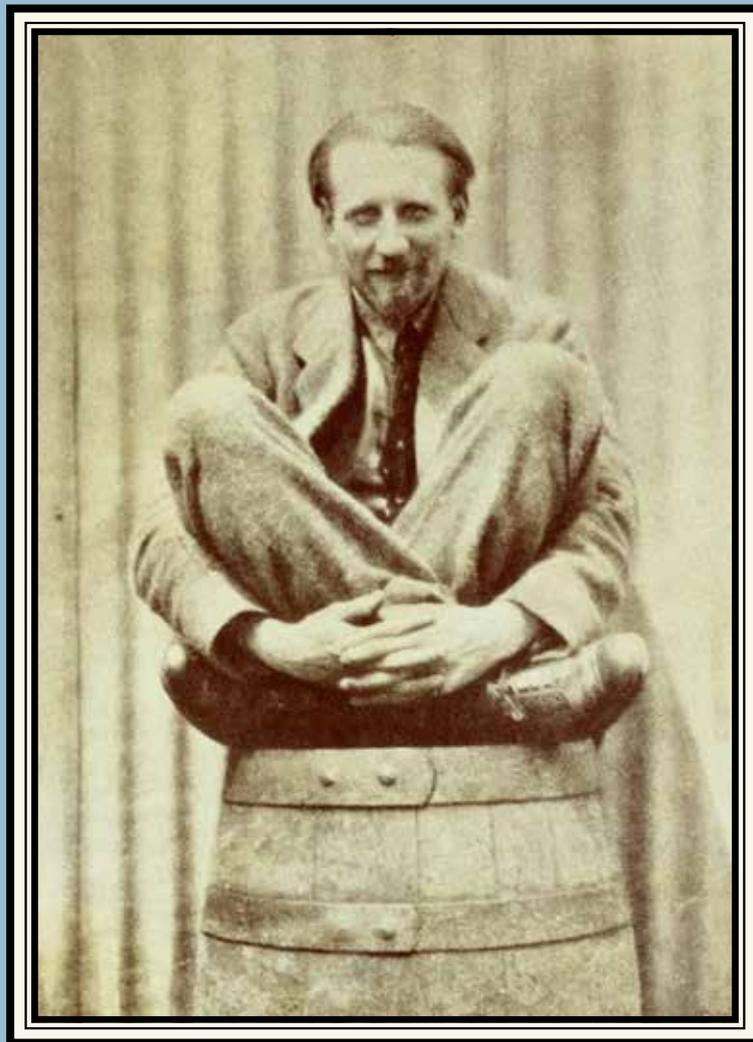


Peter Warlock Society

Newsletter 111

Victor Neuburg Edition

Autumn 2022



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Editorial

Welcome to Newsletter 111



Welcome to Newsletter 111. As always, I hope that you are all keeping well.

If everything goes to plan, then you will find this year's Christmas present from the Society enclosed with this edition. Fingers crossed!

I am very pleased to announce that the new revised Peter Warlock website

is about to go live, and probably already is by the time you receive this Newsletter. We celebrate the history and development of the original site since Richard Valentine first created it in the 1990s. Richard has been maintaining the site for the last 34 years and we offer him our sincere thanks (pp.6-8).

Peter Warlock completed his song cycle, *Lillygay*, in 1922, and as many consider *Lillygay* to be Warlock's masterpiece, it was decided to hold this year's AGM in Steyning, Sussex. It was at *Vine Cottage* in Steyning that Victor B. Neuburg operated his Vine Press, which published the book of

poems, *Lillygay*, from which Warlock selected the five texts for his *Lillygay* cycle. John Mitchell's expanded version of the talk he gave on Neuburg at the AGM starts on p.9 and an illustrated report of the AGM weekend starts on p.26.

Brian Collins takes the opportunity to explore his own rare and delightfully hand coloured 'De-luxe Issue' copy of *Lillygay* (p.20).

Reviews this month start on p.35 and cover concerts in Chichester and Aberystwyth, the creating of a Wildflower Garden in Llandyssil, and a recent CD release of all Warlock's songs that he arranged for string quartet.

We are very excited by the imminent appearance of the long awaited CD of Warlock's complete works for orchestra, many involving a voice or voices – see my Chairman's Report below and p.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.

Michael

Chairman's and Trustees' Report for 2021

I am delighted to be able to tell you how much progress we have made regarding the many projects currently underway.

First the Orchestral Project. As David Lane (Vice-Chairman) has been the prime motivator and executor of this project I have asked him if he will address the meeting:

David confirmed that the BBC Concert Orchestra recorded all the music for the CD at the Watford Colosseum in January 2022. A set of audio files (the first edit) of the tracks was sent to the Society in February, which on the whole are excellent, although there is some disappointment regarding the soprano voice. David also confirmed that he had completed the notes for the CD booklet, which have been edited and compiled. It is hoped, therefore that the CD will be released before Christmas. [See p.43]

I can add to David's report that the initial intention of including Warlock's arrangements of the Six English Tunes on the CD had to be abandoned due to the running time of all the other music, which constituted a full CD. However, having explained to the BBC Producer that there are a

sufficient number of PW's orchestral arrangements of early music to fill another CD, his response to the idea was very positive. We hope that in due course there will be a Peter Warlock and the Orchestra Vol.2.

David Good of Goodsmuc Publishing is very keen to publish the eight revised volumes of the Peter Warlock Society Critical Edition. Michael Pilkington has completed all revisions of the notes as well as the scores and I have prepared the first three volumes which are now ready to send to the publisher.

As mentioned in my last report, our intention is to publish revised versions of the nine volumes of choral music once the Critical Edition is out. The need for this was perfectly illustrated during the recording sessions for the Orchestral Project in Watford. The BBC singers were working from our existing minuscule copies and the lack of bar numbers frequently caused confusion. It is clear that the existing volumes are unfit for purpose in a practical environment.

Our commitment to reviewing, updating and introducing new publications is ongoing and we shall address them all in due course.

The next recording project with EM Records is the complete Peter Warlock Songs for Voice and Piano. I can now confirm that Roderick Williams has agreed to sing around half of the songs for baritone voice. Selection of the other artists is still to be determined – ie. second baritone, tenor and soprano.

Jennifer Hamilton has confirmed that she will be very happy to host a pilot 'Peter Warlock Prize' competition next spring (2023) at Trinity Laban. Discussions are taking place to plan for the event.

Last but by no means least, is the progress being made on the design of the new website. The design team at Convivium has developed a draft structure and put forward some design ideas for discussion. Claire Beach (Hon. Secretary) and I met with Convivium in Portsmouth for an in-depth discussion, which was followed up by a further meeting at my home in Hullavington a few weeks later to

look at the resulting draft website. As you know, Claire designed the specification for the site and will say more about progress in her Secretary's Report.

We have an excellent opportunity, especially through the revised website, to promote Peter Warlock in a positive way as a serious and industrious composer and scholar, that will help to balance the often sensational portrayal of Warlock. It will, of course, be important to ensure that the fun element isn't subdued unnecessarily.

I am pleased to say that there are definitely signs that an interest in Warlock's music is gradually increasing, with a number of new recordings being issued that include his songs as well as live performance of his work. We have also received several requests from journalists seeking information for articles they have been writing about Warlock and his music.

The wonderful world of Warlock is alive and well. Long may it continue!

Michael Graves, Chairman,
on behalf of the Trustees, May 2022

Hon. Secretary's Report 2022



Hello everybody, and it's nice to be at what is actually only my second AGM as Secretary. I was so sorry that injury prevented me from attending what, by all accounts, was a really interesting weekend at Stevenage last year; and of course, lockdown put paid to our plans for the year before. Despite all that, it has

been another eventful year for the Society in which some of our plans have come to fruition and others are well in the pipeline. Of course, these things are being achieved because of the generosity of Patrick Mills, as well as hard work by the committee and other members of the Society.

Over the last year or so, I've had some interesting enquiries, including one about a rumoured PhD thesis on van Dieren which none of us have been able to track down; one asking if Bruce Blunt's poems had been published; we provided references to a few and scans of some more; and a

request for the sheet music of Warlock's *Willow, Willow* for the funeral of a German man who loved to sing it; we were able to send a scan within hours of being asked.

As Michael has just said, we have a number of projects either complete or nearing completion. It's great that we are adding something special to what's already available. The soprano CD, orchestral works and the projected 'complete songs' set the available recorded Warlock at a new level for listeners. Similarly does the Soprano Volume and the soon to be published revised Critical Edition of collected songs for performers.

Last week Michael and I met with Adrian Green and Mike Cooter, who will be putting together our new website. They were very enthusiastic about our ideas and came up with plenty more of their own. Before too long we hope to have a completely responsive and navigable website which will act as a gateway to all things Warlock. We aim to create a really useful scholarly resource, while still including the other aspects of Warlock which make him such an interesting character even today. We'll have pictures and

musical clips, and maybe short videos too, and an area where you can see any concerts featuring Warlock, or notify us of any that you know of. Anyone wanting to find out about Warlock – a brief biography; available recordings; where to buy a particular song; what’s in the archive, etc – should be able to get this information easily from the website. Online enquiries and subscription payments will also be possible. We also plan to have a members only area, where those with a login can access recent Newsletters and other publications which won’t be available to casual browsers; we hope this will encourage more people to join the Society. Before the current website disappears, I’d like to pay tribute to Richard Valentine, who created it back in the day when

the internet was something many of us didn’t yet use, and most composer societies didn’t have a web presence of any sort. Richard has maintained the Peter Warlock page for us all these years – a great service to the Society. We’ll be building on his work.

We’re hoping that PWS membership numbers will increase as a result of the increased visibility of Warlock with the new website, along with the proposed competitions for music students. Unfortunately we don’t have any student members at the moment as the last Birthday Concert was in 2019, but we’ll be raising the profile of Warlock and the PWS and making membership more attractive.

Claire Beach, Hon. Secretary, May 2022



Hon. Treasurer’s Report

- The final part of the Patrick Mills Bequest has now been received.
- Total audited funds at the end of 2021 were £596,774.
- The £125,000 invested in the CCLA Ethical Investment Fund has received 3% investment income, so it is intended to invest further to a total of £500,000, with the residue of the Bequest put by for capital expenditure on various projects.

Balance Sheet at 31 December 2021		2021	2020
		£	£
Assets:			
Cash at Bank	Deposit Account	163,098	301,775
	Current Account	305,821	3394
	Pictorial Biography Account	<u>2,855</u>	<u>2,855</u>
		471,774	308,024
	Investment in COIF Ethical Investment Fund	125,000	
Liabilities:			
Sundry Creditors	Pictorial Biography Subvention	-	(2,855)
	Orchestral Warlock subvention	-	(3,000)
	Merry-Go-Down to CD Project	-	<u>(1,000)</u>
		596,774	301,169
Represented by:			
	General Fund Balance at 1 January 2021	308,024	59,918
	Surplus / (Deficit) for the year	288,750	248,106
	Invested Funds during 2021	<u>125,000</u>	-
	General Fund Balance at 31 December 2021	596,774	308,024

John Mitchell, Hon. Treasurer, May 2022

Articles

The Peter Warlock Society Website; how it all began

Richard Valentine



Richard Valentine

It is difficult to recall the actual date so many years ago when I decided to devote more time to what still is a major influence on my musical life. The initial and most certain influence must have been on the 'stand' (concert orchestra) as a Solo Clarinet taking a breather whilst the strings rehearsed *Capriol*. At the time I was in musical training as a musician of Her Majesty's Royal Marines Band.

One or two of my orchestral friends shared the same aspirations over the piece and for me there are just too many wonderful sections to swoon over in writing this farewell. Farewell? Over the recent months there has been discussion and now conclusive action to be taken over transferring the Domain name and Hosting over to a professional body, after my laying down the foundations so to speak. Back in the earliest days I funded both the Domain and Hosting myself by virtue of a voluntary gift.

I had realised that Delius, Moeran, Vaughan Williams and others were and still are being represented 'online' and although I could never emulate (I never sought to copy) that quality, I felt that I could at least provide something that would put 'us' (Peter Warlock Society) on the map.

A contemporary of mine from Royal Marines Band times retired to Canada many years ago and since my move (1992) from Foston, Lincolnshire (born in Preston, Lancs) to up-state New York, USA, we had discussed a meeting which eventually took place several years on. Unsure about the actual first visit to Ontario, Canada but I drove the family north of the border and a reunion took place. This is material to the topic as it was under deep conversation over drinks that the concept of creating a web site for ex Royal Marine Bandsmen took place. In those days, HTML was literally something one had to write in code as 'cut and paste' was hardly a known or used method. So since 1996 I had begun in the most simple way of honouring my own 11 years service and a combination of thousands of years of those before me. The site continues to this day.

During one of my visits to the UK and either a concert including Warlock's music or a Society AGM, I picked up what was then the official leaflet (flyer) and seeing as I was getting my feet wet with building the ex Royal Marines website, I thought it a good idea to put Peter Warlock online as it was apparent there was nothing other than references to him (more notoriety than real information) so basically I copied the society's information into improvised online pages.

It must be said that Dr. Peter Heseltine, a vice president of the Peter Warlock Society took over the funding some years ago of both Domain and Hosting from me, leaving myself to access the Hosting Server to upload and update the web site.

I do hope that much of what I placed online will be conserved including Malcolm Rudland's BBC interview. I pay tribute to him as a former treasurer and correspondent who back in that day was as interested and integral to keeping the website up to date. I look forward to the 'new look' online as and when it happens.

It's been a labour of love and great fun. ■

The Peter Warlock Society Website: past, present and future

Claire Beach pays tribute to Richard Valentine and Dr Peter Heseltine

It's hard to think back to the late 1990s when there was no internet in the average home, let alone in our pockets on mobile phones. At work we used small black screens with orange or green letters and awaited the much-heralded 'Windows'. Google did not yet exist; if you wanted to access a website (and there weren't that many) you had to know its address.

Into this largely analogue world appeared Richard Valentine, who was determined that the Peter Warlock Society should have an online presence. As he has described, he created the pages manually, using material from the Society's brochures to counteract unreliable information elsewhere and produce something quite astounding and new.

The creation of the original website was first mentioned in the Spring 1998 PWS Newsletter, and it was demonstrated at that year's Annual General Meeting in Shoreham. Brian Collins, in his Chairman's Report, drew attention to some of the benefits:

'One way that our widespread membership can keep in touch ... is through the Internet ... We have actually gained a handful of new members from the venture but, more importantly, Warlock and his music have become more widely known ... This is an important new means of making ourselves known and we are very grateful to Richard for setting it up for us.'

Nowadays we would take it for granted that a website would attract attention, but then it seemed quite revolutionary. When Richard was pointed out to me at a PWS event later that year I had to tell him how impressed I was with what he had created – far ahead of other composer websites at that time.

Over the intervening years Richard has freely given his time and expertise to update the website. He's added news, forthcoming events, details of CDs and books and alerted Society members and casual visitors alike to articles, films and programmes, co-ordinating with other PWS members to keep it up to date. In addition to this practical work, he initially covered the costs of keeping the website up and running maintaining its hosting and domain name. In 1999, Dr Peter Heseltine, Peter Warlock's grandson, generously took over those expenses, and has therefore made it possible for us to continue to ensure that information about his grandfather is readily available online.



Dr Peter Heseltine

New features

Our revised 'new look' website will include a mailing list, forms for enquiries and a facility for paying membership fees and for new members to join the Society. There will be ample storage for electronic material, including some from the Archival and Music Repository. A secure members-only area will enable access to specific material that will be a benefit of membership. Richard has generously provided access to the existing website for our new designers, Convivium Records, so that they can transfer everything from there to the new website. More has already been added with more to follow in due course. Peter has likewise enabled Convivium to take over the domain hosting so that the new site can still use the peterwarlock.org URL. We hope that it will be an educational resource, as well as playing down the 'more notoriety than real information' that Richard was so keen to dispel all those years ago.

The Peter Warlock Society Website (continued)

All the material that is available on the current website will be on the new one, even if it's in a different place: we are not 'culling', just reorganising according to the current thinking on layouts, and making sure that any web searches will prioritise our website and take the searcher to the relevant PWS page rather than a less reliable site. We're hoping that everyone will find it attractive and useful – no doubt you will let us know!

So I'd just like to reiterate how lucky the Peter Warlock Society has been to have such a creative and diligent webmaster for so many years. We've also been fortunate to have someone to quietly pay the bills in the background – many thanks, Peter! And finally, for all your work on the website over the last quarter of a century, which has been read and appreciated by so many people. Richard Valentine, we salute you! ■

The Peter Warlock Society Website: the future

Mike Cooter of Convivium Records describes the process of developing the new Peter Warlock website



Mike Cooter

My background is in media and website development. The world of classical music has largely been a foreign land to me. However, I have worked closely with Convivium Records for a number of years, running the website, and creating CD booklets. My ear has gradually become tuned to the rich musical world I had previously been unaware of.

In April 2021 I attended a recording session for the *Peter Warlock Songbook* album, featuring Soprano Luci Briginshaw and Pianist Eleanor Meynell. It was here that I first encountered Warlock's music. While typesetting the CD booklet I learned much about him and his status

within 20th century classical music and so I was naturally enthusiastic when we at Convivium Records made contact with the Peter Warlock Society to discuss updating Richard Valentine's Peter Warlock website. I undertook further research and found myself drawn into the fascinating, and occasionally tragic, story of his all too brief life.

During our first meeting I was impressed by the dedication and knowledge effortlessly demonstrated by Michael Graves and Claire Beach and quickly understood that there was an entire team who shared this passion for maintaining an accurate and detailed history of his life.

I examined the vast repository of knowledge collected by Richard Valentine in order to reconstruct the website. What became evident was that the handful of available photographs were not enough to adequately illustrate the site without them becoming repetitive, so the artist Alban Lowe was commissioned to produce a series of line drawings to bring a unique visual identity to the website.

Gradually, a structure and look were developed to enable visitors to easily access the varied records of his history and work contained on the website. The responsibility of providing future historians and members of the Society with a solid reference point was ever-present, and as we approach the completion point of this project – I must confess a small amount of pride to have been involved in the cementing of this historical jewel.

The structure allows for open ended development, so as new nuggets of knowledge are uncovered, they can be added – a task which I'm sure the members of the Society will continue to undertake with enthusiasm. ■

Victor Neuburg

John Mitchell provides an account of Victor Neuburg's roller-coaster life, and Warlock's association with him.



Victor B. Neuburg c.1923

Perhaps a good place to start is on a personal note of confession: when I first came across his name I assumed (recalling my schoolboy German) that the surname was pronounced 'Noyberg', whereas in actual fact it is 'Newberg'. I must also admit that prior to getting acquainted with Warlock's *Lillygay* songs I had not come across Neuburg previously. As a writer he has been largely forgotten now, and if his name is generally known at all it is probably for one or two reasons: his early close and notorious association with Aleister Crowley, or later on in his life 'discovering' Dylan Thomas, when he facilitated the latter's early poems getting into print. Another point that is relevant to note here is that he ought to be properly styled as Victor B. Neuburg so as to distinguish him from his son Victor E. Neuburg (1924-1996) who was also a writer.

Victor Benjamin Neuburg was born on 6 May 1883 in Islington (North London) into a Jewish family. His

mother's antecedents had emigrated from Vienna in the mid-nineteenth century, and as to his father, little is known about him. Seemingly Neuburg's parents had an arranged marriage, with his father coming over from Vienna to meet his bride-to-be for the first time. From the start the union was not a success, and his father returned to Vienna before Victor was born. As far as is known, Victor never knew his father, but it is believed he may well have inherited his artistic gifts from him. Accordingly, he was brought up by his mother, with a great deal of support and influence from her several siblings. In particular, his Aunt Theresa helped him financially throughout much of his life.

At school Victor's sensitive artistic nature became apparent with his keen interest in poetry, especially that of Shelley and Swinburne, and also in vegetarianism (which he adopted, and which unlike now, back then was considered a mark of eccentricity and faddism). At some point he got landed with the nickname of Vickybird¹ – he was short and small of stature, and had a distinctive and jerky birdlike gait. In 1903 his maternal grandmother died leaving about £21,000 (worth about £2.7 million now!). With his share of the inheritance, Victor's Uncle Edward bought a property in the quaint Sussex market town of Steyning, and this was *Vine Cottage* which was to feature significantly in Victor's life later on in the 1920s. However, the purchase was not for himself, as the uncle gave it as a gift to his sister, Victor's Aunt Theresa. With the money bequeathed to her, Victor's mother took a flat in Hove on the Sussex coast, where her son went to live with her.

From school, Victor went into the family business (in London's Borough High Street) that imported canes and fibres. His poetic sensibility made him totally unsuitable for the work, and he became very bored with it, looking for a means of escape. He had already rebelled against his Jewish background, with two publications he discovered influencing his thoughts on life: *The Freethinker* and *The Agnostic Journal*. For some time he had been writing verse, and his first published poem was in the October 1903 *Freethinker*. Entitled *Vale Jehovah*, it celebrated his atheism and rejection of Judaism. His association with *The Freethinker* turned out to be a lifelong one, with it continuing (correcting proofs, etc.) right up until his death in 1940.

Victor Neuburg (continued)



Vine Cottage circa 1920 and again in April 2022 (Photo: John Mitchell)

Victor stuck with his (to him) zero-interest job for several years, always hoping for a convenient means of exit, and eventually his Uncle Edward came to the rescue by financing his nephew to enrol as a student at Christ Church College, Cambridge in 1906. At 23, reading Modern Languages, Victor was a late starter. In the meantime, he had been penning poems for some time, and in 1908 his first book of verse, *A Green Garland*, was published, with a wealthy fellow undergraduate friend having put up the necessary cash. It received excellent reviews in both *The Times* and the *Morning Post*. Many of the poems had already appeared in the *Agnostic Journal*, where Victor had also contributed a number of articles. The latter probably would have continued but the *Journal* went out of business in 1907.

At this point Aleister Crowley enters the story. Eight years older than Victor, he was an alumnus of Christ Church College (having studied chemistry there in the 1890s), and would often pop into his *alma mater* to see if he could recruit anyone into his increasing involvement with Magic and the occult, etc. One day in 1906 he simply marched into Victor's room unannounced, saying he had been impressed by some of Victor's poems in *The Agnostic Journal*, and an impressionable Victor was quickly bowled over by Crowley's erudition, imposing personality, and persuasive gift of the gab. He was soon swept into Crowley's world, becoming his No.1 acolyte for the next eight years. There is a probability that with

Victor's somewhat meek nature and malleability, Crowley at least in part viewed his new follower as what we might refer to today as a 'cash cow'.

I don't propose to say a great deal about Aleister Crowley as such, as so much has been written about him in recent years. He was known as the Great Beast 666², and with much interest in him now in the present day, a modern commentator has described him as the 'demon of the internet'. Always on the scrounge for money to finance his infamous endeavours, he died a poor man in 1947 with less than a pound in his pocket. Something that revived his name in the 1960s was his photo appearing on the cover of The Beatles' *Sergeant Pepper* LP album as an icon of counter-culture. His interest in ritual magic had begun in his student years, and he went on to get involved in the Hermetic Order of the Golden Dawn – a kind of English version/branch of Rosicrucianism (which has been defined succinctly as 'the secret religion of Europe for those who had found the Christian Church unacceptable').

Victor really thought that Crowley was the Messiah of a new age. Three weeks before his College finals Crowley took Victor to London for an initiation ceremony into the Golden Dawn Order. On returning to Cambridge Crowley instructed his new initiate to perform a Banishing Ritual every day. The details here are tedious and a bit of a rigmarole to explain, but with such distractions it is not too surprising Victor only attained a Third Class Honours in his degree. Leaving Cambridge in 1909, Victor travelled

Victor Neuburg (continued)

with Crowley to his remote place in Scotland on the shores of Loch Ness. Here Crowley became his guru, often forcing on Victor such harsh regimes as sleeping entirely naked on a bed of gorse in the open air for ten nights! With Victor being a militant freethinker, there's something of a contradiction here between this and all the dogma/mumbo jumbo that Crowley was pumping into him, seemingly successfully. The idea of all this was to reach higher levels of consciousness via invoking pagan gods with the assistance of mind-altering drugs.

Later that year Crowley and Victor made their first trip to Algeria, supposedly for pleasure. Crowley had previously been much travelled, and was an accomplished mountaineer, whereas for Victor it was his first major overseas experience. However, one wonders whether there may have been a hidden agenda for the purported holiday, maybe something to do with carrying out in the heat and solace of a desert environment the mystic rituals they had developed³? Disembarking at Algiers, they ventured south to the Bou Saada area where on an isolated mountain side they conducted together an Invocation to Pan within a circle of stones they had assembled. The invocation included taking the hallucinogenic drug mescaline, and, for the first time, a ritual sex act was performed. For the occasion Crowley had got Victor to have his head shaved so as to leave at the front two pointed tufts, twisted into horn-like shapes, and dyed red. His appearance would have been eye-catchingly outlandish even in our present day, and one can only wonder what the local Algerians might have made of it back in 1909! The furthest point of their venture was Biskra at the edge of the Sahara Desert, after which they returned to the UK via Algiers. They must have been deemed it a successful trip as they repeated it the following year.

Back in London, in Crowley's flat they began a series of sessions where the Rites of Eluis were performed. These were devised by Crowley, there being seven of them where different pagan gods were invoked. The intention was that they would produce 'religious ecstasy' in both the participants and an audience. During these Rites Crowley did the reciting, violinist Leila Waddell⁴ played, and Victor danced – apparently something he was terrifically good at (almost like a whirling dervish according to one account). The performances were so successful that they were then

foisted upon the public when the Rites of Eluis were put on in *Caxton Hall* (Westminster) on seven successive Wednesdays in the autumn of 1910. They created a bit of a stir, and this was the beginning of Crowley's increasing notoriety. The drug taking and sex continued, rather anticipating what was to happen in the Swinging Sixties half a century later! Worth mentioning here is that Crowley seemingly had little in the way of psychic ability, whereas Victor was very gifted in this respect as a seer. An example of this was demonstrated at an Invocation to Mars performed in May 1910, when Crowley posed the question as to whether there would be a war in the next five years. Victor responded that there would be two such, with these turning out to be the Balkan War of 1912 and of course World War One's commencement in 1914.

Around this time Victor fell in love with one of Crowley's more recent recruits, an artist's model⁵ of exceptional beauty who had the professional name of Ione de Forrest. The writer Rebecca West described her as having '... a beautiful oval face, with defined eyebrows, long black hair down to her waist, and white skin ... she was short and slight, with the body of a girl of twelve' (there seem to be no known photos of her for us to judge on the commentary). She suffered from depression, and when Victor called on her one day in August 1912, she spoke of committing suicide. Victor, probably still drugged up from an earlier session with Crowley, in a moment of exasperation told her to go ahead. The following day her friend, the artist Nina Hamnett, found her dead, shot through the heart with a revolver. Victor was shattered, full of remorse and guilt, and he never fully recovered from the impact of the tragedy.

Crowley and Victor's final venture into magic, ritual sex, etc., occurred in the early months of 1914 in a Parisian hotel. Whether something extraordinary happened then is uncertain, but soon after Victor made a complete break with Crowley, thereby ending an unbroken association of eight years with him. The reasons for the break have not been established, but one theory is that Victor came into a significant amount of money then, and like van Dieren with Warlock, Crowley was always cadging cash off his more well-off disciple. It could be Victor had decided that enough was enough. Crowley was quite miffed, and he ritually cursed Victor. Many years later Crowley did try to rekindle

Victor Neuburg (continued)

their friendship, but being warned of an impending visit from his former guru, Victor hid in a neighbour's house. He thought Crowley had ruined his life, and was terrified at the prospect of a further association with him. Victor had a nervous breakdown after splitting with Crowley (perhaps the ritual cursing had some imagined power to it?), and he went back to live with his mother in Hove.

During the following two years Victor 'goes off the biographical radar' (as it were), and the next we know of him is when he enlisted in the Royal Army Services Corps in 1916. He served in France, and fortunately knowing a friend in military authority over there, he was only given light duties. It would seem he created a ludicrous figure as a soldier, with little manual dexterity, and was given such jobs as lighting the Orderly Room fire each morning. Finally discharged from the army in 1919 he moved into *Vine Cottage* which had been the property of his Aunt Theresa for some years. Apart from allowing her nephew to live there (presumably rent free?), his aunt also financed him setting up the Vine Press, purchasing for him a hand press from a firm in Edinburgh. Self-publishing his own poetry was an aspiration Victor had had for some time.

To digress for a moment, as will be seen from the old photo of *Vine Cottage*, back in the 1920s it did actually have a vine spreading vigorously over the facade. The writer Arthur Calder-Marshall, who as a young man was a fellow resident in Steyning, described it then as '... a superb example of Tudor black and white. Swinging from a bracket set in the wall hung a sign announcing the Vine Press. The wall itself was almost hidden in summer by the leaves of an ancient and infertile vine, and in a window of the room below the sign stood a large, dusty hand-press.'⁶

In 1920 the first Vine Press publication was *Lillygay*, an anthology of thirteen poems. Whilst no authorship is specified for any of them, it is now known that most are from traditional sources, with only three being written by Victor himself (one of these being *Rantum-tantum*, set by Warlock). The volume was illustrated with a woodcut for each poem, and it was issued in a limited edition with only 550 copies being printed. Further publications followed during the 1920s, some featuring works by his friends, others by himself. The latter included *Songs of the Groves: Records of the Ancient World* (1921); *Swift Wings: Songs in Sussex* (also 1921, and in this instance all of the verse is by himself,



Kathleen Neuburg (née Goddard) and Victor Neuburg circa 1923

featuring local subject matter; *Shoreham Hills* is reproduced on p.18 as an example of his poetic style); and *Larkspur: A Lyric Garland* (1922), a collection of sixteen poems, and unlike *Lillygay*, the authorship of them is specified. Five of them were penned by Victor, with each appearing under a different alias, and there has been some speculation on a possible reason for Victor seemingly wishing to remain anonymous. Most likely is that his Aunt, who was probably contributing to the production costs of the various *Vine Cottage* publications, was a bit jittery about Victor using his own name, being aware that many would still recall his association with the infamy of Aleister Crowley.

As will be seen later, Warlock visited Victor at Steyning, and he wasn't the only celeb to do this. The list of names included the movie stars Paul Robeson and Tallulah Bankhead, the writers Gertrude Stein and Jeffrey Farnol, and many others. Whether these visitors called on him because of his unwanted fame through Crowley is a moot point perhaps.

It was whilst living in Hove that Victor got to know a Kathleen Goddard who worked in the local post office. They were married in November 1921, and their only child, Victor Edward, was born in 1924. The marriage was not ultimately a successful one, Kathleen becoming increasingly frustrated with her husband's happy-go-lucky, laid-back approach to life. The Vine Press turned out to be a commercial failure; few copies of the publications were actually sold, with Victor, kind and generous by inclination, giving away far too many copies. A flood in the cottage destroying much of the stock didn't help matters. Money was tight, especially

Victor Neuburg (continued)



The Chanctonbury Ring, May 2022

with a young son to bring up. Kathleen, a strong character, came to dominate her spouse, who would seek respite and refuge from her in *The Sanctuary*. The latter was a kind of commune for arty types that had been set up on the South Downs in the vicinity of Steyning. Eventually Kathleen was unfaithful with an ongoing extramarital affair, and although Victor didn't seem to mind the infidelity, they finally parted company in the early 1930s. The Vine Press at Steyning also met its demise around this time.

Having just mentioned the South Downs, this might be good moment to say a few words about Chanctonbury Ring, a high point on the Downs not too far away from Vine Cottage, with the earthworks there believed to date back to the Bronze Age. There is a local legend that the Devil could be summoned by running around the perimeter of the tree circle seven times in an anti-clockwise direction. In any event Crowley and Victor believed that the place had occult powers, but no evidence exists to show that the pair ever performed one of their Invocations to pagan gods there. However, it is known that whilst living in Steyning Victor had a great affection for the downland countryside, and doubtless he trekked up to this historic viewpoint on many an occasion (it is believed he wrote about it in some of his verse).

To go back to *The Sanctuary*, it was here that Victor encountered Runia MacLeod, then married to a society portrait painter. They kind of 'clicked' and in due course he moved in with her at her home in St John's Wood (North London). With her encouragement his literary career took off again when in 1933 he was given a Poets Corner column



Runia MacLeod

in *The Sunday Referee*. He greatly encouraged those poets who sent in their work for possible publication in the paper, and to some extent going to the point of putting in print some of the less worthy items for fear of discouraging or offending the writers of limited talent. Among his discoveries were the novelist Pamela Hansford Johnson, the crime writer Julian Symonds, and the poets/writers

Victor Neuburg (continued)

Laurie Lee and Dylan Thomas. The latter had something of an ambivalent attitude to Victor. Thomas tended to mock his benefactor's old-fashioned poetic style, but maybe what he penned after Victor's death is more revealing: 'Vicky encouraged me as no one else has done ... He possessed many kinds of genius, and not the least was his genius for drawing to himself, by his wisdom, graveness, great humour and innocence, a feeling of trust and love that won't ever be forgotten.' However, Thomas was aware of how Victor would sometimes publish the poetically unworthy, which he expressed wittily in lines from a letter:

A Sunday paper did its best
To build a Sunday singing nest,
Where poets from their shelves could burst
With trembling rhymes and do their worst
To break the laws of men and metre
By publishing their young excreta.

The *Sunday Referee* folded in 1935 after which Victor and Runia launched their own literary paper called *Comment*, which lasted just over a year. By then Victor was quite a sick man; his constitution was never very strong. It is thought that some of the breathing stresses associated with Crowley's more excessive rituals may have damaged his lungs, and it was pulmonary complications that hastened his death in May 1940.

I imagine Victor, like Warlock, was a character that once met was never forgotten. Arthur Calder-Marshall, who knew him during the Steyning Years, recorded this vignette of Victor:

Each morning he would emerge from Vine Cottage with a string bag and an obese white bitch and make for the High Street.

He carried an ash stick, and he was always dressed in a Norfolk jacket and knickerbockers, with stockings which rode in rucks around his spindly legs, and shoes so old that the leather was cracked.

He had thin venous hands and a head which, by nature disproportionately large for his body, was magnified by dark Medusa locks which rose from his scalp and tumbled curling down his forehead.

To judge from a painting of him in youth, he had been handsome beyond the ordinary.⁷

Victor had a loud coarse and penetrating laugh which some found quite alarming. He generally appeared to be scruffily dressed, and a poor shaving technique added to his scruffiness. He would often indulge in overly florid language, with such greetings as 'Prithée, good sir, enter my humble abode', and once when addressing the vicar's wife he came out with: 'the top of this wondrous morning to you, fayre ladye!'. On the language front he even contributed a word to the English dictionary: 'ostrobogolous' – an adjective meaning something odd and a bit risqué.

To sum up, the Crowley years clearly blighted Victor's life and what he might otherwise have gone on to achieve. One commentator was of the opinion that without his involvement with Crowley, Victor may well have developed into a more significant poet.

Peter Warlock's association with Victor B. Neuburg

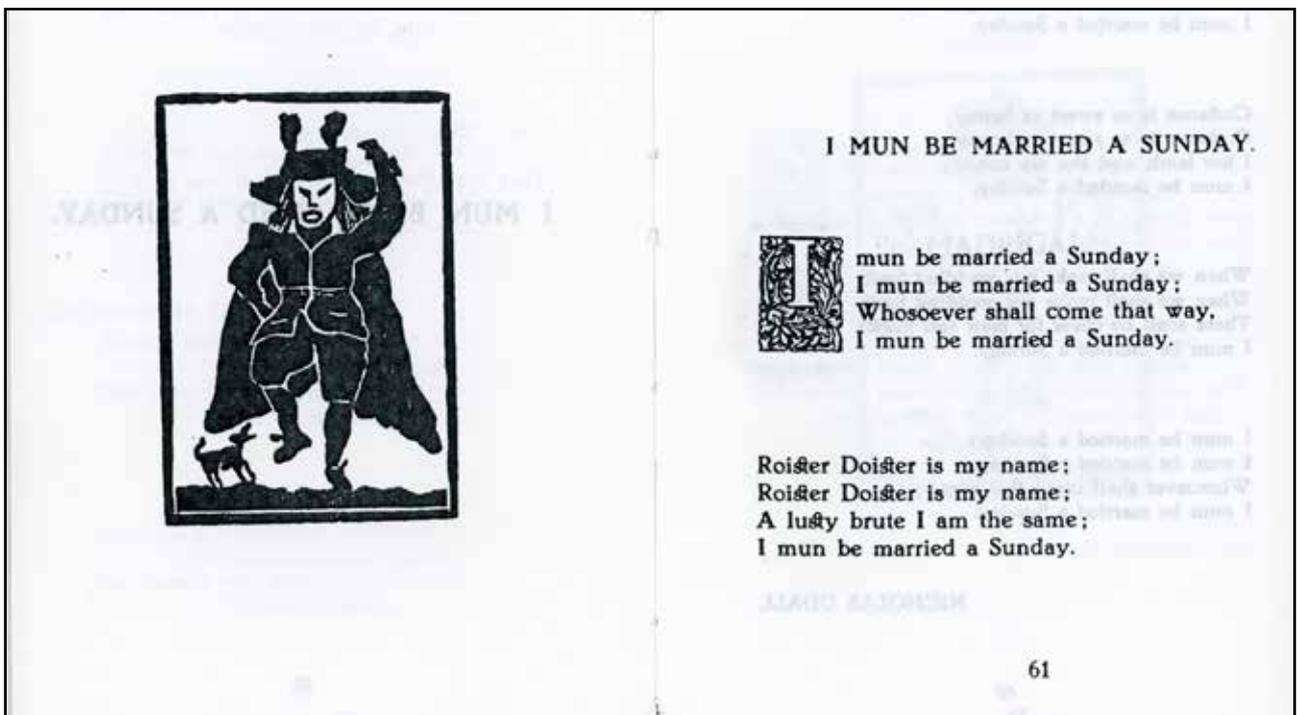
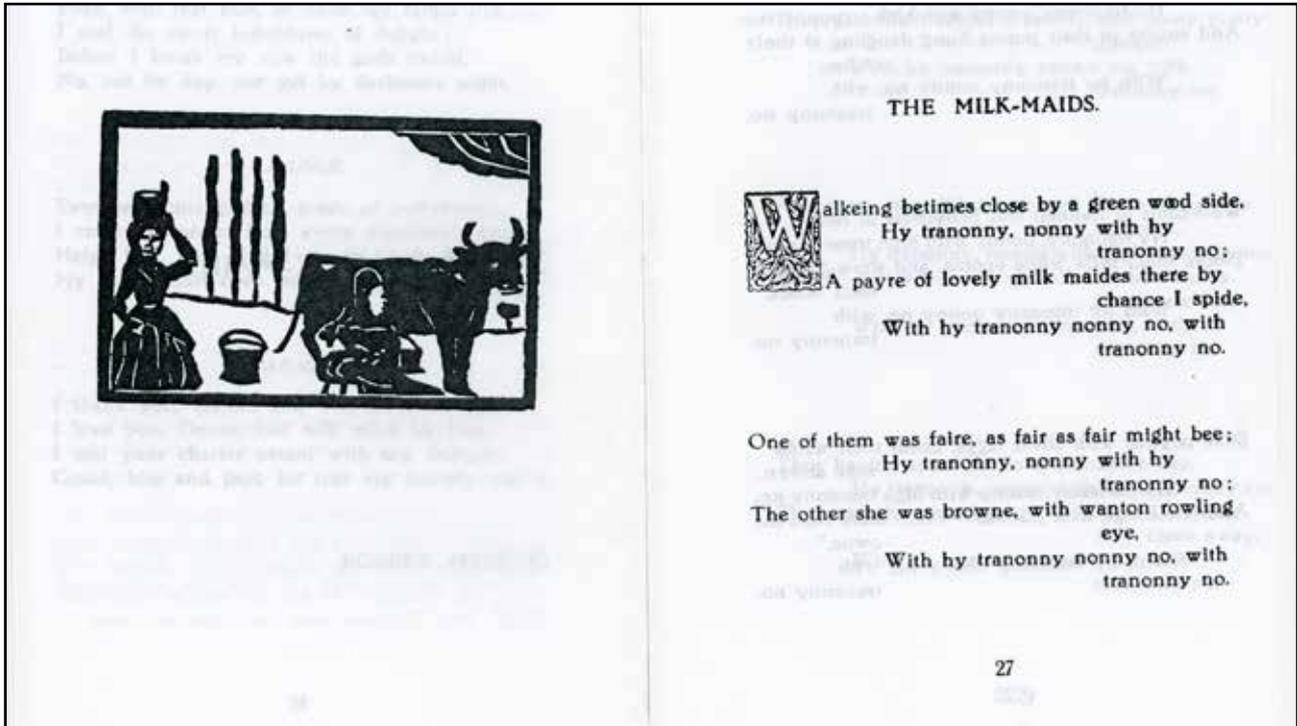
Turning now to Warlock's association with Neuburg, there remain several unanswered questions. Perhaps the most significant of these is how and when Warlock and Neuburg first met and became friends, and as far as I know this has never been reliably established.

It is possible that the link between Warlock and Neuburg may have come about via Aleister Crowley, as it looks reasonably certain now that Warlock and Crowley must have known each other⁸. However, bearing in mind that Neuburg and Crowley had fallen out irrevocably back in 1914, perhaps this is a less likely scenario.

Another possibility is noted by the writer Rupert Croft-Cooke who in one of his autobiographical volumes⁹ recorded that Neuburg, like so many in the arts world at the time, frequented the Café Royal in the years leading up to the First World War. As it is known that Warlock was also a patron then, there is a chance their paths may have crossed at some point.

There is a more timely scenario – and it assumes that the *Lillygay* anthology had been reviewed in the press after it was published in 1920 – and that is that Warlock saw one of these reviews and made enquiries via a letter to the Vine Press. Had this been the case, with Neuburg's friendly and helpful disposition, he may well have extended an invitation for Warlock to visit him at Steyning. The late Ian Parrott was of the view that Warlock had come across the

Victor Neuburg (continued)

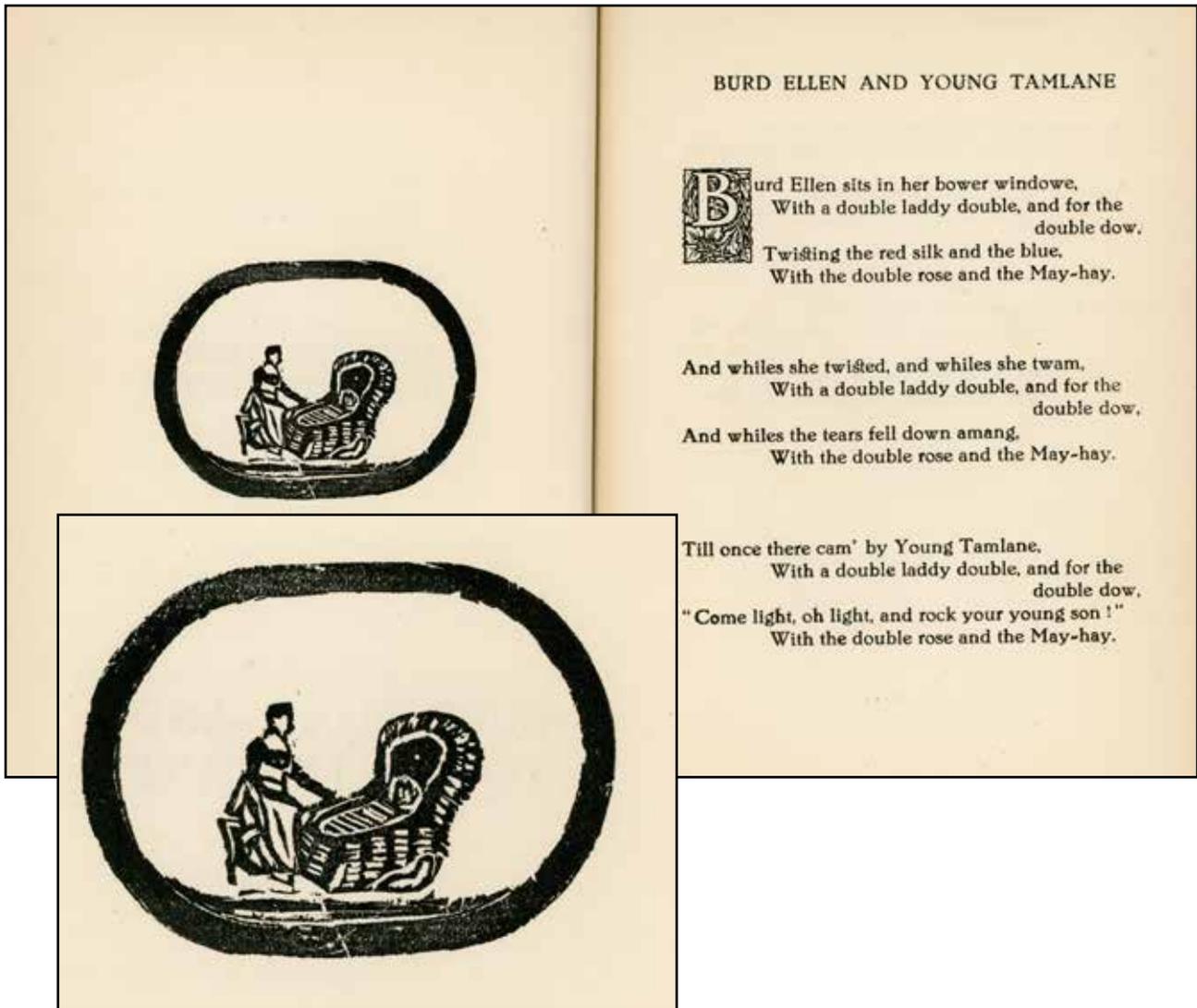


Top: *The Milk-Maids* in *Larkspur*, Neuburg's sequel to *Lillygay*. Warlock would set five of these nine verses as *Milkmaids*.

Above: Again in *Larkspur*, Nicholas Udall's poem *I mun be married a Sunday*, which Warlock set as *Roister Doister*.

Note how, when a 't' follows an 's', a little curved line at the top joins the two letters, a quaint feature of the typeface that Neuburg used for his Vine Press publications.

Victor Neuburg (continued)



Above: *Burd Ellen and Young Tamlane* as it originally appeared in *Lillygay*. The small woodcut is a delight.

verses of Neuburg by 1921¹⁰ (whilst providing no reference or evidence for the assertion).

Neuburg is first alluded to in Warlock's letter to Cecil Gray dated 22 January 1923: '... I shall probably go and soak with the author of *Sick Dick or the Drunkard's Tragedy* in Sussex.' The wording here surely suggests that the two men must have known each other by then, probably from at least the previous year, or maybe even earlier. If Warlock hadn't met Neuburg previously, how would he have known that Neuburg was the author of the *Sick Dick* poem that had only appeared anonymously in *Lillygay*? Neuburg must have

identified himself as the author of the poem on an earlier occasion! Apart from the five songs that constitute the *Lillygay* cycle, Warlock also dipped into the *Lillygay* volume again for the text of his 1928 song *Elore Lo*, and during the following year in the *Merry-go-Down* anthology he included Neuburg's *Sick Dick* poem (and one wonders whether he ever sought permission from Neuburg to use it!).

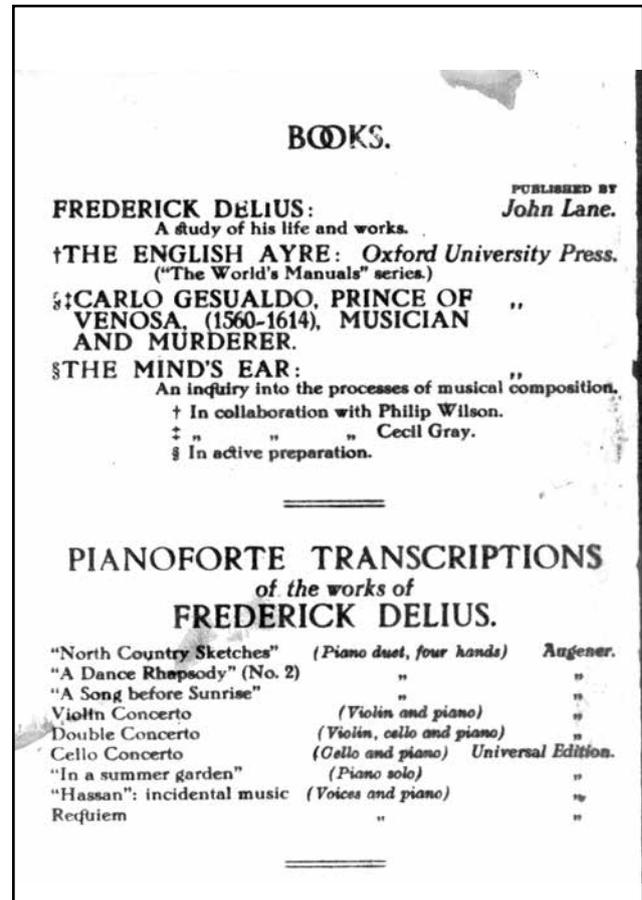
In March 1921 Warlock and Gerald Cooper¹¹ went on a trip to Algeria, and followed the same route, ending up at Biskra, as that taken by Crowley and Neuburg in 1909. Our President Barry Smith has posed the question¹² as to

whether this was purely coincidental. If it were not, how would Warlock have known of the detail of it? Maybe Crowley had told him about it? Alternatively, I believe Crowley and Neuburg's first Algerian trip may have been written up in a 1910 issue of *The Equinox*, a journal dealing with magic and the occult produced jointly by Crowley and Neuburg, and with Warlock's keen interest in the subject matter, he may well have obtained the information via this source.

As already mentioned, Neuburg produced a sequel to *Lillygay* in 1922 called *Larkspur*, and from it Warlock selected a poem titled *The Milk-Maids* (see p.15) from which he set five of its nine verses as *Milkmaids*. Ian Copley in his book on Warlock's music¹³ noted how the manuscript of *Milkmaids* bears at its heading *Larkspur I*, possibly indicating its composer had seemingly intended to supplement it with other settings from the anthology, maybe even to produce a volume of several songs similar to the *Lillygay* cycle. It never happened, of course. Although probably coincidental, it might be worth recording that also included in *Larkspur* is Nicholas Udall's poem *I must be married a Sunday* (see p.15), which Warlock had set in the same year (1922) as *Roister Doister*, and it is tempting to ponder whether Warlock may have obtained the lyric from Neuburg, or indeed vice versa.

In August 1923 in another letter to Gray, Warlock noted that he had '... been rustivating with my poet-printer at Steyning ...'. His visit this time was probably in connection with a pamphlet, that the Vine Press was producing in the ensuing October, listing all of Warlock's various publications – original compositions, transcriptions, books, etc.. This is the last time we know for certain (from his extant letters) that Warlock had had any dealings with Neuburg. Whether they kept in touch after that is unknown¹⁴.

With their mutual interest in the occult, they at least had something quite significant in common. There are also a few circumstances the two men shared, the most important being that neither of them knew their biological father; Warlock's had died during Warlock's infancy, and as noted at the outset, Neuburg's father had returned to his home in Vienna before his son was born. Much has been written about how this event in Warlock's case led him in search of a substitute father figure (Delius, and later on Bernard van Dieren), and there could well be an element of similarity



A page from the Peter Warlock promotional brochure that Victor Neuburg produced and printed at the Vine Press in October 1923.

with Neuburg's involvement with the older Crowley, although admittedly other factors were probably more to the fore here. Both men had had passionate relationships with very attractive artists models¹⁵, and both abandoned their only legitimate sons (Neuburg at the end of his marriage, when Victor Edward would have been about six or seven years old, and who was then brought up by his mother).

Whilst there is no hard evidence that Warlock and Neuburg continued their friendship beyond 1923, there is also nothing to suggest they may have fallen out (as Warlock did with some of his other associates). It is tempting to wonder whether, if Neuburg, after *Larkspur*, had produced other similar volumes at the Vine Press, we may have had more song settings by Warlock from this quarter! ■

Victor Neuburg (continued)

Shoreham Hills

Upon the hills, in the sun's risen calories,
There is a winding way;
There the wind blows in harmonies of Malory's,
There Arthur still has sway;
Shoreham lies under the great green galleries
Of the great golden Day.

And it is England still; the old Arthurian
History flames forth in gold;
There errant knight is mingled with centurion,
And all is bright and bold;
All the world's back to the lost Lemurian
Age on the wind-swept wold.

And it is Day, reverberant, thrasonical;
Here is the ancient quorum
Of far old races; here's the brave old chronicle,
Celts, Britons, Romans, in the forum;
The old brave gods, eternal and ironical,
Look over the heights of Shoreham.

Victor B. Neuburg (from *Swift Wings*, 1921)

Notes

- 1 Rupert Croft-Cooke in a volume of autobiography (*The Glittering Pastures* [Putnam & Co. Ltd., London 1962, page 89]) stated that he often heard Neuburg refer to himself as 'The Vickybird'.
- 2 He was also often referred to as 'The wickedest man in the world'.
- 3 I am grateful to PWS member Richard Simons who has drawn my attention to how Algeria had been a popular tourist destination at the time, citing as an example that of Gustav Holst taking a holiday there in 1908. Algeria had been prominent on the Grand Tour itinerary that had been made by the well-to-do in the wake of the Industrial Revolution, and for many decades beyond. This may well have been a factor that influenced Crowley in his choice of destination.
- 4 Born in New South Wales, Leila Waddell (1880-1932) became involved with Crowley in London during 1908. Trained as a professional violinist, she went on to become a muse of Crowley, and he referred to her as one of his Scarlet Women.
- 5 Perhaps an intriguing parallel here with Warlock and Puma?!
- 6 Arthur Calder-Marshall: *The Magic of My Youth* (Sphere Books Ltd., 1990), page 23.
- 7 Ibid.
- 8 See Peter Warlock Society *Newsletter No.88* (Spring 2011), page 26.
- 9 Rupert Croft-Cooke: Op. cit. page 96.
- 10 Ian Parrott: *The Crying Curlew* (Gomer Press, Llandysul, 1994), page 44.
- 11 A singer friend of Warlock, and who, a few months earlier, had taken part in the premiere of the first version of *The Curlew* at the Mortimer Hall, Kilburn, on 6 October 1920.
- 12 Barry Smith: *Peter Warlock – the Life of Philip Heseltine* (OUP Oxford, 1994), page 180.
- 13 Ian Copley: *The Music of Peter Warlock* (Denis Dobson, London, 1979), page 106.
- 14 Although in his *The Crying Curlew* (Op. cit.), page 49, Ian Parrott noted that Warlock and Neuburg's '... friendship was maintained, so it seems, throughout the 20s.'
- 15 Incidentally, both of them took their own lives, although the circumstances were completely different.

Victor Neuburg (continued)

Books on Victor B. Neuburg

Arthur Calder-Marshall: *The Magic of my Youth* (1951).

This volume is partly autobiographical, and whilst largely centring around Neuburg, it is not exclusively about him. Calder-Marshall spent his teenage years in Steyning and was a near neighbour and young friend of Neuburg.

Jean Overton Fuller: *The Magical Dilemma of Victor Neuburg* (1965).

This is the most detailed account of Neuburg's life – a full biography in fact. It focuses particularly on his years as Crowley's principal acolyte. Overton Fuller, as a young lady, knew Neuburg during the last five or six years of his life when he was trying to re-establish himself in the UK's literary world.

Victor E. Neuburg: *Vickybird* (1983).

This slim booklet of just 15 pages was penned by his son in 1983 as a centenary tribute to his father. It contains a good summary of Neuburg's life, and details of his books of verse. The Society does have a copy in its AMR and this can be made available to any member interested in reading it.

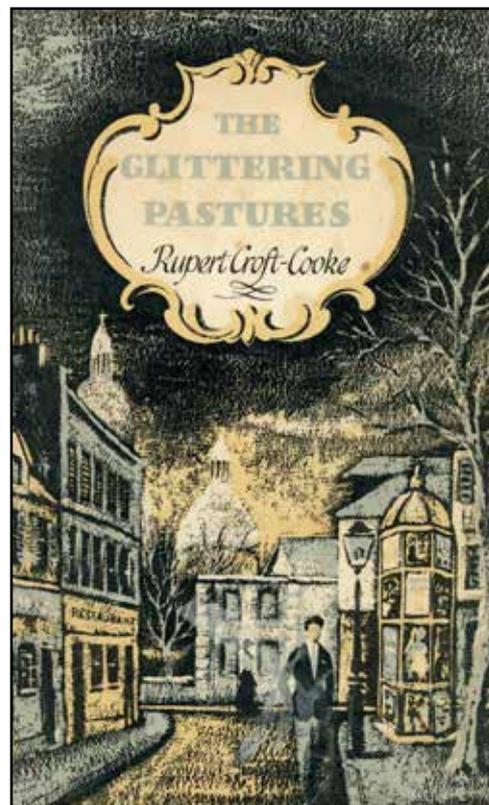
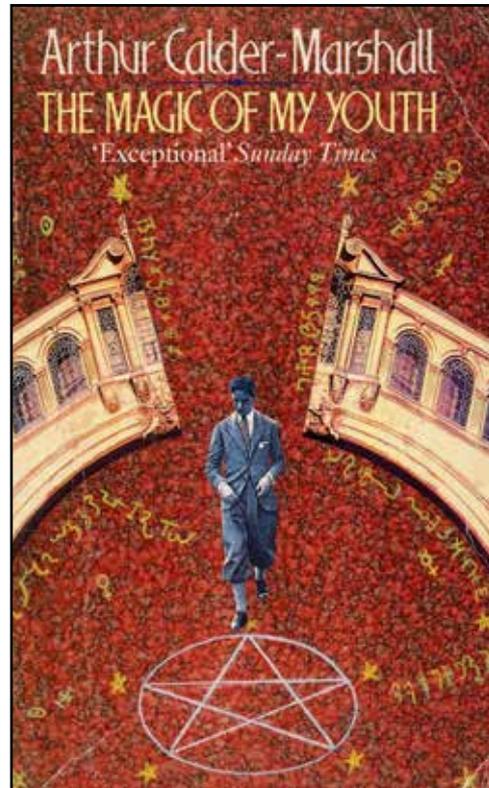
Although not a book about Neuburg, there is an engaging chapter devoted to him in Rupert Croft-Cooke's *The Glittering Pastures* (1962).

It might also be added here that because the publications of the Vine Press (Steyning) were only issued by Neuburg in hand-crafted limited editions, today at a century's distance they are very much collectors' items, usually with prices from £100 upwards. Fortunately some of the volumes, including *Larkspur*, can be ordered (via abebooks.co.uk) from India as leather-bound reproductions of the originals; they are priced around £20 to £25 including postage.

Since this article was written a new book on Neuburg and the Vine Press has been published (August 2022), entitled *Obsolete Spells: Poems & Prose from Victor Neuburg & the Vine Press* by Justin Hopper, which will be reviewed in the next edition of the Newsletter.

Acknowledgment:

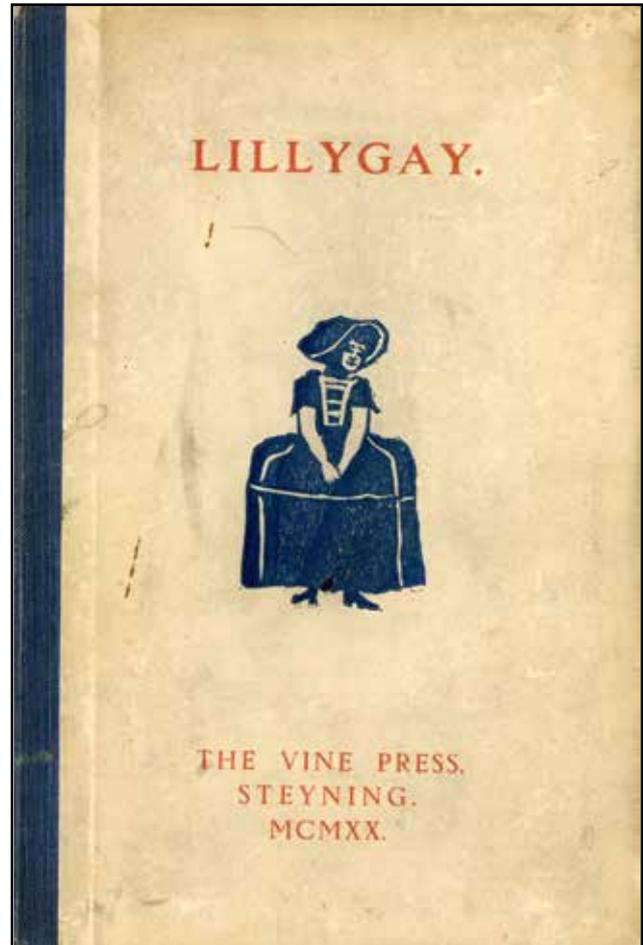
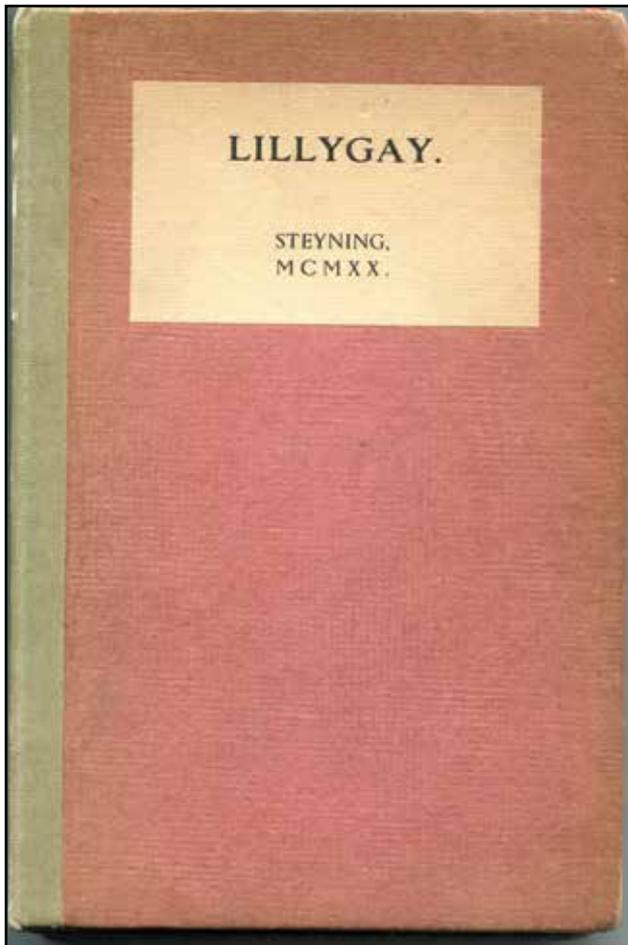
My thanks go to Peter Thompson who kindly provided the image of Runia MacLeod that is reproduced in the article.



Articles

Lillygay – again!

In this article, **Dr. Brian Collins** is less concerned with Warlock's music than with the source of his texts



Example 2:

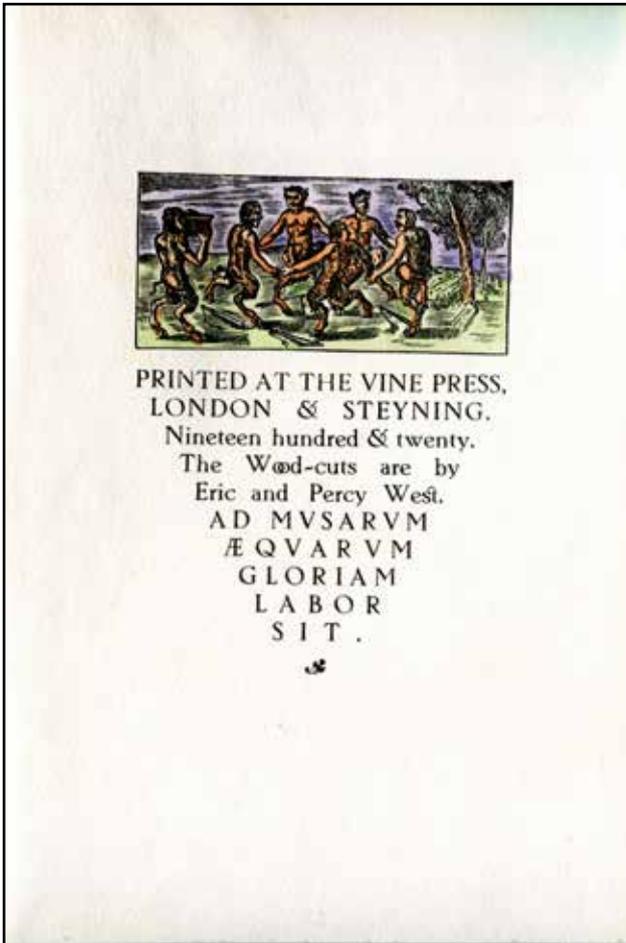
The cover of the limited 'De Luxe Issue' of *Lillygay* (left) is quite plain compared to the cover of the monochrome issue.

Longer-standing members of the Society and, therefore, readers of this *Newsletter*, will know of my decades long fascination with Warlock's song-cycle *Lillygay*, five sublime songs the texts of which were taken from an anthology of poems compiled by his friend Victor Neuburg and printed at the Vine Press, Steyning. (I can hear them now: "Collins is on his hobby-horse again!" – hence my title.) On this occasion, though, I'm less concerned with Warlock's music than the source of his texts, specifically the book in which they were printed. Neuburg gleaned his material from elsewhere in order to assemble his collection and I've examined the background to some of them in the past, initially in – and as long ago as – *Newsletter* 39. Some of the poems might already be familiar, notably the *Lyke-wake dirge*; you could know settings of it by, inter alia, Britten

and Stravinsky. Others he wrote himself: *Rantum tantum* is a constituent of Warlock's cycle, of course; *Sick Dick* would reappear in *Merry-go-down*, Warlock's (or, rather, Rab Noolas's) *Gallery of gorgeous drunkards through the ages* where its authorship is properly credited (Mandrake Press, 1929). The volume also contains the text of *Eloré lo*, which Warlock also set. This isn't the place to go into details of Neuburg's colourful life; those who wish to do so can discover more in Jean Overton Fuller's *The magical dilemma of Victor Neuburg*, WH Allen, 1965, but since reprinted and readily available from the usual outlets. [Ed. See also John Mitchell's article Victor Neuburg, on p.9 of this edition.]

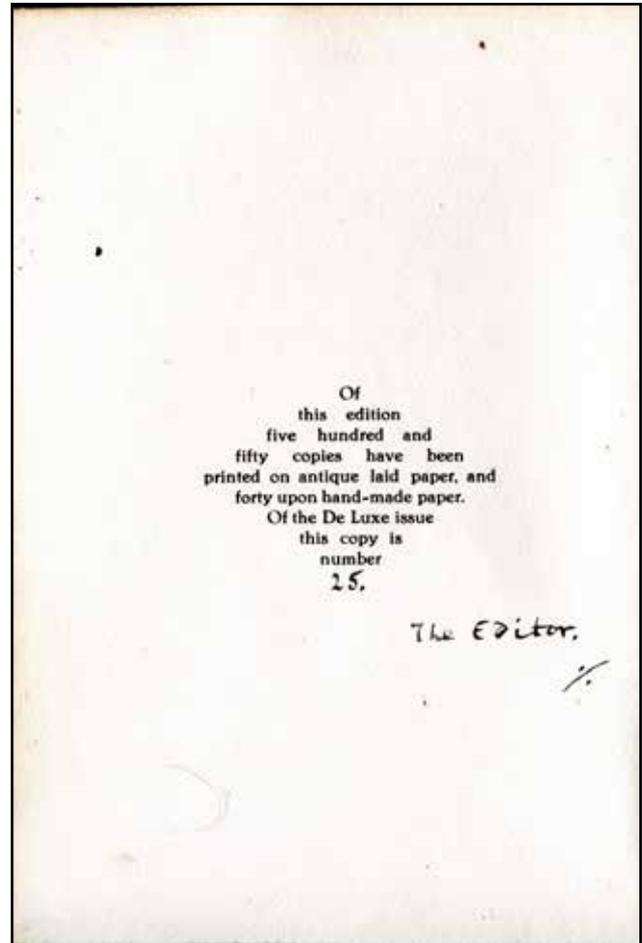
These days we can plonk our copy on to a CD and post it off to Mr Editor. But that, too, is old-hat for, even more

Lillygay – again! (continued)



Example 1:

Eric and Percy West are credited with producing the woodcuts.



Example 3:

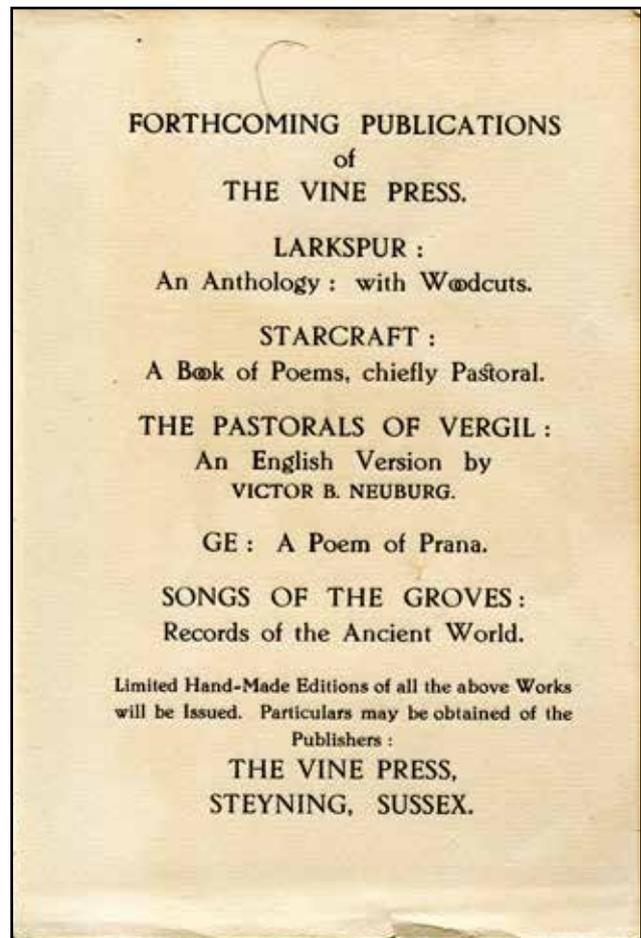
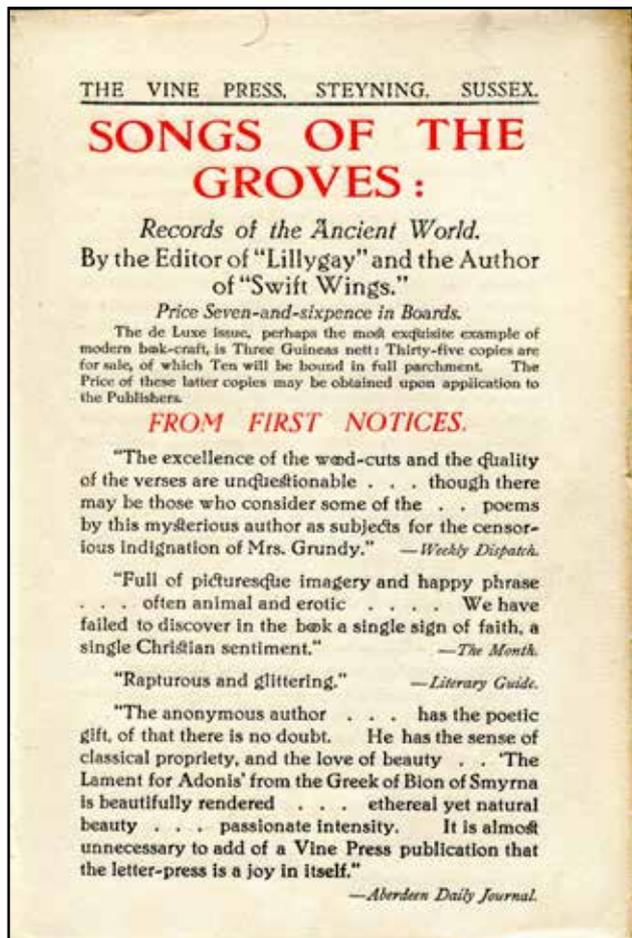
Brian's copy, No. 25, the writing is most probably Neuburg's.

mysteriously, we can commit it to the ether, a seemingly infinite *poste restante* whence material can be collected as and when. Similarly, the ensuing conversion to hard copy appears effortless alongside procedures of the past which would necessitate the arduous positioning of the individual letters to be inked and then pressed on to an appropriate medium, usually paper. But this technique, "letterpress", gives the finished product a texture, a tactile experience, for the impression of the text can be physically experienced by gently moving one's fingers across the page and no computer-generated artefact can reproduce this. For 400 years, from Gutenberg to the 19th century in fact, this was the way any printed matter – books, pamphlets, newspapers, posters, broadsheets, whatever – were produced. There will be more of this anon ...

This, then, is the method employed in the *Lillygay* anthology. It doesn't stop there: the poems are enhanced by illustrations – monochrome, woodblock prints facing the first page of verse. These simple, naïve pictures were the work of the West brothers, Eric and Percy, who are credited on the final, unnumbered page of the volume (Ex.1). Interestingly, theirs are the only persons' names from what we might term the 'production team' to appear in the book; Neuburg takes the anonymity of his verses to the extreme.

Lillygay was published in a number of different formats. There is more information concerning these at <https://www.100thmonkeypress.com/biblio/vneuburg/texts/lillygay/lillygay.htm> (hereinafter 100MP); some of what follows is derived from that page which contains a

Lillygay – again! (continued)



Examples 4 & 5: Additional advertising for other Vine Press products

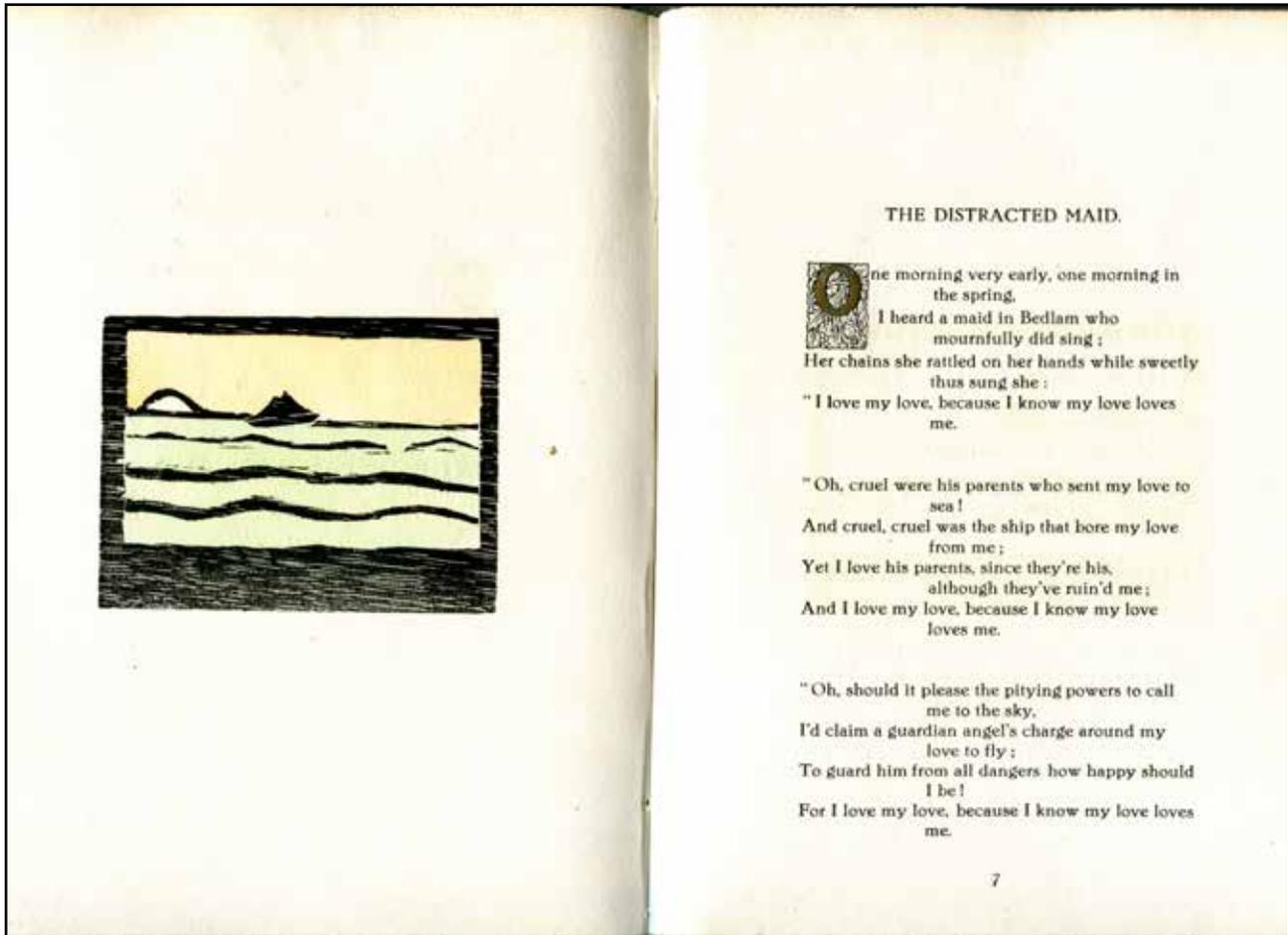
facility to download pdf scans of the whole book. As is made clear on the limitation page, 550 copies were printed on antique laid paper (it's one of these that provides the material for the scans) while a further 40 are on hand-made paper with the woodcuts coloured by hand. This work is 'probably' by Kathleen Rose Goddard, according to 100MP which also gives Neuburg as the author of the poem *Lilly-white*.

When I was embarking on my Warlock research I tried to get hold of a copy through inter-library loan. There was no internet in those digitally deprived years of the late 1980s. Manchester Central Library had a copy, though, but wouldn't lend it, so a trans-Pennine excursion had to be arranged. I met a friend on Leicester railway station. "Where are you going?" "Manchester." "What for?"

"Read a book ..." Nevertheless, I would come away with photocopies of the required pages.

It was to be some years later when I acquired one for myself I went to visit the late Fred Tomlinson at his home in Ruislip; I think a few of us were trying to put his archive into some sort of order. Well aware of my enthusiasm for the songs, he generously gave me his own copy. He didn't know how he'd obtained it. He thought that it might have had some connection to Jean Overton Fuller herself but genuinely couldn't be sure. What makes this act of kindness so remarkable is that, joy of joys, his gift to me is one of those 40 hand-coloured editions. I wonder how many of those rarities have survived the century since publication? Indeed, I wonder how many of the total print-run still exist?

Lillygay – again! (continued)



Example 6: *The Distracted Maid*

The book's cover is somewhat plain, a printed label pasted on to the board, contrasting with the cover of the more numerous monochrome editions (Ex.2 p.20).

This is matched by something similar on the spine (see 100MP). There is no dust jacket; that's not necessarily because it's gone missing over the years; it might never have had one. An informal conversation with Dr Rhian Davies substantiated this, although a proportion of the other versions could have been so equipped. Unfortunately information about this at 100MP is ambiguous and inconclusive. The limitation page is less so: I am the proud owner of number 25 (Ex. 3 p.21) and assume that the handwriting is that of Neuburg himself. As mentioned above, his name is absent from the book.

Before moving on to examine the material that appears

in the cycle, it's worth taking note of some additional material. I was amused to discover some publicity material for other products from the Vine Press (Exx. 4 & 5 p.22). These little documents, tucked inside the back cover, are also hand-printed and bear the same sort of impress as is to be found throughout the book.

I've had cause to refer to the texts themselves on several occasions. David Cox, my predecessor as editor of the *Society Newsletter*, ran a series called *Not all of it was set by Warlock*, a check-list of texts only parts of which were used by our composer. Some of the *Lillygay* texts qualify this way and the opening song, *The distracted maid*, has its punctuation modified so as to present an element of ambiguity. I've referred to this feature on a number of occasions and it might be considered of little matter had

Lillygay – again! (continued)



THE SHOEMAKER

Shoemaker, shoemaker, are ye within?
A fal a falladdie falliee;
Hae ye got shoes to fit me so trim,
For a kiss in the morning early?

O fair may, come in and see,
A fal a falladdie falliee,
I've got but ae pair and I'll gi'e them to thee
For a kiss in the morning early.

He's ta'en her in behind the bench,
A fal a falladdie falliee,
And there he has fitted his own pretty wench
With a kiss in the morning early.



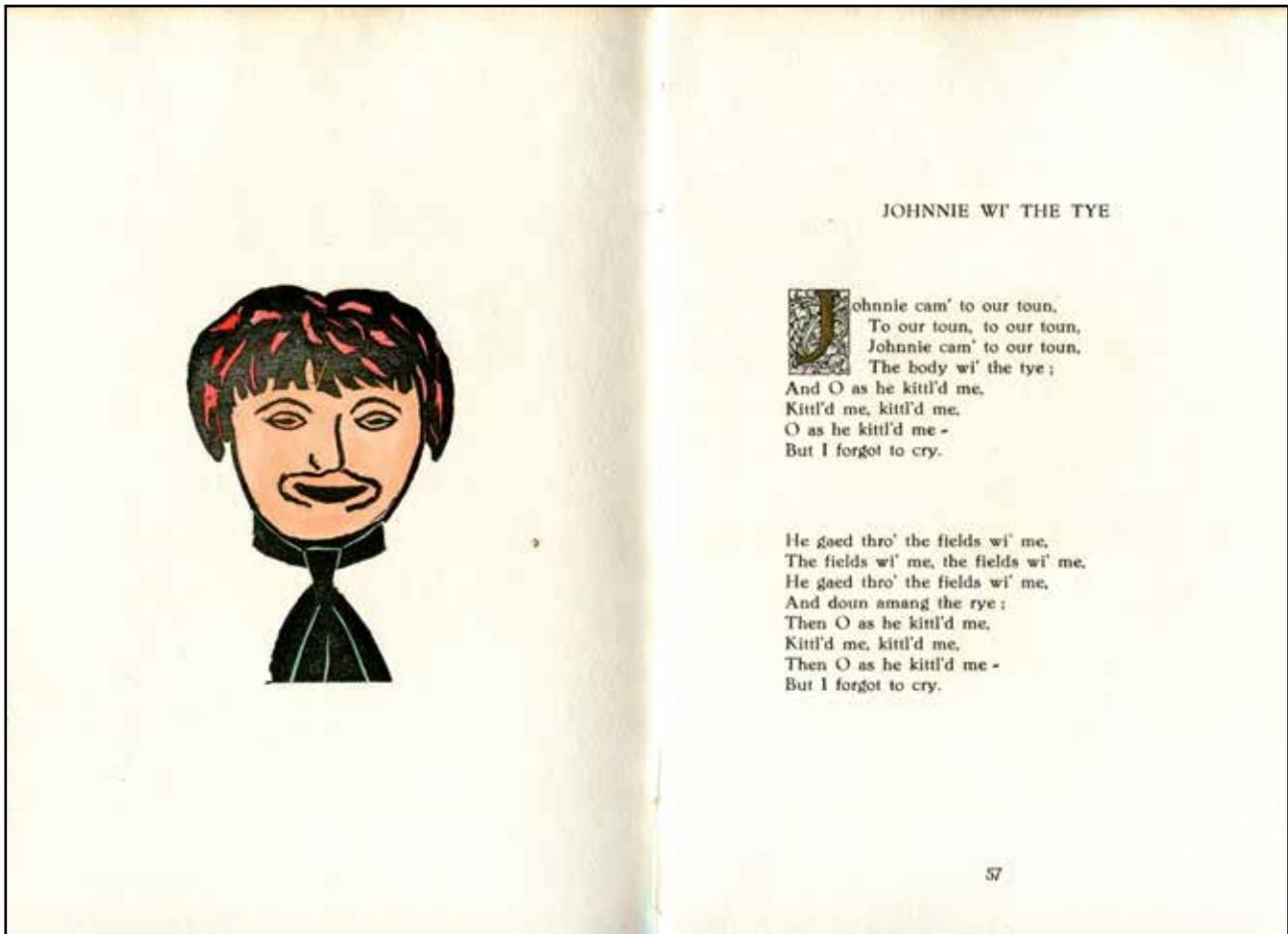
RANTUM-TANTUM

Who'll play at Rantum-tantum
Over the fields in May?
Oh, maidens fair, 'Od grant 'em
Rantum-tantum play!

The dawning fields are rimy,
White in the sun-rise way,
But oh! the fields smell thymy
Later in the day!

And oh! may the fields be pearly
With dawn and virgin dew,
And may my love come early!
And may my love be true!

Lillygay – again! (continued)



Examples 7 & 8 *The Shoemaker* and *Rantum Tantum* (opposite) and 9 *Johnnie wi' the Tye* (above).

not Warlock drawn our attention to it musically: the previously incessant quaver-motion gives way to a textural change that questions the otherwise disinterested place of the narrator.

One might have expected the picture which prefaces the verse (Ex. 6 p.23) to be a portrait of the maid herself. Provocatively, the West brothers give us the ship, the means by which she was deprived of her lover and the cause of her grief. But there is one misprint in the *Distracted Maid*: 'I'll gi'e 'em to thee' appears as 'I'll gi'e

'em do thee', a rare occurrence of Warlock's handwriting being misread!

Warlock selects from the poems. Great chunks of *The Shoemaker* are left out as they only expand on a self-perpetuating tale and *Rantum Tantum* also cuts two stanzas of male bias (Exx. 7 & 8 opposite).

But I would like to present a compliment to the concise description of Johnnie's sojourn (Ex. 9). He quits the 'toun' with the alacrity with which he arrives and consequently invites Warlock to some tastily sparse writing. ■

The PWS Annual General Meeting & 'Victor Neuburg' Weekend, 14/15 May 2022

The Steyning Centre, Steyning and the Chanctonbury Ring

Michael Graves



The day started with lunch at the *Chequer Inn* on Steyning High Street (photo: *Bryn Philpott*), after which the assembled company walked to *Vine Cottage*, where Victor Neuburg operated his Vine Press (photo: *John Mitchell*). We then continued to The Steyning Centre for the Annual General Meeting.

The PWS Annual General Meeting Weekend, 14/15 May 2022 (continued)

**The Peter Warlock Society Annual General Meeting,
The Steyning Centre, West Sussex, 2pm, 14 May 2022**

Minutes of the meeting in brief. A full set of the minutes can be obtained by contacting the Editor.

Formalities: The meeting was quorate and started with the formalities of introducing members present, the presenting of apologies, reading and agreeing the minutes of 2021. All were completed without issue.

Officer Reports: The Reports from the Chairman, Hon. Secretary and Hon. Treasurer followed and are reproduced on pp3-5 of this edition of the *Newsletter*. There were no matters arising from the reports.

Elections: Silvester Mazzarella, after 30 years service, decided to step down from the committee at this AGM. We now have three vacancies which we would hope to fill before, or at, the next Annual General Meeting.

The Committee from May 2022 to May 2023

Those legitimately remaining in post till May 2023, due to biennial rotation:

Vice Chairman: David Lane
Hon Treasurer: John Mitchell
Member: Bryn Philpott

Those seeking re-election for the period 2022-24:

Chairman: Michael Graves – Proposed by Frank Bayford, Seconded by John Mitchell
Hon Secretary: Claire Beach – Proposed by Eleanor Meynell, Seconded by Rhian Davies
Member: Giles Davies – Proposed by John Mitchell, Seconded by Claire Beach
Member: Jennifer Bastable – Proposed by Michael Graves, Seconded by Frank Bayford

Majority votes required. All elected *nem con*

Location for future Annual General Meetings

Hubert Foss, who lived in the Kent village of Otford during the mid-1920s, set up the Oxford University Press Music Department in 1923, which was to publish many of Warlock's songs. John Mitchell suggested that we hold next year's AGM and a centenary concert, to include music by Foss, in Otford. It is a charming village which is easily accessible from London by train. This was agreed.

A venue for 2024 has yet to be considered.

Sally Coston, who lives in the 'Eynsford cottage' where Warlock lived with E.J. Moeran and Hal Collins from 1925, is offering tours to celebrate the centenary. Accordingly, the 2025 AGM may well be located in Eynsford.

A concert then followed the meeting. John Mitchell also delivered a talk on Victor Neuburg and the Vine Press. An article based on John's talk appears on page 9 of this edition.

Peter Warlock Society Post AGM Concert:

Peter Warlock and Friends

An informal concert, including a centenary performance of Peter Warlock's *Lillygay*, performed by:

Naomi Johnston (soprano); Jonathan Carne (piano)
Derek Foster (piano); John Mitchell (piano)

Programme Part 1

On a May Morning E.J. Moeran
Netherlands Melodies Nos. 2,3 & 4 Bernard van Dieren
Whythorne's Shadow E.J. Moeran, arr. John Mitchell
Milkmaids Peter Warlock, arr. Alec Rowley
Lillygay Peter Warlock
[Prelude fragment, The Distracted Maid, Johnnie wi' the tye, The Shoemaker, Burd Ellen, Rantum Tantum.]

Interval

Programme Part 2

Sonatina John Ireland
[Moderato; Quasi lento – Ritmico, non troppo allegro]
From Three Fables: Nos. 2 & 3 Colin Taylor
Touch Last from Holiday Hearts Colin Taylor
Two Lyrical Pieces (from Oliver Twist) Arnold Bax
[Oliver's sleepless night and Oliver and Mr Brownlow]
Mr Belloc's Fancy Peter Warlock
My own country Peter Warlock

With members of the audience invited to join in with the three choruses

The Cricketers of Hambledon Peter Warlock

The concert was devised by John Mitchell

The PWS Annual General Meeting Weekend, 14/15 May 2022 (continued)

The Concert



Clockwise from top left: John Mitchell delivers his talk on Victor B. Neuburg; A centenary performance of *Lillygay* followed by two of the Belloc songs are given by Naomi Johnston (soprano) and Jonathan Carne (piano); Derek Foster plays Moeran, van Dieren, Ireland and Taylor; John Mitchell, after playing Warlock and Bax piano solos, accompanies Naomi Johnston for *The Cricketers of Hambledon*. Bob Branick spontaneously assists Naomi in the *Cricketers*, which was greatly appreciated by performers and the enthusiastically participating audience alike!

Thank you Naomi, Jonathan, Derek and John, and particularly John for the talk and for organising the concert.

The PWS Annual General Meeting Weekend, 14/15 May 2022 (continued)

The walk (climb) to Chanctonbury Ring



Top, left to right: Jonathan Carne, Sheila Webster, Richard Simons, Bryn Philpott, Naomi Carne (Johnston), Bob Branick, Sara Lane, Anthony Ingle, Karen Jones and our Vice-Chairman, David Lane.

Above: The long slow climb up the South Downs Way (Photos: Michael Graves)

On Sunday morning a healthy contingent of Warlockians met to walk the long slow climb up the South Downs Way to the Chanctonbury Ring. There was some doubt initially

as to whether the walk would happen due to a torrential downpour. However, the skies started to clear, the weather looked to be setting fair, so we took the plunge and set off.

The PWS Annual General Meeting Weekend, 14/15 May 2022 (continued)



*Top: This historic dew pond is being renovated by the Wiston Estate. Above: The Chanctonbury Ring is finally in sight.
(Photos: Michael Graves)*

Having trudged up the seemingly endless incline of the the South Downs Way from Washington, we eventually levelled off and after a quarter of a mile discovered a typical Sussex dew pond. Dew ponds were dug by farmers as watering holes for livestock with some dating back two hundred years or more. They make good breeding sites for frogs, toads, newts, and many other freshwater species.

We gathered at the Ring to listen, courtesy of Bryn Philpott's portable loudspeaker, to *Mr Belloc's Fancy* – a highly appropriate choice, not only because we were in

Belloc's beloved Sussex, but also for the songs textural references to the 'Chequers' and Chanctonbury Green.

The recording we heard was the first edited version of the recordings made by the BBC Concert Orchestra in January for the Society's *Warlock and the Orchestra* CD Project. It was fitting that our Vice-Chairman, David Lane, who has been pursuing this project for the last 16 years, was with us for this 'happening'. Indeed it was he who suggested it.

Everybody thoroughly enjoyed the walk and it was a fine way to conclude this wonderful AGM weekend. ■

The PWS Annual General Meeting Weekend, 14/15 May 2022 (continued)



*Clockwise from top left: A cow with a crumpled horn (Photo: Bryn Philpott);
Within the Ring, we listen to Mr Belloc's Fancy, courtesy of Bryn Philpott's portable loudspeaker.
The assembled company ready for the descent back to Washington. (Photos: Michael Graves)*

Mr Belloc's Fancy

At Martinmas, when I was born,
Hey diddle, Ho diddle Do,
There came a cow with a crumpled horn,
Hey diddle, Ho diddle Do.
She stood agape and said, 'My dear,
You're a very fine child for this time of year,
And I think you'll have a taste in beer.'
Hey diddle, Ho diddle Ho do do da,
Hey diddle, Ho diddle Do.

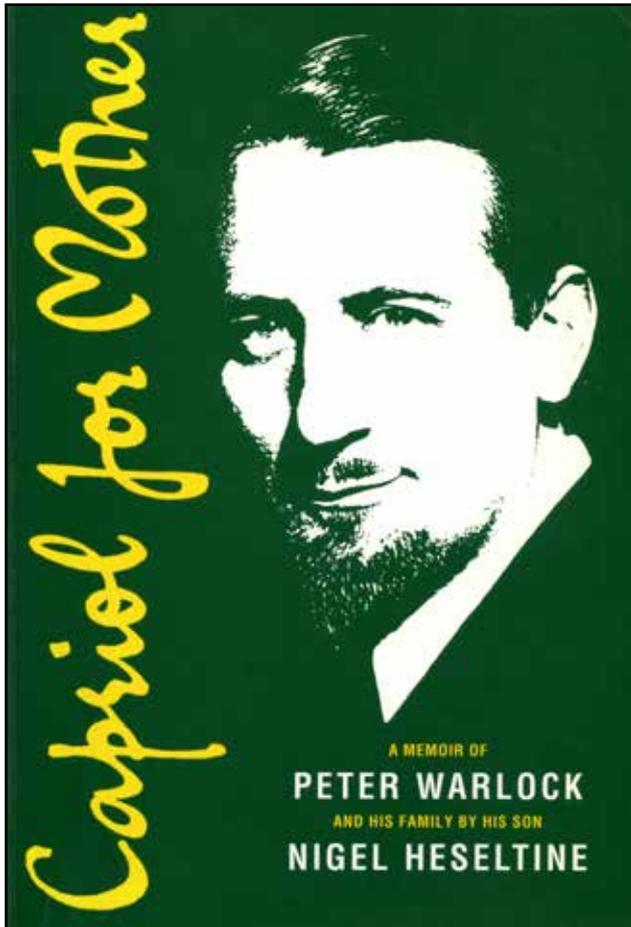
A taste in beer I've certainly got,
Hey diddle, Ho diddle Do,
A very fine taste that the Jews have not,
Hey diddle, Ho diddle Do.
And though I travel on the hills of Spain,
And Val Pont Côte and Belle Fontaine,
With lusty lungs I shall still maintain:
Hey diddle, Ho diddle, Ho do do da,
Hey diddle, Ho diddle Do.

So Sussex men, wherever you be,
Hey diddle, Ho diddle Do,
I pray you sing this song with me,
Hey diddle, Ho diddle Do,
That of all the shires she is the queen,
And they brew at the 'Chequers' on Chanc-
tonbury Green
The very best beer that ever was seen.
Hey, Dominus, Domine, Dominum, Domini,
Hey diddle diddle, Domino.

Articles

Some Inconsistent 'Warlock' Letters

Barry Smith looks into claims made by Nigel Heseltine in his book *Capriol for Mother*



Some years ago I picked up my copy of Nigel Heseltine's *Capriol for Mother* (1992) and started re-reading it. My, what a fascinating yet ultimately frustrating piece of writing it is! Published in 1992 it bristles with errors, lacks any footnotes, acknowledgments or sources and badly needed a much firmer editorial hand with a far keener eye. David Cox (writing in the 1994 PWS *Newsletter No.55*) wondered why I had ignored 'the controversial issues raised by Nigel Heseltine' in my 'recent Warlock biography'. I must say after re-reading Nigel's book I'm still very glad that I did! At any rate many of these issues were discussed at length in the pages of several PWS Newsletters. Also Nigel Heseltine was still alive and known to be tricky and I feared his possible unhappy reaction whilst he was still alive.

I found that one of the great pleasures of my researching were the opportunities to meet other scholars and of being

able to discuss our work and our various problems and frustrations. It was during the time of writing the biography that I met and was befriended by Professor Mark Kinkead-Weekes (1931-2011). A formidable, South African-born, D.H. Lawrence scholar, he was at that same time putting the finishing touches to his magnum opus, the second of the Cambridge University Press three-volume life of Lawrence, *Triumph to Exile 1912-1922*, published in 1996. Slowly the two of us pieced together the intricate details of the friendship between Heseltine and Lawrence sharing and exchanging bits of information that we hoped would be of use to the other. He was one of the most generous of scholars and I owe a very great deal to him especially when it came to dealing with the Heseltine – Lawrence story.

When Nigel's book first appeared I had devoured it eagerly hoping to find some useful additional information which would perhaps add light to what I already knew. However, as I tried to piece things together it became clear to me that there were bits in *Capriol for Mother* which just didn't seem to make sense. Most notable of these were some quotes from correspondence (p. 122-4) which he claimed to be from Philip to his mother telling her about 'Puma' (Minnie Lucy Channing).

Of the surviving letters written by Philip whilst in Cornwall only two short letters to his mother are known to survive, both dated January 1916 and announcing his safe arrival in and his first impressions of Porthcothan. Now in Chapter 14 of *Capriol for Mother*, when Nigel deals with the whole complicated and tricky story of 'Puma', Nigel quotes from an undated letter, claiming it to have been written by Philip when staying with the Lawrences early in 1916 (from the beginning of January until late in February):

'I do not know how you will take this letter, or what you will say, but I must write to you whatever you will say. I am not sure where to begin, and so perhaps it is preferable to begin at once rather to beat about the bush. I am literally worn out with worry as to how to manage one thing and another, and I have been staying at this wonderful place for the past two weeks with the Lawrences to try to sort myself out. The fact is that I am married to a most beautiful girl whom I met in London when she was a model to a friend of mine. I know I ought to have told you and that you will say it is quite unpardonable of me not to have said anything for

Some Inconsistent 'Warlock' Letters

so long, but of late years there has been such a gulf growing up between us that every time we meet and discuss things, it only makes them worse. All this is probably my fault, I know, and I expect what I am saying now will not make it easier. But you are still my Mother, and if I cannot turn to you in such a time, who can I turn to?

This letter, however, cannot have been written at Portcothan when Philip was living with the Lawrences because his stay with them came to an end in February 1916 and he didn't marry Puma until 22 December 1916. When he went back to Cornwall in May 1917 he didn't stay with the Lawrences but was at the *Tinner's Arms* in Zennor (the friendship with Lawrence having cooled considerably by this time) and then later at *Trewey Bungalow*. Puma's baby was born in July 1916. It seems impossible for him to have kept both things secret for nearly a year, and five months, respectively.

Nigel carries on his narration telling of Philip's mother's alleged response to the news -

'Her reply was what he feared ... and made no proposal that they should meet. He had chosen to go his own way, she said, without the slightest regard for her feelings or for anything but his own desires. She reproached him, not for being a beginner, but as a failure. ... How did he expect to support a wife, or did he expect his mother to support her? Was it just or right to be idling in Cornwall when men were dying in Flanders?'

But where are these letters? Philip was certainly not in the habit of keeping his mother's letters and to my knowledge none of hers to him has been preserved. Yet, according to Nigel, Philip hurried to reply:

'You would love her I know if you could only see her. You cannot imagine how beautiful she is, and what a wonderful companion. You know that all my life I have felt alone as if I were cut off from nine-tenths of humanity ...'

Again, Nigel describes the mother's reply as 'characteristic ... she detailed the practical steps he was to take. He was to go and see Mr Child, the family lawyer ... His allowance was increased from £16 to £18 per month to cover his new responsibilities. She suspected pregnancy as a reason for the marriage and told him to take his wife to consult Dr Voisey, her doctor, and she would pay the bill. And he was to leave Cornwall immediately.

'He followed none of her instructions, and it was Puma who left Cornwall ... She had a violent row with Frieda [Lawrence] over what Lawrence called "some women's dispute about household tasks". ... Puma would not perform the smallest household task and could certainly not cook: she had come unwillingly to Cornwall for a holiday, and she had no intention of living with the Lawrences, much less of going to Florida with them ... one day she simply vanished.'

There is, however, no evidence whatsoever of any dispute between Puma and Frieda. There were in fact no household tasks or duties to be done as the Lawrences had a very efficient housekeeper, Emma Pollard, who also did the cooking. Frieda in a letter to a friend S.S. Koteliensky (19 February 1916) clearly expresses her own liking for Puma: 'Miss Channing (Heseltine's friend) will be in London soon (she is very pretty) and it would be nice of you, if you saw her - You will like her - I will give her your address.'

The actual quarrel between Philip and Lawrence took place when both Philip and Puma were back in London. They had already left Cornwall by 25 February 1916 for Lawrence wrote to Catherine Carswell telling her 'Heseltine stayed with us for eight weeks. He is one of us. Ask him to see you, will you - Philip Heseltine, 13 Rossetti Mansions, Chelsea S.W. telephone Kensington 6319.'

By 8 March 1916 Lawrence still had full faith in Philip writing to John Middleton Murry and Katherine Mansfield saying: 'I don't know what will happen to Heseltine, whether he will be exempted. But I hope you will really like him, and we can all be friends together. He is the only one we can all be friends with.'

A week later things seemed to have changed somewhat for he wrote to Lady Ottoline Morrell (15 March 1916) with the ominous words 'I don't think Heseltine will come back to us at all.'

Nigel's description of the fall-out between him and PH (p.125), couched in purple prose, verges on utter nonsense: 'the quarrel with Lawrence was sudden and violent, but on a grand scale. It included a vomiting forth of all the dark gods and other paraphernalia with which Philip had been stuffed for many weeks. It was the revolt of the slave who suddenly realized that the chains that bound him were made of straw.'

Some Inconsistent 'Warlock' Letters

It was, in fact, nothing of the sort. Let me conclude with as careful an account of the quarrel as far as can be pieced together:

Lawrence's parting letter (24 February 1916) to the London-bound Philip was friendly and supportive. He sent him some literature from the No-Conscription League saying that while he was away he would curse the enemy: 'That is better than praying for you ... Come back soon, free ... I feel a new life, a new world ahead, for us – down towards Lands End there. We will be a centre of a new life, a centre of destruction of the old.'

But a fortnight later (8 March 1916) Philip had suddenly changed his mind and told his friend the poet, Robert Nichols, that he would not be returning to Lawrence: 'He has no real sympathy. All he likes in one is the potential convert to his own reactionary creed. I believe firmly that he is a fine thinker and a consummate artist, but personal relation with him is almost impossible.' Unaware of Philip's real feelings, a concerned Lawrence had been writing to various London friends, telling Samuel Kotliansky (25 February, 1916) to be 'nice to him. He is in a very overwrought and over-inflammable state.'

Unfortunately we do not know exactly what caused the sudden rift. One can only speculate as to what might have happened. It may well have been that Philip had sensed an attempt on Lawrence's part to manipulate him and Puma into a reconciliation or even marriage. It is also possible that, during a visit to Garsington, Ottoline had shown him some of Lawrence's less than flattering letters. But when the rift came it was appropriately dramatic. Philip's letter has not survived but Lawrence's cool and slightly pathetic reply (22 April 1916) gives a good idea of what its tone and content might have been:

'Thank you for the Dionysos [*sic, a drawing made by Lawrence for Lady Ottoline Morrell*], which came this morning. By the same post came Frieda's letter to you, returned by Puma, with a note to the effect that we were both beneath contempt.

'I forgot to ask you, when sending the Dionysos, if you would send also the MS. of my philosophy. I should be glad

if you would do this. Yesterday your hat turned up: I think it is the last thing I have to send you. My old hat that you took I do not want.

'I shall be glad when I have that MS., and this affair is finished. It has become ludicrous and rather shameful. I only wish that you and Puma should not talk about us, for decency's sake.

'I assure you I shall have nothing to say of you and her. The whole business is so shamefully fit for a Koujoumdjian sketch.

'Please send me the manuscript, and we will let the whole relation cease, and remove the indecency of it.'

In July 1994, out of the blue I received a very angry letter from Nigel Heseltine attacking me for producing what he called a book of 'scandalous material, an extension of Cecil Gray's production, with much unpleasant material added. ... you have chosen to ignore the material contained in my recent *Capriol for Mother* for whatever reason. It is bad scholarship to ignore a source even though you might not like it ... I am taking what steps are open to me to protect the family name.'

And that was the last I heard from him. We were due to meet at a Warlock Weekend being held at *Gregynog* later that year but, alas, he was prevented from attending at the last minute through 'business commitments'. As David Cox wrote in the Autumn PWS *Newsletter No. 55* – '[it was] a considerable disappointment for us ... We'd have liked to tackle him on certain matters with regard to his book.' ■

References:

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- Delany, P., *D.H. Lawrence's Nightmare*, Hassocks, 1979.
- Heseltine, N., *Capriol for Mother*, London, 1992.
- Smith, B., *Peter Warlock: The Life of Philip Heseltine*, Oxford, 1994.
- Zytaruk, G and Boulton, J. *The Letters of D.H. Lawrence, vol. II*, Cambridge, 1981.

Capriol, arranged for wind quintet

Camarilla Ensemble, Chichester Chamber Concerts, 24 June 2022

Anna Hill, Chairman of Chichester Chamber Concerts, kindly sent this report of a rarely performed *Capriol*.

The Camarilla Wind Ensemble. *Left to right:* Louise Watson (bassoon), Nick Ellis (clarinet), Lindsay Kempley (horn), Julian Sperry (flute), Rachel Harwood-White (oboe).

Chichester Chamber Concerts was founded in 2006 with concerts now being performed once a month from October to March. Chichester also boasts an annual festival and it was as part of this that the Camarilla Wind Ensemble performed *Capriol* in an arrangement for wind quintet by John McDonough, on 24 June 2022.

The Camarilla Ensemble is an award winning and distinguished chamber music group, renowned for its vibrant and distinctive performances. The group comprises five outstanding wind players, and has firmly established itself on the UK music scene since its formation in 2001.

Camarilla is passionate about education and outreach work, having performed with organisations such as Live Music Now, the London Philharmonic and London Symphony Orchestra ‘discovering music’ programmes. With a fresh and engaging approach, the ensemble has delivered energetic and inspiring workshops from the slums of India to schools and community centres across the UK.

This varied concert also included music by Vaughan-Williams, Susan Spain-Dunk, J B McEwen, York Bowen, Gordon Jacob, Elgar and Karl Jenkins.

The whole programme was performed with great technical finesse and enthusiasm. (The flautist for this performance was Jane Dixon-Wayne, not Julian Sperry as pictured above.) The audience expressed their appreciation for all the pieces but in particular for *Capriol*, possibly because it was familiar to them.

Nick Ellis, clarinettist and director of the Ensemble wrote to us: ‘Thank you so much for having us last week, we thoroughly enjoyed playing in Chichester. It’s always such a pleasure to perform when all the elements are just right, from the music stands, comfortable chairs to the lovely acoustic and of course being looked after so well by yourself and friends.’

Details of this vibrant series of chamber concerts can be found at: www.chichesterchamberconcerts.com. ■

Reviews

'Baffling!' Béla Bartók in Aberystwyth (and Cefn Bryntalch)

Piano Recital: Llŷr Williams, Gregynog Hall, 26 June 2022

Dr. Rhian Davies, Director of the Gregynog Festival



Llŷr Williams at the Gregynog Hall Music Room 26 June 2022

(Photo: Steven Whitehouse)

Béla Bartók made what is believed to have been his United Kingdom public recital début during the Seventy-seventh College Concert organised by the University College of Wales, Aberystwyth, on Thursday evening, 16 March 1922. Henry Walford Davies had established this concert series following his appointment as Gregynog Professor of Music at Aberystwyth in 1919, and Bartók played nine of his own compositions in two groups and joined the violinist Hubert Davies and cellist Arthur Williams in a performance of Beethoven's Piano Trio in E flat major, Op. 70. The concert took place in the Parish Hall – now the Castle Theatre – in St Michael's Place and was reviewed by the *Cambrian News and Welsh Farmers' Gazette* as 'an epoch-marking occurrence in the career of the music students.' The Professor himself was overheard to describe the whole experience as 'Baffling!'

Peter Warlock had travelled to Budapest to meet Béla Bartók in April 1921, writing to Frederick Delius that he was 'quite one of the most lovable personalities I have ever met' and 'the biggest figure in Hungarian music by a long way'. Naturally, the men were keen to renew their acquaintance the following year and Bartók made some suggestions in a postcard that he addressed to Cefn Bryntalch on 12 March 1922:

Dear Mr Heseltine,

Thank you for your letter. You may inquire after me at the Music House (University College of Wales) in Aberystwyth, if you wish to come to the concert. They will tell you all about the arrangements. – I can come to Abermule only after the concert which will take place on the 16th. Perhaps we could go together to Abermule. I prefer to take the train, unless the auto is closed. I am so much looking forward to seeing you again.

Yours very sincerely,

Bartók.

And so, on Friday, 17 March 1922, Bartók travelled from Aberystwyth to Newtown to spend a couple of days with Warlock, his mother and stepfather, Edith and Walter Buckley-Jones, and his son Nigel Heseltine.

As someone who was born in Newtown and studied at Aberystwyth, I have always been fascinated by Béla Bartók's foray into mid Wales. As a non-driver who usually travels by train, I also find myself thinking every time I stand on the platform at Newtown Station about how one great composer once alighted there to visit another. Bartók and Warlock were therefore central to the programming

'Baffling!' Béla Bartók in Aberystwyth (and Cefn Bryntalch) continued

for this year's Gregynog Festival and, thanks to our long-standing partnership with the National Library of Wales, we organised a Zoom presentation on Tuesday evening, 16 March, to mark one hundred years exactly since the Aberystwyth concert.

Repertoire by Bartók and Warlock was also at the heart of a centenary recital given by the outstanding Welsh pianist Llŷr Williams in the Music Room at Gregynog on 26 June. Llŷr learned Warlock's *Folk-Song Preludes* especially for the occasion and the Festival Directors were grateful for sponsorship from the Peter Warlock Society to assist us in creating the event. Magyar Cymru, an imaginative project founded by Balint Brunner to foster cultural relations between Hungary and Wales, also raised awareness of the Bartók-Warlock connection through coverage in publications like *Hungary Today*, *We Love Budapest* and *Kultúra.hu*. Sadly, there was no formal review, but audience members provided instant feedback via social media:

Llŷr Williams gave a breathtaking account of the Bartók, my Festival highlight. I hope someone encourages him to record some; he has a real feel for it;

and:

Fascinating recital of Beethoven, Bartók and Warlock by Llŷr Williams @gregynogfest this afternoon. Terrific playing and a programme shaped by director Rhian Davies's research into Bartók's visit to Aberystwyth. Another wonderful @gregynogfest!

Llŷr Williams repeated the recital in St Peter's Church, Newton, on 9 July, when he was called upon at short notice to replace a Gower Festival artist who had contracted Covid. He then played a selection of pieces by Bartók and Warlock when we gave a joint presentation at the National Eisteddfod in Tregaron – just twenty miles away from Aberystwyth – on 1 August, and an excerpt from his performance of the *Allegro barbaro* can be seen on demand via the BBC iPlayer:

<https://www.bbc.co.uk/iplayer/episode/m001b6mq/eisteddfod-2022-3-eisteddfod-2022-with-huw-stephens-part-3>

The Eisteddfod's Music Panel also recognised Warlock's links with mid Wales by selecting his lovely song *My Own Country* as the test piece for the Girls' Solo 16 and under 19 years of age – excellently translated into Welsh by Siân Meinir as *Gwlad fy Mebyd* - and clips of all three finalists, including the winner Eiriana Jones-Campbell, can be found here:

<https://www.bbc.co.uk/cymrufyw/62378025>

By 18 September, Llŷr Williams was championing Bartók again, this time at Holy Cross Parish Church as part of the Cowbridge Music Festival. During an interview on 16 September as a curtain-raiser for the recital, he said to Sean Rafferty on BBC Radio 3's *In Tune*:

I like to programme the lesser-known along with the familiar. It's a good way to introduce people to the less well-trodden byways. Over the summer I was playing some *Folk-Song Preludes* by Peter Warlock which are ... very beautiful pieces.

'OK, that's for the next time,' said Sean ... so here's hoping!

Sean also made some impromptu remarks that resonate strongly with a growing feeling in Aberystwyth that Bartók's visit ought to be commemorated, so here's hoping on that front, too:

I have to say this came as a surprise to me and I suspect it will to a lot of people ... How on earth did that happen? ... Is there much evidence of him still in Aberystwyth? It's the sort of thing that needs a blue plaque, I suspect ... Fascinating ... I wait for someone to actually put a plaque up on the Aberystwyth Hall ... News for a lot of us and thank you for bringing it to our attention.

The Cowbridge recital was recorded for future broadcast by BBC Radio 3 in December, so do keep an eye on listings a little nearer the time. I also understand that Llŷr Williams enjoys playing Warlock's *Folk-Song Preludes* so much that he has decided to take them into his repertoire for the 2023/24 season, including a tour of the USA and Canada. Meantime, a comment on Gregynog Festival's Facebook page suggests that the piano which Bartók played in Aberystwyth may actually have survived, an intriguing new lead to follow up ... ■

Reviews

The opening of the Llandyssil Wildflower Garden next to the start of the 'The Peter Warlock Trail' 25 June 2022

Michael Graves made the trip to for the opening ceremony.



In the spring of this year, I was delighted to discover that the residents of Llandyssil had enthusiastically supported the idea of creating a wildflower garden in their village to be sited just at the start of the 'Peter Warlock Trail'. This leads from Llandyssil to *Cefn Bryntalch*, the family home of Warlock's mother and stepfather, Walter Buckley-Jones. Warlock used to play the organ at St Tyssil's Church in Llandyssil and the walk he took from his home to the Church has become part of a circular walk now known as the 'Peter Warlock Trail'.

Cllr. Gwyneth Jones had approached the Abermule with Llandyssil Community Council seeking permission for the local community to create a wildflower garden/meadow in a corner of The Llandyssil Playing Field. "We were so happy when the Community Council gave their approval for the project and set about fund raising. We approached the Peter Warlock Society as we wanted to celebrate this prominent composer who lived at *Cefn Bryntalch Hall*." The PWS responded by contributing £450 to the project. A further £900 was contributed by the National Lottery.

From April until June, local volunteers worked intensively on the project. 200 plants were planted, hundreds of seeds

were sown, a bug hotel was built (top left opposite) and signage erected. Kathy Braddock, who was one of the project organisers said: "This has helped to bring our community together, working to create a peaceful place where people can relax, reflect and where walkers can take a rest. It is also a valuable learning curve for us all as we gather knowledge about the environment and how to value it more."

Iolo Williams, who many of you will recognise as the BBC's Natural World broadcaster, lives locally and had been invited to officially open the new meadow. With the proverbial pair of scissors at the ready, Iolo approached the ribbon and promptly engaged in some delightful banter with his village friends (Iolo complaining that they never listened to him in the pub, so why now!), before embarking on his 'official' speech. His message, though, was serious as he outlined how imperative it is that we protect nature and how contributing in our small ways will collectively have a significant and positive impact on the environment. It was clear that all present were committed to 'doing their bit' and were justly proud of their achievement.

I was very warmly welcomed to this delightful event by the local community. Thank you Llandyssil. ■

The opening of the Llandyssil Wildflower Garden (continued)



The opening of the Llandyssil Wildflower Garden (continued)



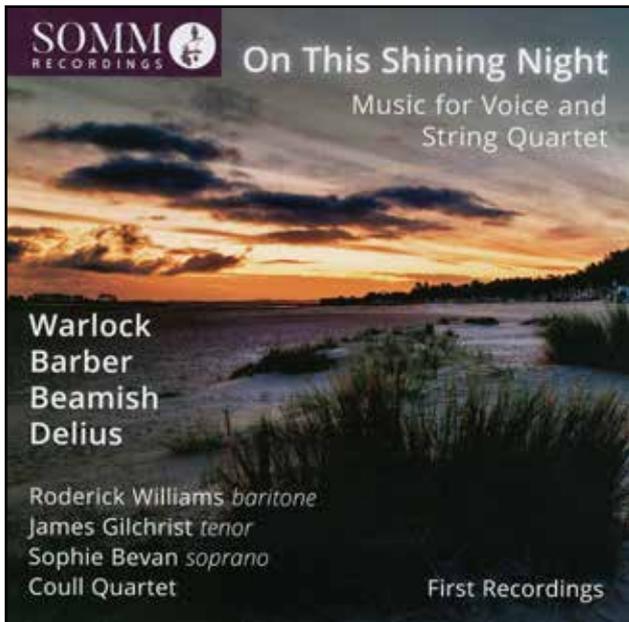
Top: The ever popular Pimms Tent

Above left: Cllr Gwyneth Jones formally thanks Iolo Williams

Above right, from left to right: Michael Graves (Chairman of the PWS); Jane Rees (Chair of Abermule with Llandyssil Community Council); Iolo Williams (BBC Natural World presenter); Derek Preston-Hughes (Funding Manager, National Lottery); and Cllr Gwyneth Jones (Organiser).

CD Review: *On This Shining Night* ~ Music for Voice and String Quartet (SOMMCD 0654)

Roderick Williams (baritone); Sophie Bevan (soprano); James Gilchrist (tenor); with the Coull String Quartet

John Mitchell

Warlock first had a couple of his songs with string quartet committed to 78rpm disc shortly after his death, when John Armstrong (with the International String Quartet) recorded *Sleep* and *Chopcherry* for Columbia in March 1931. After that, as far as I am aware, there were no further recordings until the late James Griffett made his fine pioneering LP in 1973, which included five of Warlock's string quartet songs – the two already mentioned, plus *Mourn no moe*; *My Gostly Fader*; and *The Fairest May*. It was then in 1997 that the complete solo songs with string quartet (nine of them) were eventually recorded by John Mark Ainsley (with members of the Nash Ensemble). The present CD breaks new ground in that, apart from the nine Warlock solo songs, it also includes those two extra ones where there are two voices involved: *Corpus Christi* (soprano and tenor), and *Sorrow's Lullaby* (soprano and baritone).

What attracted Warlock to the string quartet as an accompanying medium for the solo song can only be surmised, but Ian Copley ventured the view that it was most probably the influence of his friend and mentor, Bernard van Dieren (who had written several works of vocal chamber music), along with Warlock's activities as a scholar and transcriber of early music, where he came across certain Elizabethan songs which were well accompanied by strings. Some of Warlock's piano parts, whilst being effective as such in performance, are not particularly pianistic (in the

traditional sense of the word) in their conception, which may have been another factor for him sometimes 'thinking outside the pianistic box'. It would seem towards the end of his short life his interest here may have increased, as in his last letter to his friend Arnold Dowbiggin he related how he had plans to gather together all of his string quartet songs in a single volume. There also survives a listing in Warlock's own hand of his songs with string quartet, and in addition to the nine extant titles included on this new recording, the following are itemised:

*Love for love**; *Along the stream*; *Heracleitus*; *Lullaby*; *Sigh no more, ladies*; *The Passionate Shepherd*; *Elore Lo**; *Walking the Woods*; *My own country*; *The Bayley**; *The Birds* (revise with introductory bars); *The Fox*; *Balulalow* (piano and strings).

Also added at the bottom of the list, not in Warlock's hand, possibly that of Arnold Dowbiggin, are *The Night* and *Ha'nacker Mill*.

What it would be fascinating to know is whether Warlock had actually arranged any/all of these solo songs for string quartet, or if they were simply aspirational for future adaptation. To three of the song titles he had added a cross (indicated above with an asterisk), and one can only make a wild guess as to what this may have signified (for example, he may have arranged them already but was unable to pinpoint the whereabouts of his manuscripts). His remark in brackets after *The Birds* might possibly imply this arrangement hadn't been made at the time. It just strikes me that had Warlock lived beyond 1930 we may have had a list of his extant string quartet songs over twice the size of the existing one!

On this new album the performances of these eleven Warlock titles compare very well with previous recordings. Indeed, as far as I am aware *Corpus Christi* (in this version) and *Sorrow's Lullaby* are receiving here their on-disc premieres. All three singers are on fine form, and particular highlights for myself were *Chopcherry* and *The Fairest May* from James Gilchrist; *Mourn no moe* and *Sleep* (taken a shade faster than we normally hear it) from Roddy Williams; and *My Little Sweet Darling* from Sophie Bevan.

Presumably for a good reason the two duets as recorded here have the male voice types reversed: Gilchrist persuasively takes on the baritone role in *Sorrow's Lullaby*, whilst Williams sounds on comfortable territory as the tenor

CD Review: *On This Shining Night* (continued)

in *Corpus Christi*. *Sorrow's Lullaby*, along with the choral *The Full Heart*, I have always found to be one of Warlock's most elusive works to get into. Written in 1926 (and dedicated to his friend Arnold Bax), it seems to hark back to those earlier years of the *Saudades* soundworld, with its strong influence of Bernard van Dieren. The setting of this poem by Thomas Lovell Beddoes is given a highly chromatic treatment by Warlock, and whilst not quite teetering on the brink of atonality, one would be hard pressed to attach any sense of key centre to it. Sophie Bevan and James Gilchrist provide a sensitive and well-coordinated performance, and it could well be a work that impresses the more often it is heard.

Corpus Christi in its original choral inception is usually accepted as one of Warlock's masterpieces, and I seem to recall that he (who so often had a low opinion of his compositional endeavours) felt it was one of his works he was most pleased with/proud of. What prompted him to arrange it for two solo voices and string quartet in 1927 can only be guessed at – perhaps having penned the vocal duet *Sorrow's Lullaby* (with string quartet) a year earlier may have provided an initial impetus? In this recording it fares very well, not losing too much of the unsettling intensity of the original, but as might be imagined some of the powerful climax of the choral version is lost.

The other composers featured on the disc are Samuel Barber, Delius, and Sally Beamish. Barber is represented by his classic *Dover Beach*, which he penned at the age of 21 in 1931, and it is a setting of reflective verse by Matthew Arnold. It receives a top-notch rendering by Williams, who follows on with his own string quartet arrangements of two of Barber's more popular songs – *Sleep now* (words by James Joyce) and *Sure on this shining night* (words by James Agee). The CD ends with three of Delius' more well-known solo songs, again beautifully arranged by Williams for string quartet: *I-Brasil*; *Twilight Fancies*; and *Young Venevil*, the latter concluding the CD in a delightfully upbeat way that nicely resonates with the opening track: Warlock's *Chopcherry*.

Contemporary composer Sally Beamish (born 1956) composed her *Tree Carols* in 2014, and had in mind the voice of Roddy Williams; it is thus very appropriate that he is the singer in this premiere recording. The work consists of settings of five poems by Fiona Sampson, each on an

arboreal connecting theme. There is much in the way of drama, both for the voice and the string quartet. For much of the time the vocal line has more a feel of recitative about it, as opposed to a sustained melodic content. It is worth adding that the Coull Quartet is excellent here and indeed throughout the disc generally in terms of spot on intonation and articulation. If potential punters have an expectation of the same mellifluousness of melody in *Tree Carols* matching that in the Warlock, Delius and Barber items, it is likely there will be some disappointment in store; I won't say more than that!

The CD notes are provided by Robert Matthew-Walker and there are a couple of oddities there pertaining to Warlock's work. At one point he records how *The Fairest May* was '... composed in 1922 for solo voice and piano' (its original guise was *As ever I saw*, penned in 1918). More intriguing is the statement that: 'Warlock made three versions of the *Corpus Christi Carol* ... The first was composed in 1919 for solo voice and piano and was followed in 1927 by the present arrangement with string quartet. Soon afterwards, Warlock adapted the work for soprano and tenor soloists with a chorus of mixed voices ...' The writer has probably got himself into a bit of a muddle here: the choral version of *Corpus Christi* was the first to be composed in 1919, with the string quartet version following in 1927. As far as I am aware Warlock hadn't composed it originally as a solo song with piano.

To summarise, this is a much recommended album, with some fine singing from the soloists, very ably supported by the Coull String Quartet. It's worth getting just for the complete Warlock string quartet songs! ■

[Ed. I contacted Robert Matthew-Walker who kindly responded to my query following John's comments about *Corpus Christi*:

"Many thanks for your email. John is quite right; I have made a mistake in ascribing the first version of *Corpus Christi* to solo voice and piano. It was an unaccompanied setting. I was taken so much with the music itself, my scribbled notes say 'voice(s) unacc' but in typing them up I later thoughtlessly wrote 'solo voice and piano', linking it to other settings without checking. I apologise for this but we should be grateful for John's correction rather than my error sending people off on a wild goose chase."]

Coming Soon

The long awaited CD of Warlock's complete works for orchestra, including those that involve a voice or voices, is due for release very soon on the EM Records label.

This project has been tirelessly pursued by David Lane for nearly twenty years. Many of these pieces have not been heard since the 1920s, so the CD represents a significant addition to available recordings of Warlock's music.

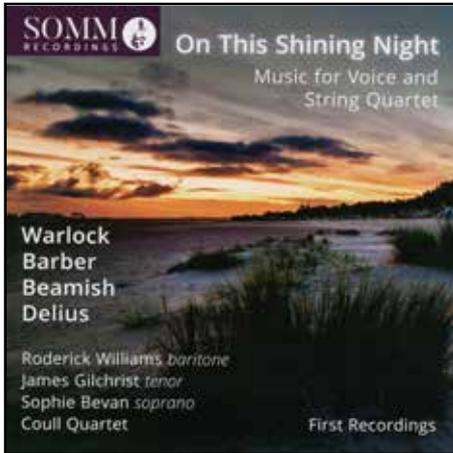
The recording and production of the CD have been entirely funded by the Peter Warlock Society and a full report, including the story behind this fascinating project, will appear in the Spring edition of this Newsletter.



The BBC Concert Orchestra, conducted by David Hill, being recorded by the BBC for EM Records on 14 to 16 January 2022 at the Watford Colosseum.

(Photos: Michael Graves & Em Marshall-Luck)

Recent CD Releases



On This Shining Night

SOMMCD 0654

www.somm-recordings.com

Music for Voice and String Quartet

Roderick Williams (baritone); James Gilchrist (tenor); Sophie Bevan (soprano); with the Coull String Quartet

“This is a much recommended album, with some fine singing from the soloists, very ably supported by the Coull String Quartet. It’s worth getting just for the complete Warlock string quartet songs.”

John Mitchell – see p.41 of this edition of the *Newsletter*.



Songs by Warlock & Howe

Rubicon RCD 1095

www.rubiconclassics.com

Anna Harvey (mezzo-soprano); Mark Austin (piano)

Includes 21 songs by Warlock

“This delightful recital of English songs brings together one of the form’s most distinctive and prolific composers, Peter Warlock, with a composer born in 1951 who continues very much in the tradition of the older composer – Frederick Howe ... Howe’s songs are receiving their world premier recordings. *Magpie* by Warlock is also a world premier recording using the original text.”



Colourise

Orchid Classics ORC100200

www.orchidclassics.com

Andrew Staples (tenor)

Roderick Williams (baritone)

Elena Orioste (violin)

London Choral Sinfonia / Michael Waldron

L. Berkeley: *Variations on a Hymn of Orlando Gibbons*

RVW: *Five Mystical Songs & The Lark Ascending*

Warlock: *Capriol* for String Orchestra (first recording for over 15 years).

“*Capriol* ... is warmly enjoyable.” Terry Blain, *BBC Music Magazine*

Recent CD Releases

Peter Warlock Songbook

Convivium Records CR062

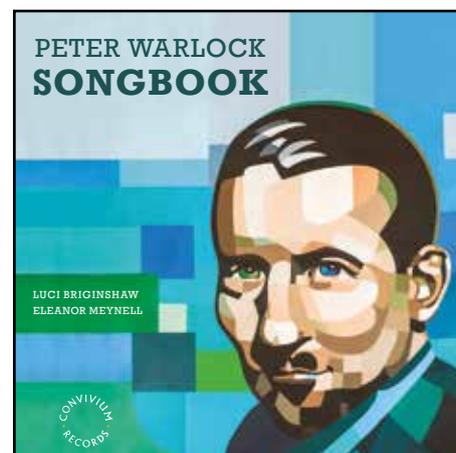
www.conviviumrecords.co.uk

Luci Briginshaw (soprano); Eleanor Meynell (piano)

This CD of 28 Warlock songs was heavily financed by the PWS.

“Recordings of Peter Warlock’s songs are largely dominated by male singers ... on that count alone this new disc is welcome ... (the) recital does much more than fill a niche in the discographical market. Carefully planned chronologically, it charts a stimulating path through Warlock’s song-writing career.”

Terry Blain, *BBC Music Magazine*



This CD is still available to paid up members of the Peter Warlock Society at £7 – free UK P&P, overseas at cost. Contact John Mitchell whose details can be found on the inside front cover.

Airs Anciens

Catalogue No: 5661472

www.prestomusic.com

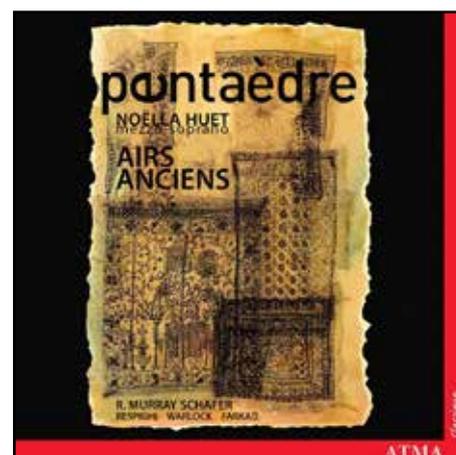
Pentaédre

Available as a download; includes a digital booklet.

Includes Warlock’s *Capriol* arr. for wind quintet

“... (these) works draw their inspiration from melodies or texts from the Middle Ages, the Renaissance and the end of the 18th century. This disc (ie. download) is a collection of tunes in the old style, composed or arranged by composers of the 20th century.”

First recorded and released in 2002, now released as a download only.



The Holy Boy

Prima Facie Records PFCD170

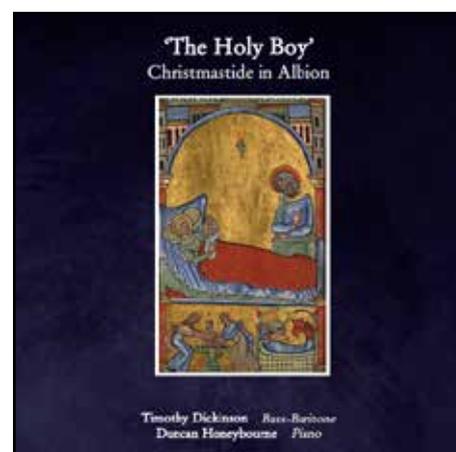
www.ascrecords.com/primafacie/

Timothy Dickinson (Bass Baritone); Duncan Honeybourne (piano)

Includes Warlock’s *The bayly berith the bell away*; *Bethlehem Down*; *Balulalow*; *Tyrley Tyrlow*; and *The Frostbound Wood*.

“Timothy Dickinson is in good voice throughout, with excellent intonation and clear diction. Duncan Honeybourne is a fine accompanist, as well as demonstrating a splendid technical prowess in the solo items. Together they make a great team!”

John Mitchell – see p.33 in *Newsletter 110*



Forthcoming Events

Bryn Philpott provides the details

Saturday 3 December 2022 at 7:30 pm

Aberdeen Bach Choir

**Musical Director, Paul Tierney
David Gerrard (Organ), Sharron Griffiths (Harp),
Eve Begg (Soprano), Ross Cumming (Baritone)**

St Machar's Cathedral, Aberdeen, Scotland

Warlock: *Bethlehem Down*

Programme also includes works by Whitacre, Britten,
Tavener, MacMillan, Chilcott, Finzi, and RVW

[www.aberdeenbachchoir.com/December2022/
December2022/](http://www.aberdeenbachchoir.com/December2022/December2022/)

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Sundays 11 and 18 December 2022 at 5:00 pm

A Christmas Cracker

Oxford Pro Musica Singers; Director Mark Jordan

Keble College Chapel, Oxford

Warlock *Bethlehem Down*

Programme also includes works by Whitacre, Gardiner,
Todd, Gritton, Chilcott, Mendelssohn plus traditional.

Tickets £22 & £12 in advance £25 & £15 on door
(Concessions £5)

www.ticketsource.co.uk/oxfordpromusica/

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Thursday 22 December 2022 at 7:30 pm

Christmas by Candlelight: Puer natus

Charivai Agréable (Period Instrument ensemble)

**Olwen Lintern-Smyth (sop); Henry Kimber (counter
tenor); William Anderson (ten); Michael Hickman
(bar); Kah-Ming Ng (chamber organ)**

Exeter College Chapel, Oxford

Warlock: *Bethlehem Down*

Programme also includes works by Sweenlinck, Gabrielli,
Willaert, Pasquini, J.S.Bach; Handel, Richard Rodney
Bennett; Clarkson, McCartney.

Tickets £22 & (£20 Senior citizens; £18 Disabled; £12
Students; £10 Children) Tel 01865 305305

www.ticketsoxford.com/events/christmas-by-candlelight-2
or via email - boxoffice@oxfordplayhouse.com

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Sunday 12 January 2023 at 7:30 pm

Enigma – An English Mystery

**Warwick Hall, Warwick School, Myton Road,
Warwick, CV34 6PP**

**Orchestra of the Swan, conductor Jason Lai, baritone
Roderick Williams**

Warlock *Capriol*

Programme also includes works by Roderick Williams,
RVW, Walton and Elgar

Tickets £15 (Concessions £5) Tel: 01926 776438

[www.bridgehousetheatre.co.uk/show/orchestra-of-the-
swan-enigma-an-english-mystery/](http://www.bridgehousetheatre.co.uk/show/orchestra-of-the-swan-enigma-an-english-mystery/)

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Saturday 28 January 2023 at 7:30 pm

The Journey of Tang Poetry

**Wigmore Hall, 36 Wigmore Street, London, W1U 2BP
Shenyang (Bass- Baritone), Simon Lepper (Piano)**

A celebration of Chinese New Year with a programme of
settings of Chinese poetry of the Tang Dynasty (618-907 AD)

Programme includes:

Warlock *Along the Stream from Saudades*

Tickets £35, £30, £26, £22 and £16 Tel: 020 7935 2141

www.wigmore-hall.org.uk

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Saturday & Sunday 13/14 May 2023

**Peter Warlock Society Annual General Meeting
Otford Village Hall, Otford Kent**

Saturday: Lunch / meeting / talk / concert / sale & auction

Sunday: A circular walk

Please see opposite and back cover for more details.

Full details will follow in due course.

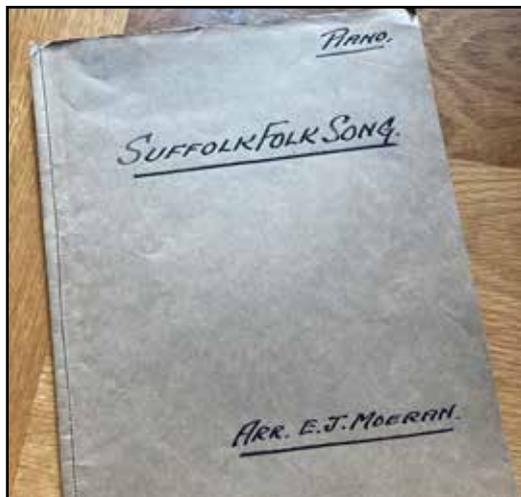
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*If you know of any concerts or events that include Warlock,
or have a Warlock related interest, then please email details
to pwsnewsletter@yahoo.com, or phone 01666 837334.*

Notice of the 2023 Annual General Meeting

Otford Village Hall, Otford, Kent, 13-14 May 2023 for ...

Lunch / AGM / Talk / Concert / Auction & Sale / Country Walk



The AGM weekend will start with the opportunity to meet for lunch at 12 noon in *Forge Cottages* where Hubert Foss once lived, now a Turkish Restaurant, *Hilal*.

The AGM will then take place in Otford Village Hall at 2.30pm (tbc) after which there will be a talk about Warlock, Foss and the OUP. This will be followed by a concert of music by Warlock, Foss and 'friends'.

Two members of the PWS have been down sizing and wish to pass on various books and scores to others who might welcome the opportunity to acquire them. An example is

pictured above. It is a score in Arnold Dowbiggin's hand, beautifully executed and neatly stitched in a stiff brown paper cover. There are also some commercially released scores from Dowbiggin's collection including early scores from OUP. Books include the four volumes of *Occasional Writings*, *Songs of the Gardens*, *A Centenary Celebration* etc.. More details to follow.

The countryside surrounding Otford is very beautiful and there will be a walk organised on the Sunday for those wishing to have some exercise, fresh air and fun.

See the back cover for more information – full details to follow

RSVP and enquiries to Claire Beach, Hon. Secretary

(Claire's contact details can be found on the inside front cover)

Notice of the 2023 Annual General Meeting

Otford Village Hall, Otford, Kent, 13-14 May 2023.

Please save the dates

Hubert Foss, who lived in the charming village of Otford in Kent during the mid-1920s, set up the Oxford University Press Music Department in 1923. The OUP was to publish many of Warlock's songs during the 1920s. Accordingly, we shall be holding next year's AGM and a centenary concert in Otford. Music will be by Warlock, of course, plus music by Foss and other 'Warlock friends'. Otford is easily accessible from London by rail with direct trains leaving Victoria every half hour and with a journey time of approximately 35 minutes.

See inside back cover for more information – full details to follow



Clockwise from top left:

Hubert Foss's home, *Forge Cottages*, is now a Turkish restaurant where we shall meet for lunch;
The village sign and the village pond.

RSVP and enquiries to Claire Beach, Hon. Secretary.