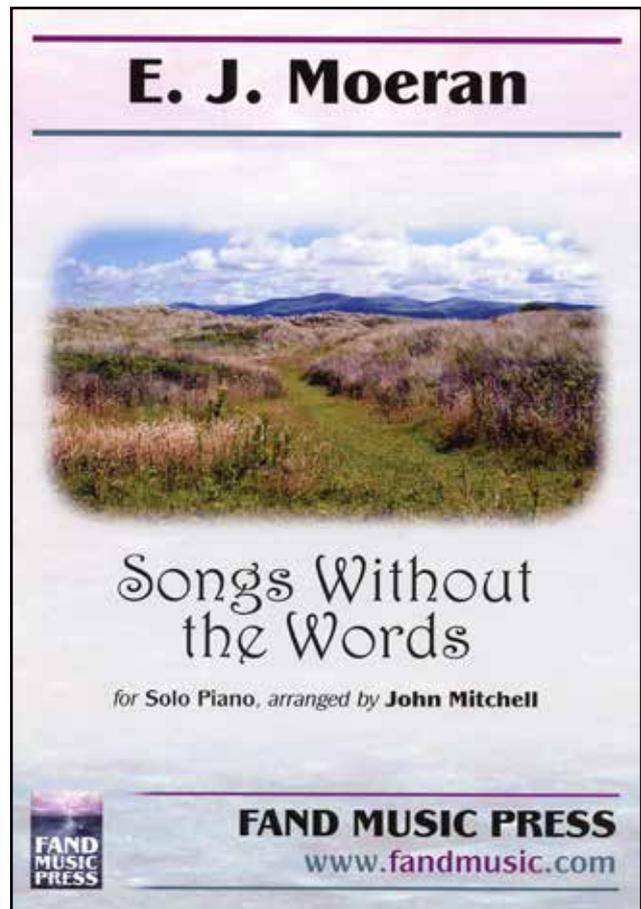
E. J. Moeran: Songs without the words ~ a brief history and a rationale

John Mitchell explores the varied world of songs that have been arranged for instruments only

The question of exactly how far back in time it was that songs written for voice and piano/keyboard were adapted or arranged for a solo instrument is probably best left for well-informed musicologists to answer. Without venturing any earlier, one can immediately think of the brilliant transcriptions that Franz Liszt made of Schubert and Schumann Lieder, for example. A bit later there are arrangements of Richard Strauss songs by Max Reger, and Percy Grainger has produced imaginative versions for piano solo of such things as Fauré's *Nell* and Gershwin's *Loved walked in*. Even accompanists have ventured into the field, with Gerald Moore having arranged Schubert's celebrated *An der Musik*, a song he must have played for on many an occasion in song recital programmes. In a less serious vein I have, amongst my sheet music collection, piano versions of Sullivan's *The Lost Chord* and Haydn Wood's *Roses of Picardy*, clearly reflecting just how popular these items were in their original vocal guise. The publishers obviously thought there was a sufficient commercial demand from those pianists who were not able to team up with a singer, and simply wanted to play such songs for their own enjoyment!

Perhaps it was inevitable after Warlock's death that it would only be a question of time before some of his songs were transformed into piano solos. There may well be others, but the first one I am aware of having been treated in this way is *Milkmaids*. It was arranged by Alec Rowley for piano and published by Edwin Ashdown in 1947. Unlike some of the transcriptions mentioned above, where the arranger often considerably embellished the original to brilliant effect and in some cases almost creating in essence a new work, Rowley's *Milkmaids* endeavoured to keep fairly close to Warlock's original as far as possible. The harmony underpinning the vocal line is kept pretty well intact, and the main liberty Rowley took was in the fourth verse of the song (*Wastcoats of flannell and pettycoats of redd*.) where he puts everything up an octave to be played *pianissimo*. In a five verse, very largely strophic song, this provides a pleasing element of contrast, resulting in a satisfactory balance.

On a personal note I was not completely inexperienced in this area, having already arranged three of my own songs for piano, when Michael Graves invited me to take part in another of his village Classical Music Evenings.



I had previously been involved in the event a few years earlier when I contributed three movements from *Capriol* (in Maurice Jacobson's arrangement for solo piano), and wishing to do something different of Warlock next time round, I recalled Alec Rowley's *Milkmaids* arrangement and thought it might be a good option. To bulk out my slot in the concert it struck me that one way I could do this was to follow in Rowley's footsteps and arrange a few more of Warlock's songs in a similar manner myself. The ones I chose were *The Bachelor*, *Late Summer*, and *A Sad Song*. These were duly played in the concert (that took place in Hullavington Parish Church, Wiltshire, during October 2019 [see Newsletter 107 p 36], and seemingly being well received, I began to investigate Warlock's other solo songs to see whether any more might be so adapted for piano.

One of the joys of Warlock's songs is the variedly intricate, and often very original nature of the accompaniments, and I had gained much pleasure from playing them alone for

E. J. Moeran: Songs without the words (continued)

In Youth is Pleasure

E.J. MOERAN (1925)
arranged by John Mitchell

Andante con moto

Piano

una corda tre corde

5

3

3

6

3

p

Detailed description: This is a piano score for 'In Youth is Pleasure'. It begins in 3/4 time with a key signature of one flat. The first system shows the right hand playing chords and the left hand playing a simple melody. Dynamics include piano (p) and pianissimo (pp). The second system starts at measure 5, where the right hand has a triplet of eighth notes and the left hand has a triplet of eighth notes. The piece concludes with a piano (p) dynamic.

The Constant Lover

E.J. MOERAN (1934)
arranged by John Mitchell

Andante (♩ = c.96)

Piano

mf mp p

5

Detailed description: This is a piano score for 'The Constant Lover'. It is in 4/4 time with a key signature of one sharp. The tempo is marked 'Andante' with a quarter note equal to approximately 96 beats per minute. The score is divided into two systems. The first system shows the right hand playing a melody with dynamics mezzo-forte (mf) and mezzo-piano (mp), and the left hand providing harmonic support. The second system starts at measure 5 and continues the piece with a piano (p) dynamic.

E. J. Moeran: Songs without the words (continued)

my own amusement at home. It struck me that the main challenge in adapting the songs as 'proper' piano solos was to import an unaltered vocal line into the structure whilst keeping as much of the detail as possible of the original piano part. Many of his songs were immediately ruled out as unsuitable as there was already 'too much going on' in the accompaniment (for example, *Consider* and *Autumn twilight*). Moreover, it did not seem Quite Right to tamper with *Candlelight* and *Lillygay*, both of which seemed to demand an all-or-nothing approach. Eventually I was able to transform eighteen of Warlock's songs in this way for piano, which were published at the end 2019 in two volumes by Fand Music Press. Jonathan Carne gave them a very sympathetic review in Newsletter 106 [Spring 2020, pp 42-43], and as he implied, inevitably there were some compromises involved. For instance, to retain the intricate polyphony of the piano part of *Sleep*, with the vocal line there were occasional moments where some octave displacement became necessary. In *Captain Stratton's Fancy* I sensed that all five verses without the words tended to outstay its welcome, and accordingly verse two was omitted so as to produce a tighter structure.

In his review Jonathan quite rightly raised the question of the purpose of making these arrangements, and he posed three possible scenarios for their usage, all of which seem eminently suitable and appropriate. All I would add to this is that I had made most of them in the first instance for my own enjoyment in a domestic setting. However, when it comes to piano recitalists looking for original Warlockian repertoire, there is essentially only the *Folk-Song Preludes* available, and dare I say that dipping into the two volumes of PW's *Songs Without the Words* might just present an opportunity for extending the options?!

For some time I had known that at the end of 2020 the copyright on the music of E.J. Moeran was going to expire, and it occurred to me that it might be worth investigating his solo songs to see whether any of them might be suitable for a similar adaptation into piano solo guise. Following an initial overview perusal, the prospect did not look too hopeful. The piano parts were often of such intricacy that to 'shoehorn' in a vocal line may likely to have been quite problematic. Moreover, Moeran's songs are not always as melodically strong as Warlock's, and there were fewer songs to choose from (Moeran penned less than half the

number of original solo songs as Warlock). However, I was eventually able to identify nine potential candidates, mainly from the composer's earlier and mid-periods (the later *Seumas O'Sullivan Songs* and the Joyce setting, *Rahoon*, I judged to be non-starters). The selection is biased towards the slower/contemplative songs, including *In Youth is Pleasure* (a lyric set three times by Warlock), *Loveliest of Trees* (Housman), and *The Constant Lover*. The latter, a setting of William Browne, is probably Moeran at his most Warlockian – had one not known, on hearing it for the first time it could be quite easily attributed to 'Our Man'! There are just two quicker moving Shakespeare songs, both to words also set by Warlock: *The Sweet o' the Year* and *The Lover and his Lass*.

Earlier this year the nine songs were published as another *Songs Without the Words* album by Fand Music Press. Apart from the titles mentioned above, also included are *The Bean Flower* (a setting of Dorothy L. Sayers); *Willow Song* (set by Warlock as *A Sad Song*); *'Tis time, I think, by Wenlock town* (Housman); and *The Pleasant Valley* (from *The Seven Poems of James Joyce*). At the head of each arrangement Peter Thompson has provided a short quote from the song text to give a vignette of the poetic context.

Having, as it were, put some vocal Moeran to a pianistic bed, whither next, I wondered? Well, I have to confess I am mindful that Roger Quilter also comes out of copyright in a couple of year's time...! ■

E.J. Moeran: Songs Without the Words arranged for piano solo by John Mitchell, is published by Fand Music Press, price £13.50 + p&p. It can be purchased via the website: www.fandmusic.com

However, paid up members of the Peter Warlock Society can order the volume directly from John Mitchell (not via the Fand website) at the special price of £9.00 including UK postage (overseas postage at cost).

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E. J. Moeran's Recollections of Peter Warlock published in *The Musical Times*, March 1955

Gerald Cockshott – Chairman of the Peter Warlock Society from 1963 to 1969.

[With illustrations added by the Newsletter Editor.]

E.J. Moeran shared a cottage with Peter Warlock during most of the three and a half years he spent at Eynsford, from 1925-1928, and accompanied him on nearly all his expeditions elsewhere. Some years ago he talked to me at length about his friend's tastes and methods; and so far as I know, the following recollections have not previously appeared in print.

Moeran, like other friends of Warlock's, disagreed with the portrait of the composer in Cecil Gray's biography (*Peter Warlock: A Memoir of Philip Heseltine*, Cape, London, 1934). This, he said, was 'studded' with 'many inaccuracies and a few pure inventions'. The 'dual personality' thesis, in particular, he rejected absolutely. Moeran's statement that Warlock's mother was the most dominating woman he had ever met may well throw a clearer light on Heseltine's early shyness and subsequent over-compensation than do Gray's more colourful suggestions. During the Eynsford period Gray saw Warlock only at weekends, when he was relaxing. Furthermore Gray remained a disciple of Van Dieren to the end of his days, but Warlock was more independent. There is nothing of Van Dieren in the high-spirited ballads and he developed interests not shared by the Van Dieren circle. He delighted, for instance, in the conversation of bargees in a pub at Dartford [*Ed: Probably the Long Reach Tavern, as described by John Mitchell in Newsletter 107 p22*] and, towards the end of his life, used to go to the Oval to watch the cricket. An indication that his interests had always been wider than those of most of the circle is given by the fact that he first appeared in print, somewhere between 1912 and 1914, with an article in the *Railway and Travel Monthly*. Moreover, Warlock was not unsmilingly reverent towards the composers that he admired, and he once surprised a distinguished director of Novello's by suggesting that Debussy's chromaticism had been influenced by Stainer's. To Gray such apostasy was a cause for regret. As Moeran put it, Gray wanted him to remain the complete aesthete.

Most of Warlock's special enthusiasms in music are well known – the Elizabethans, Delius, Van Dieren, Bartok and, later, Vaughan Williams. To these names should be added that of Liszt, whom Warlock considered a great composer and was capable of defending with some heat. On one occasion he was so shocked that an eminent musicologist should have attacked Liszt without really knowing the music he was criticizing, that he went round London with an enormous

cardboard cylinder containing a petition designed to secure the gentleman's removal from the staff of a London weekly. Fortunately, perhaps, the scroll was lost; but not before Warlock had attempted to collect signatures at the B.B.C. at the same moment as the musicologist, by an irony of fate, was broadcasting from the same building, unaware of what was happening in the waiting room. Though Warlock was conversant with the major works of Bach and Beethoven, he knew practically nothing of Schubert or Brahms and he was delighted by the movements from Schubert's piano sonatas that Moeran played him. Fauré and Debussy he liked (not *Pelleas*, which bored him, but some of the later works such as *En blanc et noir*). Ladmiraull's piano duets appealed to him; and for a time he was very enthusiastic about Villa-Lobos. Ravel he probably did not know at all. German lieder held no interest for him, and he positively disliked Hugo Wolf. A favourite piece of his was Max Reger's *Variations and Fugue on a theme of Bach*, which he would play on the pianola for hours on end.

Warlock's methods as a composer were dictated by the peculiarities of his temperament. For weeks he would be sunk in gloom, unable to think of a note. He would alleviate his melancholy by transcription, until of course the time inevitably came when there was nothing more in the British Museum that he wanted to transcribe. When the black mood passed he would write a song a day for a week. According to Moeran, 'he went to the piano and began fumbling about with chords, and whistling', quite undisturbed by conversation from the next room. All his work was written in this way – quickly, at the piano, and often in an atmosphere that was far from quiet. Mr. Bruce Blunt, who wrote the words of *The Fox, Bethlehem Down* and *The Frostbound Wood* specially for the composer, told me that the poem of *The Fox* was written one evening in the summer of 1930. Warlock read it the next day and set it forthwith, so that both words and music were completed within a period of about eighteen hours. Though Warlock toyed with the idea of composing a quintet for bassoon and strings, he doubted whether he was able to construct a large scale work. Like some other composers, after writing for some years, Warlock towards the end of his life thought seriously of resuming his technical studies and in 1928 contemplated taking a course of lessons in counterpoint with R.O. Morris.

E. J. Moeran's Recollections of Peter Warlock (continued)

Virtually all Warlock's serious works have been published except for three songs. One of these, a setting of an anonymous drinking song of Henry VIII's reign called *Fill the cup, Philip* for voices in unison and brass band, is of little interest and remains in manuscript. The other two were lost by a careless publisher – irretrievably, since the composer never kept rough copies. Augustus John, in his Foreword to Gray's biography, credits Warlock with a hymn tune, but Moeran denied that he ever wrote one. *The Cricketers of Hambledon* was written as a joke, to be performed by voices in unison and six brass instruments, on the occasion of a cricket match arranged by the composer to take place on New Year's Day, 1929.

Not all the printed music was published in the way the composer wished. Thus a song-cycle – *Seven Songs of Summer* – was split up because no one firm would accept all the songs in the set. It would be pleasant, nearly twenty-five years after the composer's death, if the cycle could be performed as such. Moeran could not remember which songs it comprised, though he thought that *Elore lo*, *The Passionate Shepherd*, *The Sweet o' the Year*, *Youth*, *The Contented Lover* and *The Droll Lover* might be among them. Perhaps Warlock's publishers might be persuaded to undertake some research in their files of correspondence. Mr. Blunt says that Warlock had intended to arrange the accompaniment of *The Fox* for flute and strings and that such an arrangement was in fact made by Van Dieren. It would be interesting to hear both this and the original versions of the songs intended for performance with brass band. Warlock seems to have taken a certain interest in brass instruments. He once bought an ophicleide (see panel) for his own amusement and on another occasion offered to write a work for male voices and brass for Arthur Warrell's choir at Bristol.

One work, an engaging unison song called *Maltworms* was written by Warlock and Moeran in collaboration. Moeran had the poem with him on a midday visit to a pub in Eynsford and had set the chorus when Warlock came in. Warlock suggested a tune for the first two lines of the verse, doing, as Moeran put it, 'the steps up' – a series of ascending thirds of which he was very fond. Moeran then continued with lines three and four. A local dramatic society at Shoreham was putting on some one-act plays and it had been suggested that Warlock and Moeran should

The Ophicleide



This humorous postcard, typical of those popular in France in the early 20th century, shows one of the larger in the family of ophicleides. It has the caption "M. le curé répétant un solo" – Monsieur the curate repeats a solo.

The Ophicleide, invented and patented by the French instrument maker Jean Hilaire Asté in 1817, is an instrument from the family of keyed bugles, and uses a mouthpiece like a trombone but with keys similar to a saxophone. The name comes from the Greek for 'keyed serpent'. Indeed, the instrument replaced the earlier wooden serpent, and was widely used in opera orchestras and military bands. The ophicleide was itself replaced by the piston and rotary valved saxhorns which proved more practical and colorful to musicians and the ophicleide became obsolete by the end of the 19th century. However, it found a useful niche in the Catholic church in France in the early 20th century, where it supported the tenor and bass vocal lines in the mass.

E. J. Moeran's Recollections of Peter Warlock (continued)

'Moeran had a fine photograph of the three original singers flanked by the composers, each holding a mug of beer.'

provide the music. The village boasted a good brass band of from twelve to fifteen players and both composers wanted to make use of it. The band was holding its practice that evening and the two composers therefore went home, harmonised the song and scored the accompaniment. When an accompaniment had been written to the verses, Moeran set to work harmonizing the chorus, while Warlock scored the verses in the next room, writing out the parts in pencil. There was no full score. Moeran then recopied the parts in ink, the composers caught the seven o'clock bus to Shoreham, and the work was rehearsed there and then. Unfortunately the performance never took place. The bandmaster's wife did not hold with playacting and, on the night, the band was forbidden to appear. The song, however, was given with piano accompaniment; and in place of a Dowland dance which Warlock had arranged for brass band the two composers played piano duets. All the band parts have since been lost; but it is said that *Maltworms* is still to be heard in the *Crown* at Shoreham, and Moeran had a fine photograph of the three original singers flanked by the composers, each holding a mug of beer (see above).

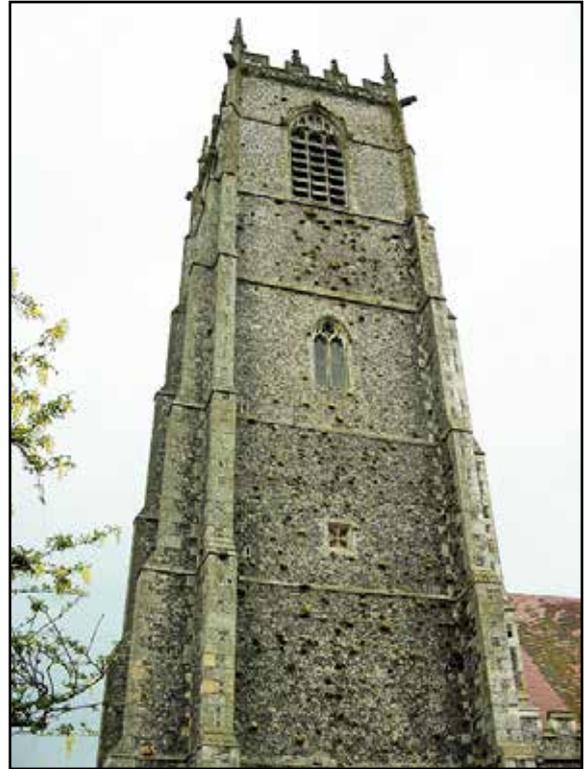
Something should perhaps be said about a quality Warlock shared with few artists: his complete indifference to personal publicity. When Yeats's music adviser refused to allow the publication of an early song, Warlock tried without success to persuade Moeran to publish it under his name.

The same quality is illustrated by Moeran's version of an incident that is related rather differently by Augustus John in his foreword to Gray's book. According to this account the tower of the church at Stalham (actually Winterton) was struck by lightning just after Warlock's performance of a Norfolk folk song on the organ and 'Philip with his peculiar beliefs in "Principalities and Powers" was the most shaken.' Moeran told me that Warlock was quite unperturbed. He went up the tower with the rector and then remarked, 'There's money in this. We've got a celebrity with us.' Whereupon he put through a call to a London newspaper, said he had a story and asked what the paper would pay. A fee of two guineas having been agreed, Warlock recounted the incident, mentioning the name of everyone present except his own.

E. J. Moeran's Recollections of Peter Warlock (continued)

A composer so little interested in personal publicity cannot really be charged with unethical behaviour if he occasionally made use of a musical idea that was not his own. Writers frequently quote phrases that have been thrown out by others, and there seems no logic in criticizing a composer for doing the same. Warlock had a friend called Hal Collins, an artist and the author of the words of *Yarmouth Fair*. Collins was an amateur who could not read music but improvised at the piano, and some of the ideas that he hit upon in this way (which would have been wasted on the empty air) were salvaged by Warlock. Moeran could not remember which they were, though he thought that the piano introduction to *Tom Tyler* might be one. When, by writing down the names of the notes in columns, Collins managed to produce a complete work – the song *Forget Not Yet* – Warlock transcribed it; and it was of course published under Collins's own name.

Warlock's literary taste is evident from his choice of poems. Surprise has sometimes been expressed that he never set Housman, but he did not like Housman's poetry and referred disparagingly to 'all that business about clay'. Many of his own verses, of course, remain in manuscript simply because they are far too scurrilous for print. There are a number of limericks and other poems about well-known musicians that must be confined to verbal circulation for many years to come. Even Warlock, however, was defeated by the difficulty of finding rhymes for Moeran and Ireland, and he had too much respect for Vaughan Williams to think of including him in his rogues' gallery. Other less scabrous productions exist, including a poem on the subject of Kenwood and Court's Hadlow beer, which the author optimistically hoped would inspire the gift of a barrel from the brewers. In this, alas! he was disappointed and the poem was presented to the landlord of a Kentish inn, who, I believe, still treasures it. No account of these minor Warlockiana would be complete without some reference to *Beachcomber's* nonsense paragraphs on 'little brown-bearded Heseltines' which appeared in the *Daily Express*. These even drew from Warlock a letter and two telegrams (which *Beachcomber* published) that show the composer rivalling the master at his own game. Finally, those familiar with the carol *Carillon, Carilla* may be amused by the composer's modest estimate of its musical



The Church Tower at Winterton

worth in the lines written beneath Belloc's in the copy that he gave to Moeran.

Belloc:

Poor folk that may this carol hear,
(*The bells ring single and the bells ring clear*)
See! God's one child had hardest cheer!
Men grown hard on a Christmas morn;
The dumb beast by and a babe forlorn,
It was very, very cold when our Lord was born.

Warlock:

Poor folk that may this carol hear,
(*The bells ring single and the bells ring clear*)
Deserve a free quart mug of beer.
.....* like this cannot be borne;
The tune is trite and the style outworn,
And the harmony's a mixture of Bax and Vaughan.

* colloquial synonym for 'nonsense' or 'rubbish'.

A joke, of course, but the feeling that his music was no good often attacked him, and in the end prevailed. ■

Warlock and Moeran published in *The Composer*, 1969.

A second article by **Gerald Cockshott**. [With illustrations added by the Newsletter Editor.]

The idea came from Christopher le Fleming, Chairman-Elect of the Guild, and one of the first members of the Peter Warlock Society: why not have a plaque on the wall of the cottage at Eynsford in Kent where Peter Warlock and E. J. Moeran lived from 1925 until 1928? The Peter Warlock Society put the suggestion to the Dartford Rural District Arts Council, through Carey Blyton, a permanently co-opted member; the plaque was erected, and Eric Fenby unveiled it on May 3rd 1969. A concert was given in Eynsford on the same day: music by the two composers, performed by the Figaro Ensemble under the direction of Peter Wishart, as part of the 1969 local Arts Festival.

The programme included *The Curlew* by Peter Warlock, and Moeran's *Fantasy Quartet* for oboe and strings; two Warlock songs for voice and string quartet, *My lady is a pretty one* and the composer's unpublished version of *Chopcherry*; Bernard van Dieren's arrangement of Warlock's *Ha'nacker Mill* for voice, flute, oboe and string quartet (unpublished, and not performed since the Second Memorial Concert in 1931); and four songs for voice and piano, appropriate to the occasion, since each was associated in some way with the friendship of the two composers. *Sigh no more, ladies*

was composed by Warlock and dedicated to Moeran, and bears the inscription: 'Eynsford, August 1927'. Warlock noted the tune and words of the Victorian crime ballad *Mrs. Dyer, the baby farmer* in Oxfordshire, and Moeran wrote the piano accompaniment; while Warlock arranged the tune of *Yarmouth Fair*, which had been sung to Moeran by a stone-breaker in Norfolk. In this instance new words were written by Hal Collins, an artist friend of Warlock and Moeran, who was in fact a third member of the Eynsford household. *Maltworms* was a joint production of

Saloon bard

SATURDAY'S plaque-unveiling in Eynsford, Kent, should be a rollicking affair. Eric Fenby, companion to Delius and author of "Delius as I Knew Him," is to unveil a plaque commemorating Peter Warlock (né Philip Heseltine), song-writer, composer, black magic devotee, expert on Delius, and author (under the name Rab Noolas) of a book on drunks through the ages. Warlock lived in a cottage in Eynsford shortly before his death in 1930.

After the unveiling, there will be a concert of Warlock's



Philip Heseltine works at the village hall. Members of the Peter Warlock Society will be there, and so will a BBC producer, Anthony Wilkinson, who is planning a film on the composer's life.

the two composers, written at Eynsford in a single afternoon for a performance by a dramatic society in Shoreham.

The concert and the unveiling were well attended by people in the district and by members of the Peter Warlock Society, some of whom had travelled a considerable distance to be present. But, though the national newspapers all received handouts, only two printed any advance publicity, and no more than one reported the event — in thirty words, at the bottom of a page, with Moeran's name wrongly spelt. As for the BBC: they simply did not wish to know.

Yet surely this was an occasion?

In addition to the popular *Capriol Suite*, composed at Eynsford in 1926, Peter Warlock (1894-1930) wrote more than 120 songs and choral pieces. The contrast between the gloomier songs (the *Curlew* cycle, *Ha'nacker Mill*, *The Fox*, the three choral *Dirges of Webster*) and the high-spirited ballads (*Good Ale*, *Jillian of Berry*, *Peter Warlock's Fancy*) has often been remarked. But Warlock's output was more varied than this division would suggest. There are gentle lyrics, like *Lullaby*, *My own country* and *Walking the Woods* which are not sad. There are songs which are gay without being so hilariously extrovert as the ballads in praise of

ale — those charming compliments to women, *As ever I saw*, *My lady is a pretty one*, *Milkmaids* and *Piggessnie*, for example. *Candlelight* is a set of twelve delightful nursery jingles. And then there are the carols. If Warlock had written nothing else, *Adam lay y-bounden* and *The First Mercy* for voice, or voices in unison, and piano; the *Three Carols* — *Tyrley Tyrlow*, *Balulalow* and *The Sycamore Tree* — for chorus and orchestra; the rousing *Cornish Christmas Carol* for unaccompanied choir; and the mysterious *Corpus Christi*, which exists in two versions — one for

Warlock and Moeran (continued)



Outside the Eynsford cottage.

(Left to right) Hal Collins?, Judith Wood, E. J. Moeran, Phyllis Crocker, Barbara Peache, Philip Heseltine.

(Photo: Believed to be taken by Boris de Crustchoff)

contralto, tenor and mixed chorus; the other for soprano, baritone and string quartet – these seven works alone (and they are not the only carols he wrote) would entitle Warlock to a special place in English music.

Listeners and performers who have known these songs for forty years still delight in them; and the Peter Warlock Society has found that this music is capable of attracting new admirers who were not born when the composer died. Much of Warlock's work has an immediate appeal to the ordinary music lover, not least because of his remarkable gift for melody. When it came to writing a tune, Warlock showed himself far and away superior to

all his British contemporaries except Vaughan Williams. The composer himself remarked that 'song is in essence unaccompanied tune', and notwithstanding his fondness for harmonic piquancies and his beautifully wrought piano accompaniments, which range from the simple texture of *Sleep* to the ingenious polyphony of *The Lover's Maze* and the leaps and staccato chords of *In an arbour green*, Warlock always put the singer first.

Peter Warlock first met E. J. Moeran (1894-1950) when he called on him to say he had liked one of his songs. As a song writer Moeran was – to quote Warlock – 'wonderfully successful'; but he contributed also to forms which Warlock

Warlock and Moeran (continued)



Eynsford in 1919. *The Five Bells*' inn sign can be seen in the distance on the right hand side of the street. The 'Eynsford cottage' is opposite *The Five Bells*, just this side of the church, which can be seen on the left side of the street.

(Photo: Francis Frith)

scarcely touched, his output including a symphony, two concertos, and a number of piano pieces and chamber works. Moeran studied with Ireland, whereas Warlock was a pupil of van Dieren; but both were influenced also by Delius, Vaughan Williams, English folk song, and the Elizabethans; and in style the two composers have much in common. Each could be vigorous, and gently lyrical, in a peculiarly English way. Moeran was a countryman by choice; musical ideas came to him as he walked in the country, and he believed that landscape influenced his music. While he was writing his *Sinfonietta*, for example, he remarked that this work would be quite different from anything he had composed before, because it was based on the country around Kington in Herefordshire (as opposed to Norfolk, the west coast of Ireland, or Kent). His favourite symphony of Vaughan Williams was the *Pastoral*; and many of his own instrumental works may be regarded as evocations of landscape.

The *Sinfonietta*, the Scherzo from the *Symphony*, the *two pieces for small orchestra* – *Lonely Waters* and *Whythorne's Shadow* – the A minor string quartet, the solo settings of *Seven Poems by James Joyce*, the choral *Songs of Springtime*, and the marvellously apt arrangements of Norfolk and Suffolk folk songs: these, among others, have a beauty of invention and a technical accomplishment which will long delight.

Here, then, were two individual personalities who made a distinctive contribution to English music in the first half of the twentieth century. A plaque commemorates their short stay in Kent; but the best commemoration will be continuing performance – by the BBC, on records, and in the concert hall. ■

Gerald Cockshott's Estate is gratefully acknowledged for the reproduction of these two articles.

Articles

Philip Heseltine and Leaving Eton

Dr Barry Smith



Philip began his education at Eton on 17 September 1908 where he was placed in Warre House under the care of the housemaster, Hubert Brinton (1862-1940), who was also one of the classics masters. From all accounts his years at Eton were not particularly happy ones. Cecil Gray gathered 'that he had been subjected to the systematic bullying which is the melancholy distinction conferred upon practically every unusually gifted boy who has had the misfortune to spend the most impressionable years of his life in the hell on earth which is called an English public school . . . No one who has not been through such an experience himself can ever realize how much a sensitive boy can suffer; he is marked by it for life, and personally I have no doubt whatever the explanation of many aspects of his life and character that are difficult to understand is to be sought in the miseries and humiliations endured in those early years at Eton.' He had once confessed to Gray that 'the worst and perpetually recurring nightmare of his life was to dream that he was back at school again.'¹

In an interview with the composer Alec Rowley (1892-1958) in 1927, Philip dismissed Eton as 'a scholastic

sausage machine' where individualism was discouraged: 'I was put back into a class in which my mental juniors by years dominated, and I have never really recovered. Indeed, the iron entered into my soul, and that at fifteen years of age. The harm was that it broke the continuity of my development.'²

During these seemingly bleak Eton years Philip's interest in music continued to grow rapidly through the important and lasting influence of his remarkable piano-teacher, Colin Taylor (1881-1973); to quote the words of Cecil Gray: 'He was fortunate in finding a sympathetic and stimulating influence in the person of the assistant music-master, Mr Colin Taylor, from whom he received piano lessons which he now actually enjoyed, though he was never to attain to any great proficiency on the instrument.'³ Here at last was someone who Philip felt really understood him and could show him how to unlock the door to the world of music. It was from those teenage days that a real friendship was to develop and blossom and he remained grateful to Taylor throughout his life, keeping in touch with him right until his death.

Although Philip was not yet 17 and should have spent another year at Eton, he had by then become restless and dissatisfied with school-life and in March 1911 he begged his mother to let him leave school and spend some time in Europe. In a long letter to his mother, which I have pruned somewhat, he explained his plan:

Tuesday [21 March 1911]

Eton College, Windsor.

My darling Mother,

Here at last is my promised letter: I am sorry to be so late with it . . .

What I really want to talk to you about – or rather write as I can explain much better in writing – is the necessity and expediency of my leaving here at the end of next term: and you are, I know, so kind and sympathetic that I am sure you will consider what I have to say if only I can get you to understand, but somehow when I start explaining there are so many things I want to say that I am sure to leave out some. However, I will do my best, and if you will write afterwards and explain exactly any and every objection you may have against what I propose, I can then write you an answer as far as I can to each objection, which you can consider, so that

Philip Heseltine and Leaving Eton (continued)

then we shall both know fully each other's views, which is really the best way out of the matter.

To begin with, I want to go into the office at 18 and begin work: also to have some time abroad: if I leave here at the end of the summer, and go abroad at the end of the summer holidays, I shall only get just a year abroad. I think a year is the very least I could do with abroad – provided, of course it is not too expensive. ... Please understand that if I go abroad, I shall go there with a fixed intention of learning the language, and not for the fun of being there, though in any case it would be perfectly lovely after the dull monotony of this place: I should do my very best at the language, especially as Uncle Evelyn told Walter that French and German – especially the latter – were very useful indeed nowadays on the Stock Exchange ... And it cannot be disputed that one can only really learn a language by living in the country where it is spoken. And then, look at the experience – the different view of life one gets by going to a foreign country and living among foreign people: it must be better for one to see other countries and people besides one's own ...

Take my own case: supposing I did not want to leave ... I might stay here, doing piles of classics (which would be no earthly use to me) ... do not think that this is all a sudden whim or fancy that I have taken up: I have thought about it a lot, for a long time, but I have not brought it up before the time. The truth is, I long to be really doing something, and not merely getting through a certain amount of Latin & Greek & other stuff, though I do not deny that it has been good for me: but I think the time has come to do something else, and it will be the happiest day of my life when I feel I am really earning my own living and not wasting your money – for that is what it comes to – in plodding round on circles already traced over and over again, so to speak

I hope, too, if I may say so, that you will consider these sentiments yourself and not be guided too much by the opinions of others: for after all, one man's meat is another man's poison and it is absurd to say that everyone can be, as it were, bundled into a kind of machine and come out of the required size & shape. This matter, especially, is one of individual temperament, and if I am peculiar and am expressing preposterous ideas, yet they are true, written in deadly earnest, and exactly what I feel – and no one can alter that: and after all, however defective and shortcoming

I may be, yet you know me better than anyone else in the world and, I hope, will still love me and act as you think best yourself ...

Only last week Mr Brinton came round with a list, asking everyone when they were leaving, and he would like to know as soon as possible: he must know by the beginning of next term. It has just occurred to me to mention, just to make sure, that I do not on any account want to go to the 'Varsity, especially as that would mean at least another year here (but I think we decided that before).

I will not enter into details or discussions about where and what kind of place I should go to in Germany, as there will be heaps of time for that later ...

I hope you do not mind all this; I do feel so relieved at having confided in you now, for it has worried me for a long time, and I could not have said half as much to you. I think it is one of the curses of my life that I never can say what I mean or express what I feel properly.

Please do not shew this letter to anyone, not even to Walter: it is, as you said, best to retail the contents ...

All my love from your most loving son
Phil

On receiving this letter his mother wrote to Mr Brinton, for advice and received the following interesting and perceptive comments on Philip.

Warre House,
Eton College,
Windsor.

5 April 1911

Dear Mrs Buckley Jones

Philip's reports, except for a suggestion of his being bored in the math one, are very satisfactory & his work for me has been well done. His conduct also has been good.

He is getting, in a way, old-minded. He never was a typical boy & he gets further from the type, I think, as time goes on. He has a considerable facility for work & does it well, but without apparent enthusiasm & he seems glad to get it done. He reads grown-up books & thinks partly on their lines & partly for himself, & his criticisms of things and so usually adverse that I feel my enthusiasms quench. I have even, in more than one of our brief chats, when I am going round the house, urged him to find something

Philip Heseltine and Leaving Eton (continued)

to like in everything that he does. The something is there, though it may take some finding. It may take an older man, who knows more of the sorry side of things, to look for the latent good in what happens, whether it is Latin verses for instance or Mr [Colin] Taylor's recommendations (see his music report) or social customs or anything else. I say all this not by ways of blame, but as a record of his development & as leading up to the idea which he broached to me the other day – & a great shock it was, at first – that he should leave in the summer. He tells me that it is being argued out in letters between you and him; so no doubt he has thought out a good many lurking disagreeable in his life here. He would naturally think of some, because that his type of mind, as have said, but, with the search stimulated by his desire to leave, I shudder to think how many clouds conceal our silver lining. But seriously I am of his opinion as to the main issue. I do not think that the work & life here – well though he does the work & easy as his relates to the life here are – are likely to do him as much good as to go abroad to learn languages for his business career & begin that career soon. I say this not because I want him to leave. I shall be sorry to part. But considering him & his sort of mind & his wish to learn what will help him in business & so on, I think that the alternative plan of staying in has less to recommend it. I don't know how I shall fill his place: so my expression of opinion is quite disinterested & even contrary to my personal interests.

Forgive me chiming in, unasked, in the epistolary combat, & do not think what I have said in any way reflects upon Phil. I feel, though ridiculously young when talking to him, quite an old man when I see him eager to be done with school & to set off into the world, I hope that he will make it a neat success, if he thus begins his journey sooner than some & I think that he will succeed, for he has ability & thinks more than the ordinary boy. But his thoughts are, in my mind opinion, very such too critical of existing things, & he does not see a fallacy always when put before him in Bernard Shaw's mocking language or the sentimentalities of other writers. However let him find something to admire uncritically in everything & his judgement will form on right lines by combining critical facility with large heartedness.

Yours sincerely
Hubert Brinton ⁴

Surprisingly, within a month, his mother had relented and given in to her son's request. Elated, he wrote saying that he could not thank her enough for allowing him 'to follow this perfectly delightful plan ... you may rely on me to do my utmost to prove to you that it is the right and best one.'⁵

Philip's report for his final term at Eton, though generally praising his work and conduct in a somewhat stereotyped way, strangely makes no mention of the boy's passionate interest in music. Such an omission speaks volumes about Eton's values and the general attitude to music at a British public school at that time:

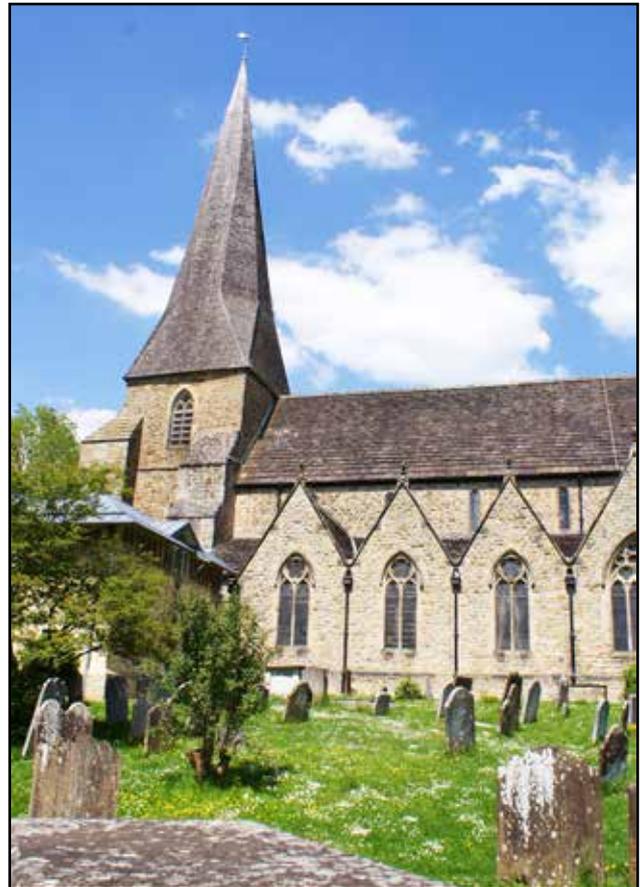
I have no words of praise too high for his work and conduct all through the Half ... he could not have ended his school-life with a better record. He evidently has a good memory, and his English papers have shown a command of style, as well as an intelligence of thought, that is quite remarkable. His weakest point is Greek prose, but even this is not at all bad. I think he takes a greater interest in English subjects than in Classical, and I am of the opinion that he will always be more successful in them. It has been a great pleasure to me to teach him.⁶

It is, however, in his moving letter of thanks to Taylor (July 1911) as he prepared to leave school, that we catch a brief glimpse of Philip's musical feelings about his time at Eton:

Just a few lines to say good-bye and a few inadequate words to thank you for all your kindness to me during my time here. I cannot possibly tell you how grateful I am to you for all that you have done for me, and for your influence in making me know and love modern music, which has become the greatest joy in my life.⁹ ■

Notes

- 1 Gray, Warlock, p35
- 2 A. Rowley, *The Music of Peter Warlock, Musical Mirror* (Aug 1927), 183-4.
- 3 Gray, Warlock, p37
- 4 Brinton to Edith Buckley Jones, 5 April, BL, Add MS 57964
- 5 Heseltine to his mother, 7 May 1911
- 6 Heseltine to Taylor, 31 July 1911.

The English Music Festival: 28-31 May 2021, Horsham**Concert 1:** St Mary's Church, Horsham, 28 May – The Orchestra of the Swan, Cond. David le Page**Claire Beach** reviews the opening concert of the Fourteenth English Music Festival

The front cover of the highly detailed and informative Festival Programme and St Mary's Church, Horsham.

(Photo: John Mitchell)

Em Marshall-Luck welcomed us to the Festival and talked about how wonderful it was to be able to put on live music again. The socially distanced but sizable audience in this pretty church in Horsham all agreed.

The first concert of the festival was an interesting selection of popular works by English composers interspersed with less well-known pieces. For a PWS member, it was particularly pleasing that the festival should not only feature a whole concert devoted to Warlock and his contemporaries, but also start with one of his best-loved works.

The Orchestra of the Swan began the Friday proceedings with a nicely judged performance of Warlock's *Capriol*. The opening *Basse-danse* was slow with well-defined lines, bright and light on its feet. The *Pavane* was sonorous with a spare texture that not only brought out the wistfulness of the piece, but varied with a legato repeat, which did not obscure the regular beat. A restrained *Tordion* was

played with great delicacy and the gentle pizzicato faded away to nothing. This restraint continued into the *Bransles* where the bass sonorities were really brought out among the busy, smooth texture and the intensity of the ending. *Pieds-en-lair* had a true sweetness, which emphasised the contrast between the melody and the shifting harmonies, before David le Page's violin carried the sensitive final line. An agreeably rough grumbly cello sound heralded *Mattachins* which was measured and quite slow, though the orchestra did not 'let go' towards the end. Programme notes by the PWS's own Dr Brian Collins enhanced the listening experience.

Capriol was followed by Purcell's G minor *Chaconne* where again the orchestra brought out the contrasts of the different textures, ramping up the emotional intensity for the high strings section, then further as the lower strings re-joined for a delicate ending.

The English Music Festival (continued)

David le Page was soloist as well as conductor in Vaughan Williams' little-known *Concerto Accademico*. The first movement, after a jaunty opening, goes through different styles including a kind of hoe-down before a delicately bowed cadenza. The second movement has a melody reminiscent of a lower-pitched *Lark Ascending*, against a sombre accompaniment, with a lament-like feeling. Here, the expressive playing of the soloist gave the impression of a conversation with the orchestra, sometimes blending and sometimes soaring above it. The jig that opens the finale again brings to mind a hoe-down, with many counter-melodies and rhythms, becoming almost frenzied before the final solo passage contrasting well with the big, rounded sonorities of the orchestra.

The next item was the short *Music for String Orchestra* by Walter Leigh. I must admit to not having previously heard anything by this composer other than his *Harpsichord Concerto* which gets the occasional radio outing, so was pleased to hear this. The wistful opening movement with its Elizabethan air is followed by a jig which has the same sense of unstoppable energy as the concerto. Next comes a lovely slow movement, rather Purcell-like, with a descending bass; a lively fugal allegro full of contrasts brings this work to a very sudden end, to the obvious enjoyment of the players.

Since attending the first English Music Festival in 2006, I've never heard Holst's *St Paul's Suite* without thinking of Em Marshall-Luck's programme notes with their credible theory that the movements represent different areas of

the school where Holst was Director of Music and where, many decades later, Em was a pupil. In the opening *Jig*, the orchestra effectively established an animated rhythm with high strings rising over the bass, while the following *Ostinato* was particularly delicate. The *Intermezzo* was dramatic; the restrained pizzicato underpinned David le Page's solo passages with their slurring, melancholy, oriental sounding melody; the middle section was spirited before a return to the delicate mournful solo at the end. The finale, a confident jig, made *Greensleeves* and the *Dargason* dance around each other before the final violin flourish.

The final work was Ireland's *Downland Suite* in its string incarnation. The orchestra gave the *Prelude* a nice lilting rhythm and the inner parts really brought out the sorrowful harmonies of the *Elegy*. The *Minuet* was taken at a lively tempo with an elegant and delicate contrasting middle passage. The final *Rondo* finely balanced the driving beat in the bass against the busy upper strings, and a slight portamento in the cello solo was effective.

This concert was the perfect opening to the Festival with its satisfying mixture of familiar and less familiar works by English composers. It was superbly performed by the Orchestra of the Swan who obviously enjoyed playing the music as much as the audience appreciated listening to it, and set the tone for a weekend full of English music in various guises. What a lovely thing the English Music Festival is, thanks to Em Marshall-Luck and her hard-working and enthusiastic team. ■

Recital of songs by Warlock and his contemporaries

11am, 31 May 2021 St Mary's Church, Horsham

This Warlock-led recital is reviewed by former Newsletter Editor, **Anthony Ingle**

There are very few opportunities to hear nineteen Warlock songs, in well-chosen company with others by connected contemporaries, performed live. So we owe a great debt of gratitude to the English Music Festival for promoting this well-attended concert as part of its fourteenth annual feast of English – or, rather, British – composition from the first half of the 20th century. Eight pre-1920 songs from Warlock's output framed similarly early works by Delius and Bax in the first half, while the second half began with

Moeran's cycle *Seven Poems of James Joyce* and concluded with eleven more Warlocks from later in his career.

Gareth Brynmor John has a most mellifluous bass-baritone voice, coupled with enviably good diction which never impedes the lyrical flow of sound, while Christopher Glynn has an equally enviable command of the keyboard, all of which was in evidence in the first two very early Warlocks, *A Lake and a Fairy Boat* and *The Wind from the West*. Untypical of most of Warlock's output as these are,

The English Music Festival (continued)

Left: Christopher Glynn (piano) with Gareth Brynmor John (baritone)

they paved the way for the five very early Delius songs ‘from the Norwegian’; again beautifully sung and played, these are rather conventional and stylistically pale by comparison with the riches that we know from the composer’s later development, and have rather ‘instrumental’ vocal lines – or perhaps the melodies composed for Norwegian text don’t accommodate themselves well to the English translations.

Be that as it may, the next two PW’s served to remind us just how quickly his mature voice evolved; both *Take, O take* (second version) and *The Cloths of Heaven* have splendidly appropriate and carefully worked-out vocal lines, and Gareth Brynmor John sang them both most insightfully. But it was here that the classic Warlockian problem of transposition first became an issue. Everyone in the Society knows that Warlock deplored transposition, and I have always liked to think that it was because changing the overall pitch of a performance inevitably alters its sonic character; however, I’m increasingly coming to the view that the composer was thoroughly aware of how difficult many of his piano parts are, and knew that in transposition they became even more so, especially if the keynote should change from white key to black key or vice versa. *The Cloths of Heaven*, while not fast, requires some fearsome leaps and stretches on the pianist’s part.

Four songs by Sir Arnold Bax, with Irish or Irish-inclined texts, followed. *To Eire*, *The White Peace*, *Shieling Song* and *The Milking Sian* were all written in the composer’s mid-20’s and so occupy a very comparable place in his output to the Warlock songs surrounding them. For all the Celtic flavour, they have perhaps a more cosmopolitan air than Warlock’s work at this time, and all received top-notch renditions, with a particularly beautiful floated last line of *Shieling Song* the most memorable moment.

Whenas the Rye, *Mourn no moe*, *There is a Lady Sweet and Kind* and *Sweet Content* rounded off the first half. The curse of transposition struck hard here; while Gareth Brynmor John’s voice was ideally accommodated, *Whenas the Rye* in E flat is an utter pig for the pianist; the rails were left altogether briefly, but a brilliant recovery was made. *There is a Lady* in A flat, on the other hand, sounded remarkably well, sitting splendidly in the voice as it did, and the darker quality of the lower and flatter key adding to the gravitas of the setting. Although the two-bar introduction to *Mourn no moe* was only added for the string quartet version, I think it sets the mood for the song quite wonderfully, and I missed it here; in addition, I was surprised by the decision to sing the earlier version of the vocal line. *Sweet Content* (in F) was absolutely splendid, delivered with real panache by singer and pianist alike.

The English Music Festival (continued)



Above from left to right: Anthony Ingle, John Mitchell, Wendy and Michael Walshe.

The concert might have been advertised as ‘Warlock and Friends’ and it was the closest of those friends who provided the highlight of the occasion. E. J. Moeran’s *Seven Poems of James Joyce* form a song-cycle of real depth and insight, brilliantly realised in finely crafted music in EJM’s characteristic chromatic/modal manner, on first acquaintance very like PW but in fact wholly individual. I would argue that the coherence of the through-line makes the seven songs ‘carry through’ better in performance than would seven comparable stand-alone pieces; be that as it may, both singer and pianist rose magnificently to the challenge. *Bright Cap* (the third song) was triumphantly exultant, and the increasing melancholy of the rest of the cycle, ending with *Now, O now, in this brown Land*, a valedictory rounding-off in a gentle 6/8 which prominently features PW’s ‘gloom’ motif, was most sensitively shaped and entirely compelling. Follow that, I thought.

And follow it they did, with eleven splendidly varied items from PW’s later work, plus an encore from the very early songs. There were some serendipitous touches in the programming; the *Three Belloc Songs* were followed immediately by (what else?) *Mr. Belloc’s Fancy*, and *Captain Stratton* by *The Fox* and *Sleep* to bring the advertised programme to an end. But the opening songs of this final

group, *The Bachelor/Rest, Sweet Nymphs/Hey, trolly loly lo/Ha’nacker Mill* (in that order) sat uneasily together; a simple contrast of tempi and textual content isn’t really enough to make a convincing sequence. Warlock himself gave us a peerless example of how it’s done in *Lilligay*, in which, if the songs are performed in the original keys, the cumulative effect is overwhelming.

Nonetheless, *The Bachelor* and *Rest, Sweet Nymphs* (in E flat) were individually excellent. *Hey, trolly loly lo*, on the other hand, was rather rushed and came quite seriously adrift at the end of the first stanza; a professional recovery was made, but the song as a whole didn’t quite ‘land’. I wondered whether the abrupt changes of mood imposed by the programme order had unsettled the team ...

Ha’nacker Mill, The Night and *My Own Country* (the *Three Belloc Songs*), on the other hand, are such compellingly focused musical enhancements of the texts that they create their own atmosphere, no matter what the context, and they were all beautifully sung here. It was perhaps a shame that *The Night* was in D minor, rather than the original E minor, so that the aspiring sequence of keys (D minor – E minor – F major) was lost; but the rising octave at the end of each verse is cruelly hard for a singer to float, even if the upper note is normally easily

The English Music Festival (continued)

within their range. *My Own Country*, though, was one of the real highlights of the concert; at the end of the first verse we heard ‘Until I come to my own country’, the emphasis placed where the poem requires it, of which I’m sure the composer would have approved, and the rest of the song received equal care.

Mr. Belloc’s Fancy and *Captain Stratton’s Fancy*, the bread in the drinking- song sandwich which followed, were properly roistering, the latter especially. However, *Maltworms*, the jam in the sandwich, had some surprises in store; while it was attacked with the same gusto as the others by both singer and pianist, the line ‘But belly, God send thee good ale enough’ was sung a third too low in the first refrain, and the second refrain was not sung at all! Was this planned, or an impromptu response to momentary vocal difficulties? They must have been momentary, since the

whole of the last stanza, verse and refrain, was meticulously in place and delivered with full energy.

It was a brave choice to close the recital, following those bibulous extroversions, with *The Fox* and *Sleep*. Both were, again, very beautifully sung and very well played; but both, I thought, were a bit too fast, which meant that *The Fox* didn’t quite have its full dramatic effect, and *Sleep* lacked the last ounce of weight in its entreaty for solace. Perhaps I’m quibbling here; in the context of the whole morning, it was wonderful to hear them, and they rounded off the programme very appropriately.

And then we had an encore of *Music, when soft voices die*, which was an unlooked-for delight. A fulfilled audience gave loud appreciation; and, once again, hearty thanks to the EMF for putting on the concert, and to the Peter Warlock Society for supporting it. ■

The London Song Festival

Peter Warlock Celebration Concert: 2 July, Hinde Street Methodist Church, London

Michael Graves reviews this all Warlock concert, devised by PWS member and LSF Organiser, Nigel Foster

This was definitely not a typical song recital. Readings from Warlock’s letters alternated with every song, resulting in a format that kept the audience’s attention throughout. The extracts from the letters covered many aspects of Warlock’s life, including his delight at being in Cornwall, his vendetta against Percy Scholes, and his romantic involvement with Olivia Smith.

Nigel Foster had clearly spent a great deal of time and effort researching Warlock’s letters as well as the all important selection of songs and it was very pleasing to see that Nigel had included several songs of Warlock’s that are rarely performed.

The entire recital was constructed to create a seamless sequence, thus preventing any distracting gaps, performers’ introductions or audience applause, until after the first half and the end of the concert. The applause was then so spirited that it clearly indicated how much the audience had enjoyed the event.

Both singers had fine, powerful voices that were also capable of telling *pianissimo* moments. Their diction was excellent. They also had the all important ability to convey the intent of the songs, rather than simply singing



The London Song Festival (continued)



Left to right: David Milden (speaker), Nigel Foster (piano and organiser), Kieran Rayner (baritone) and Guy Elliot (tenor)
(Photo: John Mitchell)

them. The extracts from Warlock's letters were delivered convincingly by actor, David Mildon.

The first song of the recital was the upbeat *Consider*, which got us off to a 'feel good' start. The programme as a whole was a pleasing mixture of Warlock's better known songs, along with several that are rarely performed, eg. *The Water Lily*, *Dedication*, *The Wind from the West* and *Music when soft voices die*. These were very welcome additions.

Nigel Foster's accompaniments were sensitive and they demonstrated a deep understanding of the songs. In particular I was impressed with the way he took some of the slow songs at a pace measurably slower than is normally the case, *The Cloths of Heaven* being a perfect example. The ascending piano notes at the end of the song, together with the alternating sung lines, were beautifully poised and Guy Elliot is to be congratulated for the delicacy and control he exercised on those lines, particularly the final *pianissimo* high note. The audience were spellbound and we could all have heard a pin drop. Similarly well controlled were the *pianissimo* high notes in *The Night*. In contrast, Nigel is also to be congratulated for tackling the piano accompaniment to *Dedication*, reputed to be Warlock's most challenging.

Two songs, *The Wind from the West* and *The Singer*,

were halted mid-song to allow the speaker to insert an appropriate extract from one of Warlock's letters. The songs then continued. It sounds odd, but for me, it worked well.

The recital ended with Warlock's last completely original song, *The Fox*. Again the pace was slow and Kieran Rayner very effectively drew out the menace of the song, both with his singing and his powerful stage presence. For the last verse he was joined in unison by Guy Elliott. This emphasised the unsettling, and thought-provoking nature of Blunt's verse. To leave the audience in pensive mood rather than to titillate with a 'pot-boiler' was, in my view, a very satisfactory way to conclude the concert.

The printed programme was beautifully produced and included a brief biography of Warlock by Nigel, together with some photographs. There were also notes on the individual songs which included information about the authors of the corresponding verse. For those in the audience who already knew the songs, this was an interesting and unusual idea.

The venue itself has a fine acoustic and just the right degree of intimacy for such a recital, which was well conceived and expertly performed. It was a magical evening and the Peter Warlock Society is very pleased to have been able to support this concert financially. ■

Anthony Payne, 2 August 1936 - 30 April 2021



Jane Manning and Anthony Payne

The composer Anthony Payne died earlier this year aged 84. He was married to the soprano Jane Manning, who died just a month earlier on March 31. Together in 1988 they founded Jane's Minstrels, an ensemble championing modern vocal music.

Payne was not generally regarded as a fashionable composer: 'I wanted to marry English late Romanticism with the European *avant-garde* of the 1960s ... everyone thought I was mad.' However, in 2003, he won the Listeners Award in the first BBC Radio 3 British Composer Awards.

He was commissioned four times by the BBC Proms, which led to his celebrated reconstruction of Elgar's Third Symphony, which took about five years to complete, using 130 pages of sketches the composer had left behind after his death in 1934. The composer Colin Matthews worked with Payne on the project: 'It was an absolute tour de force of insight and imagination into Elgar's world.'

Payne was also the author of two books: a slim volume on Schoenberg in the Oxford Studies of Composers (1968) and a more substantial study, *Frank Bridge: Radical and Conservative* (1984). These studies illustrate the composer's interest in the contrasting worlds of the English 'pastoralists' and the Second Viennese School. Peter Warlock similarly straddled those two worlds. At the age of 18, Warlock wrote an essay on Schoenberg, demonstrating his enthusiasm for the *avant-garde*, whilst also, as we know, greatly admiring the romantic works of Delius and other English composers of the day.

Payne was a great admirer of Warlock, and became a member of the Society at its inaugural meeting in 1963. In 1990 he arranged eight of Warlock's songs in a work entitled *Aspects of Love and Contentment* arranged for soprano voice, flute, clarinet, horn, harp and string quartet. It was a gift to his wife Jane.

He subsequently contributed a chapter to the book *Peter Warlock: A Centenary Celebration* (1994) entitled *Arranging Warlock*. Here is an extract: It is always fascinating to cast one's mind back to those early musical encounters which were to prove of creative

importance. At the time it was not always possible to foresee which of the many seeds that fell were going to take root and produce fruit, but certainly my first encounter with Peter Warlock, when I was in my mid-teens, seemed immediately significant. It was a performance of *Sleep* by a friend in a school concert which bowled me over. I can remember rushing to acquire my own score in order to examine and relish the rich array of chords often embedded in a quasi-contrapuntal context. I still find the effect of chordal structures deeply mysterious and powerful: one isolated harmony can summon up a whole sense experience, and I had already been strongly affected by this power in composers like Wagner, Delius and Debussy. Warlock suggested to me a different kind of syntactical context, however, sometimes near to atonality, although I was not conscious of what that meant at the time, while his specific harmonic vocabulary seemed immediately significant for reasons I have never been able to explain. The emancipated use of minor sevenths and 'Tristan' chords, their sensuous effects enhanced by unexpected pedal notes, the highly individual use of diatonic dissonance and of certain unclassifiable, inspirational harmonies, all evoked some magical other world of pure musical poetry. *Aspects of Love and Contentment* was probably only performed on two occasions and the Peter Warlock Society would very much like to see it performed in the future. The score is not available for sale, but a hire copy has been obtained from Chester for assessment. More details will follow in the Spring edition of the Newsletter. ■

Obituaries & Tributes

Eric Wetherell – 30 December 1925 – 31 January 2021

Eric Wetherell, veteran member of the Peter Warlock Society, died on 31 January this year, aged 95.

Eric studied at The Queen's College Oxford, under Bernard Rose and Dr Thomas Armstrong, as well as composition with Egon Wellesz. He went on to train as an organist and pianist at the Royal College of Music, studying orchestration with Gordon Jacob, the organ with Harold Darke and composition with Herbert Howells.

In his early career as a French horn player, Eric performed regularly with the Royal Philharmonic Orchestra, London Philharmonic Orchestra, London Symphony Orchestra and Bournemouth Symphony Orchestra, under such conductors as Sir Thomas Beecham, Sir Adrian Boult, Serge Koussevitzky, Edouard van Beinum, George Szell and Victor de Sabata.

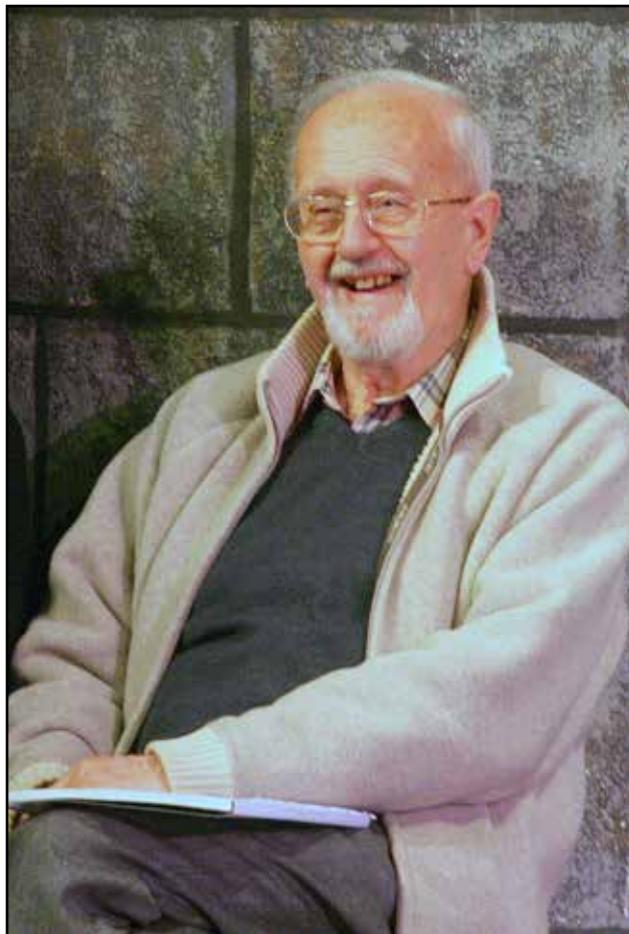
As a conductor, Eric began as a répétiteur at the Royal Opera House, Covent Garden, working with such artists as Sir George Solti, Rudolf Kempe, Sir William Walton, Carlo Maria Giulini, Antal Dorati, Jascha Horenstein, Michael Tippett and Benjamin Britten. He became Assistant Musical Director and Conductor with Welsh National Opera and regularly conducted for the various BBC staff orchestras.

He spent six years as Musical Director for HTV, where he wrote incidental music to accompany a number of dramatic works, including *The Inheritors*, *Thick As Thieves* and a popular programme that has become a cult drama work, *Sky*.

He then went on to become Principal Conductor of the BBC Northern Ireland Orchestra, where he worked on many recordings and live broadcasts.

His profound enthusiasm for jazz also led to a close involvement with the BBC Big Band, for whom he both arranged and produced. In particular, he was a regular conductor and arranger for the popular *Friday Night is Music Night* on BBC Radio 2 in the early 1970s. Eric Wetherell was also a keen jazz pianist and played regularly with his quartet. His association with the BBC took him from London to Cardiff and Belfast and then to Bristol where he was Senior Music Producer, Radio 3, until his retirement. And whilst at the BBC as a Radio 3 producer:

I managed to initiate a series in which almost all of Peter Warlock's songs were recorded, and I received invaluable help from Fred Tomlinson, at that time Chairman of the Peter Warlock Society. I had been a member of the society



for some years – ever since I discovered that their meetings were held in the Chelsea pub where the composer was arrested for being drunk and disorderly.

As a member of the Peter Warlock Society, Eric was regularly called upon to give talks and lectures. He described one development that occurred through his involvement with the Society:

Life then took another unexpected turn. I had been invited by John Bishop, a music lover and publisher of both books and music, to join the committee of the Peter Warlock Society. He was approached by the widow of Gordon Jacob to find an author for a centenary biography (1994) of her late husband. When he put the idea to me I almost turned it down. I had never seen myself as a writer, though compiling scripts for Radio 3 had been useful experience. There was, however, ample material for a book, as Jacob had kept engagement diaries and preserved a great deal

Eric Wetherell (continued) and
Letters to the Editor

of correspondence, while his widow had already amassed from friends and relatives a collection of his letters. I had no idea at that stage that I would subsequently write several more books, all of them leading me into areas of research that I could never have foreseen.

The books commissioned from Eric included the British 20th century composers Gordon Jacob, Arnold Cooke and Patrick Hadley, and also one of the great British violinists, Albert Sammons. He contributed entries on all four to Grove's *Dictionary of Music and Musicians*.

He also wrote a full script of a possible theatre or film piece, *Beethoven and His Nephew*, exploring the tortured relationship between Beethoven and the son of his late brother. A further dramatic work, *Family*, details the hard life of a family in the North East in 1874.

Eric was committed to musical education and led extra-mural courses, run by the Department of Music at the University of Bristol, as well as adult education weekends at Little Benslow. In June 2004, he was involved in a performance workshop tour in South Wales for young adults with learning difficulties, run by Theatr Ffynnon, which combined silent cinema (another of his passions) with music. In November 2004, he led a study weekend which examined one of the most prolific years in Mozart's life, 1784.

Eric was a member of the Incorporated Society of Musicians, of the Arts Council Music Panel and was Musical Director of the Bristol Gilbert and Sullivan Operatic Society for thirteen years, where he combined his love of operetta with his devotion to working with singers. A feature of his work with the society was that he rescored each opera, ensuring that with the use of clever orchestration, every note in the original opera was preserved. His scores and parts continue to be hired out to operatic societies on numerous occasions, including some companies from overseas.

As a keen chamber musician, Eric worked regularly as a recital partner with Rachael Skinner, Geraldine Aylmer-Kelly, Pamela Rudge and others.

A keen amateur film maker, Eric made various films on non-musical topics including *The Priddy Sheep Fair*, *Winford Market* and *Bank Holidays*. One of his film projects featured the historical account of Haydn's visit to Bath and this has been shown to several musical societies in the South and West.

Lastly, Eric Wetherell was particularly known for his extraordinary wealth of stories and anecdotes regarding just about every famous figure to emerge on the British musical scene in the last half century. ■

Letters to the Editor

Moeran's *Whythorne's Shadow* and *Capriol*

Dear Michael,

Once again, it was a delight to receive the latest Newsletter (No. 108), a treasure trove of information and erudition, expertly edited and beautifully produced.

This time, two items in particular attracted my notice. First, Derek Foster's thoughtful review of Moeran's *Whythorne's Shadow* reminded me that this was not the first time that John Mitchell had made an arrangement of that piece.

In 1991, he produced a version for piano duet. I had spoken with him about Moeran's original and said that I thought that it was a truly beautiful work and how much I admired it. My 50th birthday occurred that year and a little concert was held at the British Music Information

Centre in Stratford Place, London, on 3 October. It included some of my own pieces and several other items by composer friends, three of them new works. John's duet arrangement was also created especially for that concert and he premiered it then, with John Gough (the pianist with the Microcosmos Trio).

It is a clever and attractive translation of Moeran's music and one that I feel makes an excellent addition to the piano duet repertoire. Potential performers might like to know that the score is available via www.musicroom.com.

Secondly, it was illuminating to read the 1959 letter to Ian Copley from the then Librarian of the English Folk Dance and Song Society. However, I really do take issue

Letters to the Editor (continued)

with that writer, who states that in Warlock's arrangements of Arbeau's tunes 'they are almost impossible to dance to'.

In my own squat and individual way, I find it impossible not to 'trip the light (alas now less light) fantastic' to them. My feet cannot stay still and I have to join the joyful company of Terpsichore whenever I listen to *Capriol*. It must be stressed that this only happens in private at home, and I do just about manage to control myself during live concert performances that I attend.

Capriol is a piece in which the essential 'dancing' aspect is most successfully retained, in spite of the tempo adjustments that he possibly made to Arbeau's original movements.

Yours sincerely,

Frank Bayford

A request from Garry Humphreys

Dear Michael,

Warlock's unison song *Queen Anne* was published in *The Roundabout Song Book* (Nelson, 1929). This publication appears to have been intended for schools, since there is a *Teachers' Book* and a *Pupils' Book* – and Nelson was, of course, primarily an educational publisher.

None of the libraries that has this book (not even the British Library, the Bodleian, various Commonwealth national libraries, etc.) goes beyond naming the constituent composers in their online catalogues – the actual song titles and attributions are not listed, maddeningly!

But I wonder if in view of Warlock being included (and, thanks to Stephen Banfield, we know his song) any member of the PWS has a copy. The Society doesn't hold a copy in its archive.

If anyone has a copy, please contact me at:

humphreys_garry@yahoo.co.uk.

I am looking for information about a song by another composer in the book.

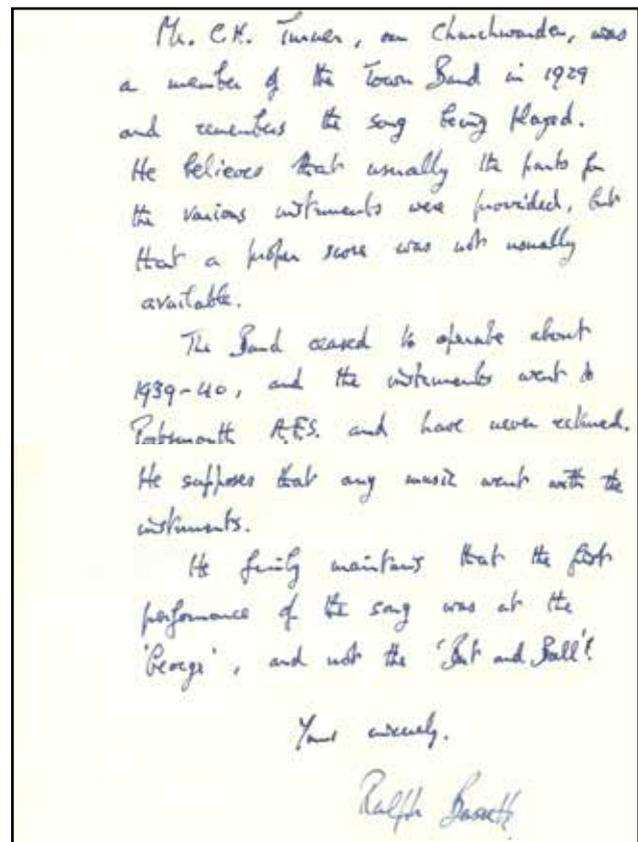
If any member(s) can help I'd love to hear from them! Thank you.

Yours sincerely,

Garry Humphreys

More on the Hambleton Brass Bands and *The Cricketers of Hambleton*.

This letter, dated 9 April 1974, was sent to the PWS by Canon Ralph H. Bassett, Vicar of Hambleton.



Mr C.K. Turner, our Churchwarden, was a member of the Town Band in 1929 and remembers the song being played. He believes that usually the parts for the various instruments were provided, but that a proper score was not usually available.

The Band ceased to operate about 1939-40, and the instruments went to Portsmouth A.E.S. and have never returned. He supposes that any music went with the instruments.

He firmly maintains that the first performance of the song was at the *George*, and not the *Bat and Ball*.

Yours sincerely,

Ralph Bassett

Forthcoming Events

Bryn Philpott provides the details

Thursday 18 November 2021

7pm, Tindall Hall, Sherborne School

Tuesday 14 December 2021

1pm, Cheltenham Town Hall

Wednesday 22 December 2021

1pm St Mary's Church, Weymouth

Holy Boy Christmastide in Albion

Timothy Dickinson (bass-baritone),
Duncan Honeybourne (piano)

Recitals include seasonal songs by Warlock, Bax, Gurney, Holst, Stanford, Ireland, Vaughan Williams, Britten etc.

A CD of Christmas Music by Timothy Dickinson is now available on Prima Facie. It includes five of Warlock's songs: *Balulalow*, *Tyrley Tyrlow*, *The Frostbound Wood*, *Bethlehem Down* and *The Bayly Berith The Bell Away*. See panel right

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Monday 30 November 2019 at 7.30 pm

Best of British

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

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

Warlock: *Capriol*

www.rpo.co.uk

Tel: 01483 369350 - Tickets £27 - £43.50 (also at door until sold out)

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Friday and Saturday 10/11 December 2021

The English Music Festival Christmas Concerts

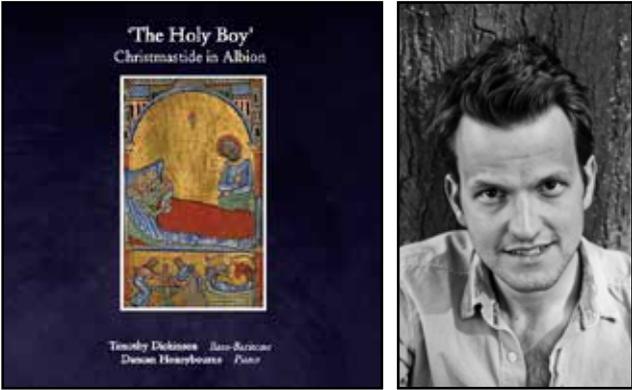
St Andrew's Church, Corbridge, Northumbria

The Friday evening concert features folk music by local folk musicians and will include a number of seasonal works.

On Saturday evening Antiphon presents a range of English choral works throughout the ages, including Warlock's *Bethlehem Down*.

<http://www.englishmusicfestival.org.uk>

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***The Holy Boy* Christmastide in Albion**
Timothy Dickinson (bass-baritone)
Duncan Honeybourne (piano)
PFCD170 – £12.50
https://primafacie.ascrecords.com/holy_boy.html

Sunday 21 December 2021 at 8:00 pm

Music for Advent and Christmas

Ralph Woodward – Conductor.

The Fairhaven Singers

Trinity College Chapel, Trinity Street, Cambridge, CB2 1TQ.

Various carols including:

Warlock: *Benedicamus Domino*

www.fairhavensingers.org.uk

Tickets at door until sold out: £18, students £10, under 18s free

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Saturday and Sunday 14-15 May 2022

Peter Warlock Society Annual General Meeting

Steyning, Sussex. See back page.

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Friday 27 to Sunday 29 May 2022

The main EMF will see a return to Dorchester Abbey

<http://www.englishmusicfestival.org.uk>

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

Peter Warlock Society

Notice of the 2022 Annual General Meeting

Steining, Sussex 14-15 May 2022

2022 will be the 100th anniversary year of the completion of Warlock's song cycle *Lilligay*, the words of which came from an anthology edited and published by Victor Neuburg's Vine Press in Steining. Warlock is known to have visited Neuburg there on more than one occasion "rusticating with my poet-printer in Steining". Close by is the Chanctonbury Ring, where Aleister Crowley, supposedly, practised his dark arts in the 1920's. Crowley and Neuburg believed the Ring to have 'powers', although it is thought neither of them actually visited it!



Clockwise from top left: Victor Neuburg's home, *Vine Cottage*, where he established his Vine Press; Steining town; The Chanctonbury Ring; Bramber Castle.

The weekend will have the usual mix of music, talks and walks of Warlock related interest.

Please save the dates

Details of the venue and programme of events to follow