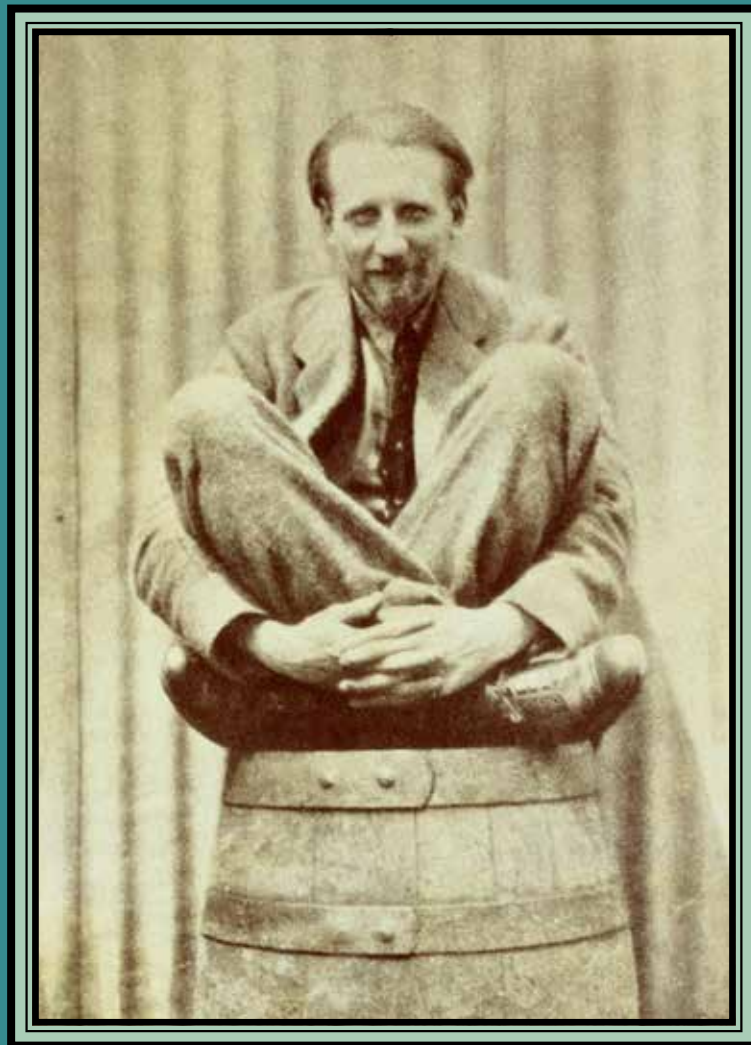


*Peter Warlock Society*

# Newsletter 116

**Eynsford Centenary Edition**

**Autumn 2025**



**Chairman and Editor: Michael Graves**

## Editorial

## Welcome to Newsletter 116

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Welcome to Newsletter 116, an edition that, yet again, is full of interesting articles, information, and news of our recent achievements, ongoing projects, and some new ones that are already well underway. First up is the publication of all Warlock's choral works that are now in A4 format, and also in just five volumes. See pp.4-5.

This year's AGM was held in Eynsford to mark the 100th anniversary of Warlock's move to the cottage in 1925. We had a very full day, starting with lunch at the Castle Hotel, where our dining room was so full that it almost became standing room only! After our 'cosy' but convivial lunch we crossed the road to Eynsford Baptist Church for the meeting. This was uneventful, and all nominees for membership of the committee were elected unopposed. Then the afternoon's entertainment began.

We had two talks. The first was delivered by Simon Wright, who has been at the Oxford University Press for over forty years. Simon looked at Hubert Foss's work at the OUP in 1925, and we were honoured to have Foss's daughter, Diana Sparkes, as our guest for the day.

The second talk, by Stephen Lloyd, was about Delius's incidental music for the play *Hassan*, and particularly Philip Heseltine's involvement with the project. A revised transcript of Stephen's talk starts on p.14, and a revised version of Simon's talk will feature in the next Newsletter. Our thanks go to both Simon and Stephen.

Warlock's songs were featured, along with some by Moeran, Hubert Foss and Anthony Ingle. Thanks go to performers Paul Martyn-West, Anthony Ingle, Mark Holmes and Kevin Grafton and to John Mitchell and Claire Beach for their preparation and organisation of the day. Finally, thank you to all who attended the AGM to make it such a success. Events are described and pictured pp.6-13.

E.J. Moeran, of course, shared the Eynsford cottage with Heseltine and in 1928 Moeran composed a piece that Warlock considered had been copied in part by composer Eric Thiman. John Mitchell explores this potential infringement of copyright on p.26.

Two short articles provide snippets of information that help build upon the Philip Heseltine / Peter Warlock picture. First is the 'First Entry Form' Heseltine completed when enrolling for his place at University College London in 1914. Prof. Richard Simons unravels the course of study Heseltine intended to follow on p.28.

The second item lies within the book *A Treatise on Modern Instrumentation and Orchestration*, by Hector Berlioz, acquired by Heseltine in 1909, presumably as a Christmas present. There are notes on the inside back covers in his minuscule handwriting, suggesting that the notes would probably have been made several years after 1909. See p.30.

From the archives: Vere Pilkington's article about Warlock in *The London Mercury* of January 1931 is followed by a letter he sent to Ian Copley in 1963. See p.41.

Several Warlockians enjoyed the brilliant 'Peter Warlock Day' at this year's English Music Festival in Dorchester-on-Thames, 24 May. There were three events that featured Peter Warlock: a song recital by Andrew Plant (piano) and Ben Alden (tenor), a talk by Dr. Rhian Davies, *The Celtic Warlock*, and an orchestral concert by the Royal Ballet Sinfonia. The latter consisted mainly of Warlock's transcriptions of early music for strings and an exciting project has developed from this concert. See pp.34-35.

Sadly, we are saying farewell to several members of the Society in this edition: Benjamin Luxon, Charles Paterson, Silvester Mazzarella, Garry Humphries, Ronald Corp, Tresca Winteringham and Sally Coston. Sally lived in the Eynsford cottage and over the years has enthusiastically offered members tours of the cottage. This she did again at the AGM in May, despite being in poor health. She was a character, well loved in the village and we shall miss her. Our thoughts and condolences go to her family and to the families of all those mentioned above. Tributes to Charles, Silvester, Garry and Ronald start on page 36.

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 December** is the deadline. My full contact details are on the page opposite. I do hope you enjoy reading this edition.

Michael

**Publications**

*Warlock's choral music is now available in five volumes from Goodmusic Publishing.*

**Michael Graves**

The original nine volumes of Warlock's choral music were not fit for purpose. They were very small and the notation was so small that reading them and the lyrics was well nigh impossible, especially under performance conditions.

Following the successful revisions of the eight volumes of *The Peter Warlock Critical Edition*, our attention turned to the choral music. The first task was to rationalise the number of volumes. Having fewer would be advantageous for choirs. Anthony Ingle volunteered to undertake this task and with John Mitchell's assistance, a revised set of five volumes was proposed and agreed by the committee.

The structure of each of the revised volumes meant that the original textual notes required significant editing. This

turned out to be quite a tricky task, but it was successfully undertaken by Claire Beach.

The notation of the original choral volumes had simply been photocopied from sheet music and was full of inconsistencies. Consequently all the notation required revision and re-setting. We decided that the task was too great for us, and accordingly we employed a professional music typesetter. The proofs were carefully checked by John Mitchell, and following various corrections and amendments, all the notation was ready for publication.

Finally cover designs were created and the five volumes, now in A4 format, were published by Goodmusic Publishing in the autumn of 2024, just in time for Christmas.



<b>Volume 1</b>	<b>GM491</b>	<b>Original Christmas Carols for SATB</b>	<b>£8</b>
<b>Volume 2</b>	<b>GM492</b>	<b>Original Christmas Carols for Unison Voices</b>	<b>£5</b>
<b>Volume 3</b>	<b>GM493</b>	<b>Part Songs for SATB</b>	<b>£8</b>
<b>Volume 4</b>	<b>GM494</b>	<b>Part Songs for Upper Voice Choir</b>	<b>£6</b>
<b>Volume 5</b>	<b>GM495</b>	<b>Part Songs for Male Voice Choir</b>	<b>£7</b>

*Warlock's choral music* (continued)

**Volume 1: Original Christmas Carols for SATB (Plus 1)  
GM491**

1. As dew in Aprylle
2. Benedicamus Domino
3. Bethlehem Down
4. Carillon, Carilla
5. A Cornish Carol
6. A Cornish Christmas Carol
7. I Saw a Fair Maiden
8. The Rich Cavalcade
9. Three Carols: Tyrley, Tyrlow; Balulalow; The Sycamore Tree
10. The First Mercy (SSA)

**Arrangements**

5. Adam lay y Bounden (arr. L.H.Davies)
6. The Birds (arr. Fred Tomlinson)
7. The Five Lesser Joys of Mary (arr. Basil Ramsey)
8. Hush My Child (arr. Fred Tomlinson)
9. Three Belloc Songs: Ha'nacker Mill; The Night; My Own Country (arr. Fred Tomlinson)
10. Welcome the Spring (arr. Fred Tomlinson)
11. Yarmouth Fair (arr. C.Armstrong Gibbs)

**Volume 2: Original Christmas Carols for Unison Voices  
GM492**

1. Adam lay y Bounden
2. Balulalow
3. Carillon, Carilla
4. Chanson du Jour de Noel
5. The First Mercy
6. The Five Lesser Joys of Mary
7. Tyrley, Tyrlow
8. What Cheer? Good Cheer?
9. Where Riches is Everlastingly

**Volume 4: Part-Songs for Upper Voice Choir  
GM494**

**Originals**

1. The Bayley Berith the Bell Away (2 part)
2. Call for the Robin Redbreast and the Wren
3. The First Mercy (SSA)
4. Lullaby (SSA)
5. Mourn no Moe (SSA)
6. Twelve Oxen (Unison)

**Arrangements**

7. Chanson du Jour de Noel (SSA) (arr. Tomlinson)
8. Milkmaids (2 part) (arr. Alec Rowley)

**Volume 3: Part-Songs for SATB  
GM493**

**Originals**

1. All the Flowers of Spring
2. Corpus Christi
3. The Full Heart
4. The Spring of the Year

**Volume 5: Part-Songs for Male Voice Choir  
GM495**

**Originals**

1. The Lady's Birthday
2. One More River
3. The Shrouding of the Duchess of Malfi

**Arrangements**

4. Captain Stratton's Fancy (arr. Fred Tomlinson)
5. Milkmaids (arr. Alec Rowley)
6. Piggesnie (arr. Fred Tomlinson)

The five volumes of *The Choral Music of Peter Warlock (Revised)* are available directly from Goodmusic Publishing as follows:

Website: [www.goodmusicpublishing.co.uk](http://www.goodmusicpublishing.co.uk), Email: [sales@goodmusicpublishing.co.uk](mailto:sales@goodmusicpublishing.co.uk),  
Post (please note new address): Goodmusic Publishing Ltd, 5 Kay Brow Yard,  
Kay Brow, Ramsbottom, Bury, BL0 9AY, UK Telephone: 01684 773883

Annual General Meeting, Eynsford, 17 May, 2025

Michael Graves sets the scene.

To mark the 100th anniversary of Warlock moving into the Eynsford cottage, it is not surprising that the 2025 Peter Warlock Society AGM weekend was to be held in the

village. First came lunch at the Castle Hotel opposite the cottage, followed by an afternoon's entertainment in the Baptist church which is next door to the cottage.



Top: Outside the Eynsford Cottage circa 1928. Left to right: Hal Collins, Judith Wood, E.J. Moeran, Phyllis Vipond-Crocker (Phyl Crocker), Barbara Peache and Philip Heseltine. (Photo: Boris de Chroustchoff)  
 Above: The village sign and the plaque which was installed and unveiled by Eric Fenby in 1969. (Photos: Giles Davies)  
 Opposite: The cottage interior (Photo: John Mitchell), and an autumnal view of Eynsford. (Photo: Giles Davies)

Annual General Meeting, 17 May, 2025 (continued)

The late Sally Coston, who lived in the Eynsford cottage, very generously offered to give members a tour of the cottage. As a one up one down, that didn't take long, but

it was a revelation to those who hadn't seen the cottage before to imagine Philip at the piano composing in that productive period.



Annual General Meeting 2025 (continued)

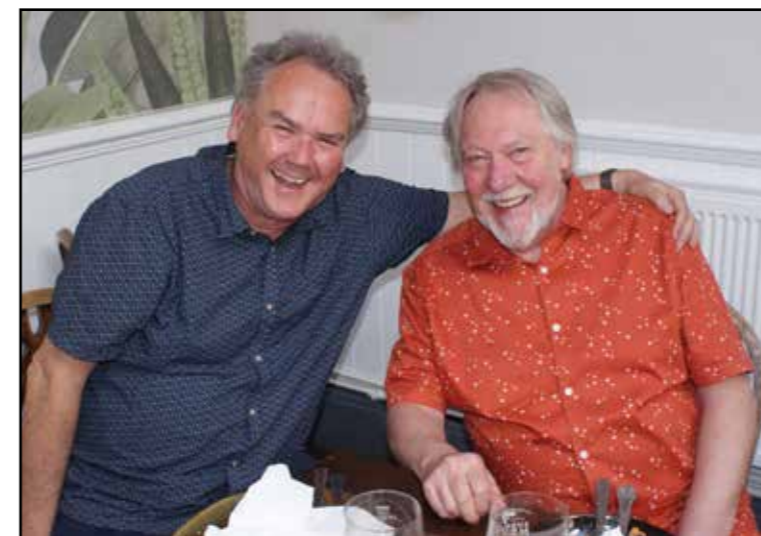
Annual General Meeting 2025 (continued)

Lunch at the Castle Hotel



This page: Members and guests meet for a convivial lunch at the Castle Hotel, Eynsford.

Opposite page, clockwise from top left: Stephen Lloyd (left) and Richard Packer; Anthony Ingle and Claire Beach; Diana Sparkes (née Foss) and Simon Wright (Oxford University Press); Eleanor Meynell; Bryn Philpott and Michael Graves; Brian Inglis and Giles Davies. (Photos: John Mitchell)





### Introduction

Warlock lived in Eynsford for three years; 1925-28. They are significant in the Warlock story, and we are meeting today to mark the centenary of his moving into the cottage, which Warlock rented along with E.J. Moeran and Hal Collins. The Peter Warlock

Society was founded in 1963, less than 40 years after that date and only 33 years after Warlock's untimely death in 1930. In 1969 a blue plaque was unveiled on the cottage by Eric Fenby, assisted, I am told, by Carey Blyton's walking stick, which he used to prevent the wind from prematurely lifting the veil.

I wasn't present at that unveiling unfortunately, but later that year, and the following two years, having a friend who lived locally, I was a frequent visitor to Eynsford. I had many a pint in *The Five Bells* and was privileged on several occasions to have been able to chat with Mr Munn Jnr., his sister, and several locals who recounted some interesting anecdotes. But those are for another time.

In my report last year, I gave a quite detailed account of the progress made over the last few years and the progress being made of ongoing and future projects. This year I will be brief!

### Significant recent achievements:

1. The publication of all eight revised and definitive volumes of the *Peter Warlock Critical Edition*: songs for solo voice and piano.
2. The creation of the new Peter Warlock Society website.
3. The issue of the long-awaited CD, *Maltworms and Milkmaids*, Peter Warlock and the Orchestra.

### Since last year's report – completed projects:

1. The five volumes of *The Choral Music of Peter Warlock* (see pp 4-5).
2. Re-issue of the 1971 vinyl, *A Peter Warlock Merry-Go-Down*, on CD (Convivium Records CR098)

### Projects Underway:

1. CD project – *The Complete Peter Warlock Songbook* a definitive 3-CD set with EMF Records. Claire will explain in more detail in her Secretary Report.
2. Negotiations are progressing, albeit slowly, for a Fred Tomlinson tribute concert and *Merry-Go-Down* CD celebration at Chetham's, Manchester.
3. A 'Warlock Day' at the English Music Festival next week, 24 May 2025, Dorchester-on-Thames, to include a recital, a talk and an orchestral concert by the Royal Ballet Sinfonia. (See p.34-35)

### Projects being prepared for the future:

1. The publication of a 5th volume of *The Collected Letters of Peter Warlock*. Claire will explain more.
2. The four volumes of Warlock's *Occasional Writings* need a complete re-working, and there is a fifth volume of *Prefaces* in the waiting.
3. There is enough material to create a CD of Warlock's transcriptions of early music; a second 'Warlock and the Orchestra.' (See p.35)
4. We shall also be looking into the practicalities of publishing Rhian Davies' book *Peter Warlock: A Life in Pictures*.
5. Warlock's orchestral arrangement of *Maltworms* has never been published. This will be another significant publication project.

### Conclusion

We are continuing to promote Peter Warlock more widely in a positive way as a serious, industrious composer and scholar. It is important that we attempt to minimise the often-sensational portrayal of Warlock, but without subduing the fun element of the Warlock legend. One way of doing this is simply to make Warlock's music, transcriptions and writings more visible. This, thanks as ever to the bequest left to us by our Founder, Patrick Mills.

131 years on, the wonderful world of Philip Heseltine/Peter Warlock is alive and well. Long may it continue!

**Michael Graves**

Chairman, on behalf of the Trustees, May 2025



Hello everybody, and it's lovely to see you all here. It's nice to be back in Eynsford.

We currently have 134 members:

- 44 honorary/life members:
  - o 11 honorary
  - o 26 life including 3 joint
  - o 7 overseas life
- 88 paying members
  - o 78 UK including 6 joint
  - o 10 overseas
- 2 complimentary

Our membership numbers have remained reasonably steady. Inevitably over 60 years we have lost a few who have been members for many years, but we also have new members who have joined, either through our website or who have discovered Warlock elsewhere.

As Michael has just outlined, it's been another eventful year for the Society. It's very satisfying to know that so many long-planned projects are either in the pipeline or have been completed, and to be able to provide information and support for those wanting to perform Warlock's music, or just to know more about him.

One of our ongoing projects is to produce a 3 CD set of all Warlock's solo songs, in association with EM Records. The only recording of all 123 songs is the 'Warlockathon' produced by students at the Royal Academy of Music in 2005, so it will be great to have a commercial recording of the whole repertoire. There has been much discussion in committee meetings about choosing a good balance of voices, and we agreed that we would like to include younger, 'up and coming' singers as well as established names. To this effect, Roderick Williams will record some of the baritone songs in May next year, and a second

baritone, Lawrence White, has been chosen to record the remainder. Louise Alder is our first choice for soprano, but we wait to see. The tenor is yet to be chosen.

Another project in the pipeline is the supplementary volume to Barry Smith's four volume set of *Collected Letters*. Brian Inglis, who worked with Barry on the letters from Sorabji to Warlock, has just joined the Society and is keen to work with me on this project, for which I'm grateful, as it's a mammoth task!

We've continued to receive enquiries through the website, including one from an antiquarian book dealer who alerted us to a book by Berlioz containing the name of the young Philip Heseltine on the flyleaf, and his notes on various musical matters on the rear endpapers. We were able to purchase this volume for the Society's Archival & Musical Repository, to prevent it being lost forever to a private collection. Other queries included one asking about the folk songs that Warlock's *Folk Song Preludes* were based on – we were able to refer the enquirer to Jennifer Bastable's comprehensive article in *Newsletter 84*; one from a PhD researcher exploring the use of music to support parental mental wellbeing, wishing to record the voice line of Warlock's *Lullaby* for parents to join in with when at home with their babies; one asking for the words of *The Frostbound Wood* to be explained in 'plain, simple English'; and another simply asking 'Dear Sir, Is this society still up and running?' My reply in the affirmative elicited no further response!

The website is still a work in progress and we're interested to know what you think of it. As ever, please have a look and let us know if you have suggestions for improvements. We've had some problems over the last year: with the Stripe payments that allow people to pay membership fees online; and we've been plagued with hundreds of spoof membership applications. However these have now been fixed, I'm pleased to say.

Finally, Barry Smith, our President, had his 85th birthday on Tuesday. If you'd like to add your name to a birthday card for him, it's here. Happy Birthday, Barry!!

**Claire Beach**

Hon. Secretary, May 2025

## Hon. Treasurer's Report for 2024

**Financial Results for 2024**

Following 2023's surplus of income over expenditure of £12,099, it is pleasing to record another surplus of £5,181 for 2024. The income stream for 2024 was largely similar to that of 2023, and once again income from subscriptions and donations (£1,853) has been

dwarfed by interest on our deposit accounts plus that of investment fund yields (£22,357 combined). The two main expenditure items were both long-cherished projects that came to fruition in 2024: the issue of the *Merry-go-Down* CD (£3,850), and the new edition of Warlock's complete *Choral Music*, now in five volumes (£6,720).

**Investment Performance**

Because the interest on our deposit accounts (5.11%)

markedly exceeded the yield from our investments, no further investment was undertaken during 2024. A total of £275,000 had been invested previously in the COIF Charities Ethical Investment Fund (£175,000), and the Sarasin Climate Active Endowments Fund (£100,000). The former yielded a return of 3.03%, compared to 2.43% from the latter. The combined total yield for 2024 was £7,742, whereas interest on our deposit accounts totaled £14,615.

**Conclusion**

The Society remained in a very healthy financial state at the end of 2024 when our total funds were £310,413. Also, at that date our joint investments had a market value of £287,897, making the Society "worth" £598,310 at the time. Prospects for the income stream for 2025 are somewhat uncertain, what with recent happenings in the USA, and possible further reductions in the bank lending rate.

**John Mitchell**

Hon. Treasurer, May 2025

**Abridged minutes of the Annual General Meeting**  
**2pm, 14 May, 2025**

Herewith an account of the meeting in brief. The official draft of the minutes can be obtained from Hon. Secretary Claire Beach, whose contact details are on the inside front cover.

**Formalities:**

Chairman Michael Graves welcomed everybody and thanked them for attending. The minutes of the 2024 AGM were read and approved as an accurate record of the meeting. There were no matters arising.

**Officer Reports:**

The Reports from the Chairman, Hon. Secretary and Hon. Treasurer are reproduced on pp.10-12 of this edition.

**Elections:****The Committee from May 2025 to May 2026**

Those legitimately remaining in post till May 2026, due to biennial rotation:

**Chairman:** Michael Graves  
**Hon Secretary:** Claire Beach  
**Member:** Nigel Foster  
**Member:** Giles Davies

Those seeking re-election from May 2025 till May 2027:

**Vice-Chairman:** David Lane – Proposed by Nigel Foster, Seconded by Jennifer Bastable

**Hon Treasurer:** John Mitchell – Proposed by Frank Bayford, Seconded by Jane Hunt

**Member:** Anthony Ingle – Proposed by Michael Graves, Seconded by Rhian Davies

**Member:** Eleanor Meynell – Proposed by Claire Beach, Seconded by John Mitchell

**Member:** Bryn Philpott – Proposed by Giles Davies, Seconded by Michael Graves

Majority votes required. All four were elected unopposed.

It was proposed and agreed to offer Philippa Heseltine, Warlock's granddaughter, honorary membership of the Peter Warlock Society.

**Location for Annual General Meeting 2026**

As 2026 marks the centenary of the lightning strike that hit Winterton Church in Norfolk, whilst Warlock, Moeran and Augustus John were inside, the 2026 AGM will be held there, hopefully in mid-May. ■



The presenters and performers (left to right): Stephen Lloyd (speaker); Paul Martyn-West (tenor); Anthony Ingle (piano); Mark Holmes (baritone); Kevin Grafton (piano); Simon Wright (speaker). (Photo: John Mitchell)

**Two Talks and a Song Recital, 3pm, 14 May 2025****Mark Holmes (baritone), with Kevin Grafton (piano):**

Peter Warlock: *Rest, sweet nymphs, The Lover mourns for the Loss of Love, Mourn no moe, Sleep.*

**Simon Wright (speaker):** *A Day in the Life of Hubert Foss: Oxford University Press and music publishing in 1925.*

Simon Wright has worked in the Music Department of Oxford University Press for more than forty years, and his talk takes a brief and informal look at the work in music publishing being undertaken by Hubert Foss in May 1925. Foss was OUP's founding music editor and was the manager of the Music Department for its first eighteen years. In 1925 Foss was working on several projects, one of which was the publication of Peter Warlock's *Serenade for Strings*. Information on all the publications and projects discussed is taken from OUP's archival records.

**Paul Martyn-West (tenor), with Anthony Ingle (piano):**

Peter Warlock: *Robin Good-fellow, The Frostbound Wood, The Lover's Maze, And wilt thou leave me thus?*

**Mark Holmes (baritone), with Kevin Grafton (piano):**

Peter Warlock: *The bayly berith the bell away, Lullaby, The Fox.*

Hubert Foss: *A Carol of Amen House*

**Stephen Lloyd (speaker):** *August 1920 – a fortunate visit to Grez: Heseltine and Hassan*

The rarely heard play *Hassan* with incidental music by Delius was the composer's last major work in which Philip Heseltine was involved. Stephen explains how, with Delius's increasing disabilities, but for two visits to Grez in 1920 by Philip, this may not have come about.

[A revised transcript of Stephen's excellent talk can be found overleaf on pp.14-25.]

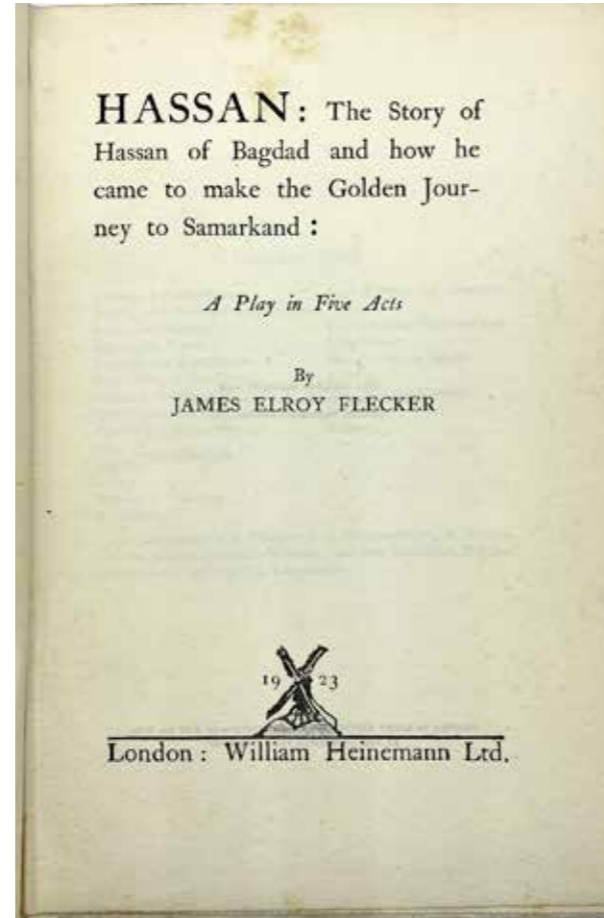
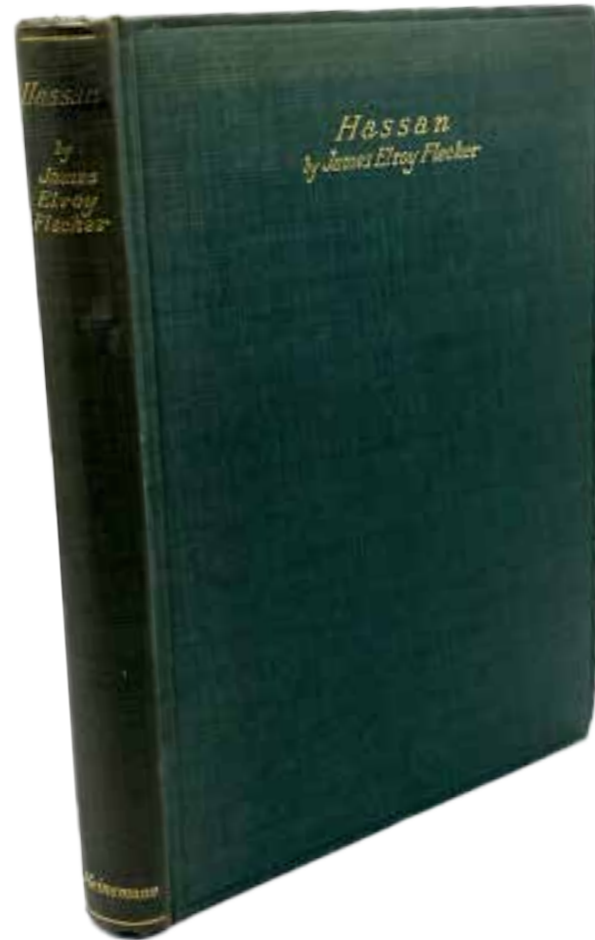
**Paul Martyn-West (tenor), with Anthony Ingle (piano):**

E.J. Moeran: *The Merry Month of May, The Pressgang, The Shooting of his Dear*

Anthony Ingle: *Fancy*  
Peter Warlock: *Yarmouth Fair*

E.J. Moeran & Peter Warlock: *Maltworms*

Stephen Lloyd very kindly revised the talk he gave at the Eynsford AGM specially for this Newsletter.



The first edition of Elroy Flecker's play *Hassan*, published by Heinemann in 1923.



A poster for the 1916 production of Oscar Asche's play *Chu Chin Chow* at His Majesty's Theatre, and a page from the programme of Asche's follow up production, *Cairo*, 1921, also at His Majesty's Theatre.

One hundred and two years ago this September saw the opening night of a theatrical spectacular – the first English staging of James Elroy Flecker's play *Hassan* with music by Frederick Delius. Its success was no doubt due in part to the public's apparently insatiable appetite for Eastern spectacles. *Chu Chin Chow*, with music by Frederic Norton and with a story by Oscar Asche loosely based on Ali Baba, had premièred in London at His Majesty's Theatre in 1916 and ran for five years with a total of over 2000 performances. It was followed in 1921 – rather less successfully - by *Cairo*, Oscar Asche's successor to *Chu Chin Chow*, with music by Percy Fletcher, and in 1922 by Somerset Maugham's *East of Suez* with incidental music by Eugene Goossens, produced by Basil Dean. Then in 1923 came *Hassan*, also staged at His Majesty's Theatre and again directed by Basil

Dean, which ran for 281 performances with an extensive score by Delius that on record lasts about 80 minutes. (The complete music alone has twice been commercially recorded but not the play.)

With its elaborate staging and colourful designs, and with the ballets arranged by Michel Fokine, *Hassan* was an undoubted success. But a revival by Basil Dean in 1951 as part of the Festival of Britain was by comparison a distinct failure and, apart from the short run of the German première also in 1923, in a hundred years there have been no other significant full-staged presentations of *Hassan* complete with all Delius's music. How many people have actually seen a production of *Hassan* or indeed even know or have read the play? For that matter, apart from the familiar *Intermezzo and Serenade* and perhaps

*The Golden Road to Samarkand*, how many are familiar with any of the music? And what, one may wonder, is the reason for our interest in *Hassan*? It may be surprising to learn that *Hassan* was probably Philip Heseltine's biggest undertaking on Delius's behalf and, as we shall see, his involvement came about almost by chance because of the separate visits by three people to Delius at Grez in 1920 within a short space of time.

It might be helpful if I were first to outline the play.

**Hassan – a synopsis**

- In a shop in Bagdad, Hassan, a middle-aged confectioner, is telling his young friend Salim of his obsession with a young woman (Yasmin) whom he glimpsed in the Street of Felicity. Salim suggests buying a magic potion and

inserting it in some sweetmeats which Salim will deliver for Hassan.

- Later, outside Yasmin's moonlit house in the Street of Felicity, to the accompaniment of a lute, Hassan serenades her with a ghazel: 'How splendid in the morning glows the lily: with what grace He throws His supplication to the rose: do roses nod the head, Yasmin?', but when she appears, she teases him. It is Salim she is interested in, not Hassan, and she pours a jug of water over him and closes the shutters. Hassan collapses by the fountain.
- Dawn is breaking and the Caliph and three of his courtiers appear dressed as ordinary merchants. The Caliph has unsuccessfully been looking for some night-time entertainment, but hearing music from an upper room he calls out and asks to be admitted. There being

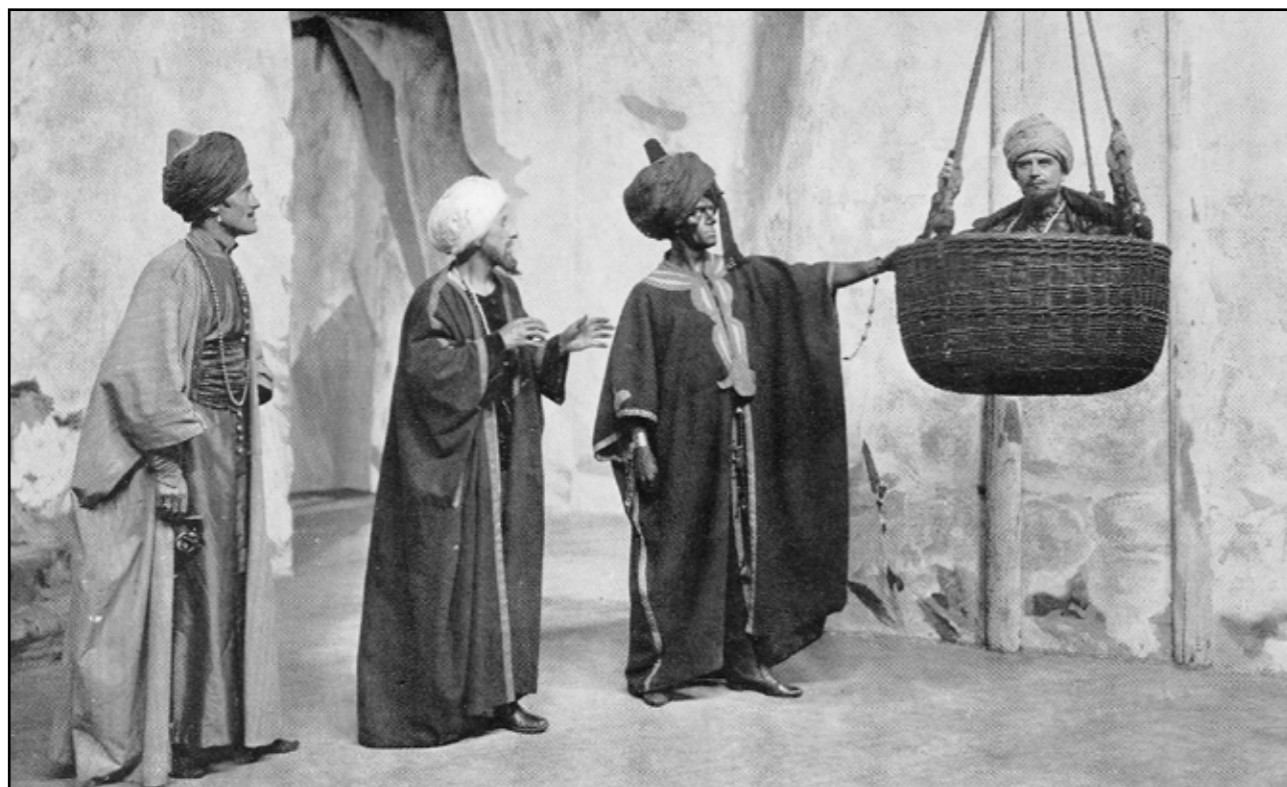


Figure 1: One of the most challenging moments for the stage technicians when the Caliph (right), Jafar and Masrur are individually lifted to the upper room. Ishak (Leon Quartermaine) looks on from the left.

no door and pretending to be from Basra and not Bagdad, one by one they are hoisted in a basket [Figure 1], but when it is the turn of Ishak the poet, he decides that he has had enough adventure for one night and substitutes the sleeping body of Hassan for his own.

- In an upper room Rafi, King of the Beggars, informs the disguised Caliph that he is in the House of the Moving Walls. After the self-invited guests have been entertained by the beggars of Bagdad and a chorus of dancing girls, Rafi explains his plot to depose the Caliph and nail him alive in his coffin because his beautiful bride Pervaneh had been seized for the Caliph's harem. When the Caliph protests, 'sheets of iron fall with a crash' and the intruders are trapped. With the four left on their own, Hassan, more interested in the room's carpet, has spotted a crack beneath the wall and suggests slipping a message of help into the street below.
- Once the message has been found and read, ladders are brought and the four are helped down into the street by

the police [Figure 2]. The palace has been saved from the rebellion and in gratitude Hassan is given a place in court. Yasmin now turns against Salim and tosses a rose at Hassan. But he is disillusioned. 'This rose has faded, and this rose is bitter,' he comments to Ishak, 'and this rose is nothing but the world.'

- Hassan is given a pavilion and four servants (in a scene that mirrors Bottom in *A Midsummer Night's Dream*). Now that he is a person of importance Yasmin offers herself to him. But Hassan will have nothing to do with her. He threatens to kill her and draws his sword [Figure 3], but then flings it away. 'O Hassan, thou art nothing but an old man and a fool,' he exclaims.
- In the Great Hall of the Palace, Rafi is tried by the court and sentenced – with a choice: he can either leave Bagdad for ever and Pervaneh will become the Caliph's wife, or the two can enjoy one day and night of love and then 'die together in merciless torment'. Confined to their cell, Rafi and Pervaneh choose death. Hassan pleads in



Figure 2: The iron wall is lifted and the Caliph, Masrur, Jafar and Hassan are rescued from the upstairs room.

Figure 3: Hassan (Henry Ainley) to Yasmin (Cathleen Nesbitt): 'You are the world's own stupendous harlot, and I will cut you clean in two.'





Figure 4: Hassan (on the right) is forced to witness the Procession of Protracted Death, with (centre) Pervaneh and Rafi

vain with the Caliph who punishes him for his insolence and insists that he becomes a spectator at the Procession of Protracted Death [Figure 4]. The Procession over, Ishak tells Hassan that he is going to leave 'this Bagdad of fornication' and join the train of camels to Samarkand, and he invites Hassan to accompany him. The garden then suddenly becomes haunted by ghosts: of Rafi, Pervaneh and the fountain in the Caliph's garden.

- In the closing scene at the Gate of the Moon the merchants, together with Hassan and Ishak now wearing the robes of pilgrims, take the Golden Road to Samarkand.

Basil Dean's interest in *Hassan* had been aroused in the autumn of 1913 when, as a reader of plays for Sir Herbert Tree, he had seen a typed copy and, after contacting Flecker who lived abroad, he proposed that they collaborated in order to get the rather long script into a suitable shape for performance, cutting it wherever possible. They

exchanged corrections by post, but they never met, Flecker dying from tuberculosis at the age of 30 in Switzerland in January 1915.

In 1919, with the war over, his wife Hellé came to London to see Dean in the expectation of a production taking place fairly soon, and she became frustrated by the delays that were partly the result of post-war limits on spending. As regards the music, several composers were discussed, Ravel being put forward by Hellé on the basis that a name like his would look good on the programme. But Ravel spoke no English and was anyway too busy at the time with *L'enfant et les sortilèges* and it was Dean who suggested Delius.

Philip's involvement came about more by good fortune, at least on Delius's part. After his third visit to Delius at Grez-sur-Loing in March 1914, Philip had considered writing a book on the composer. In April he informed his close friend Viva Smith: 'I am to write a little book about Delius

this year, which will mean no end of delightful labour: have already begun collecting material.'<sup>2</sup> In August he wrote to Delius from his family home in Montgomeryshire:

I spend nearly all my time here immersed in your music – yet, wherever I am, it is always with me as a beautiful accompaniment to any scene or moment of intense beauty, I hope to begin my little book about it very soon – as soon as I can settle in London, and have access to the British Museum ...<sup>3</sup>

In January 1916 he wrote from Cornwall that he was progressing with 'the Delius-biography' and very much wanted to go to Grez that year, but obtaining a passport was 'quite impossible.'<sup>4</sup> By May 1917 he had informed Delius that he was re-writing the book because 'a great deal of it was very crude and stupid' and he was now expanding it into 'an examination of the condition of music in general at the present day.'<sup>5</sup> Delius replied that he was 'very interested' and was 'looking forward to reading it.'<sup>6</sup> In early June 1920 Philip wrote: 'I should love to come over to Grez and we can prepare "biographical material" for the book: the rest is practically all written, though I shall of course re-write the whole thing and touch it up.' But he was 'very hard up', waiting for payment he was due from an almost bankrupt Beecham and unable even to afford the train fare to attend the coming first performance of Delius's *Arabesque* at Newport in May 1920.<sup>7</sup> There were further complications: in April Philip had been appointed editor of *The Sackbut*, and he was especially busy preparing the Autumn issue which delayed his visit to Grez. But on 15 August he was at last able to cross the Channel to spend ten days with Delius.

Precisely a month earlier, in July 1920, Basil Dean had visited Delius at Grez, and as he recollected in an interview:

I took the script [of *Hassan*] to him and sat with him in his garden. He was then already beginning to be a little bit of an invalid. I told him where I wanted the music and he grumbled a little and said, 'Well, we'll see', and [soon] he had sent the piano part back to me ... He was very quick to judge where I was right in asking for music and where I was wrong ... He was very keen, a rather business-like man ... deeply interested, and he wrote the music with surprising speed.<sup>8</sup>

Much later Jelka Delius commented to Dean:

I shall never forget how you came here and read the whole

Drama to us. It was thrilling to see how Delius gradually got more and more interested.<sup>9</sup>

A week or so after Dean's visit, Hellé Flecker also went to Grez to discuss the music with Delius and she found him 'a bundle of quivering and spasmodic nerves.'<sup>10</sup> His hands had become very shaky and Jelka was now having to write most of his correspondence. Whether Delius was physically up to the demands of a full orchestral score was no doubt questionable. However, Philip's coming arrival in August would have offered a possible solution. He had previously made numerous piano transcriptions of Delius's works, among them *Brigg Fair*, *In a Summer Garden* and *On hearing the first cuckoo in Spring*, and a piano reduction of the Violin Concerto. And of particular importance, when in November 1918 Balfour Gardiner had called on Philip, Gardiner had with him the proof sheets of Delius's *The Song of the High Hills* and he asked Philip to make a piano arrangement. But Philip went further and checked the score and parts. Delius was delighted.

'It is wonderful how one oversees mistakes,' he wrote. 'You seem to have an eagle eye. You are doing me a great service by correcting the score & parts of this work. I will send you more parts as soon as I receive them. Your arrangement of the *Song of the H. H.* is wonderfully good in parts.'

Other reductions that Philip had made varied from works for piano solo to two pianos and piano duet. Several scores were done at his own instigation and many more were yet to follow, and a good number were published. But incidental music for the five-act *Hassan*, for publication in Vienna by Universal Edition, was on a much larger scale, and it had to be completed with some urgency, although the dates of its German and English premières were uncertain. So Delius asked Philip if he would make a neat full score from the pencil drafts he would send to him bit by bit by post in England. Clearly impressed by the play and excited at the initial sketches that Delius had shown him, he agreed.

Delius lost no time with this new commission and his speed at working is evident because either before Philip's arrival or during his stay he had already sketched out the *Serenade* that is so essential to the score, and soon after his return home Philip wrote to Delius:

I am so tremendously pleased, as the play is so good and a run at a London theatre will enable thousands of people to

*Heseltine and Hassan* (continued)

become acquainted with your work who might otherwise never hear a note of it ... Send me over your pencil sketches as you do them and I will make the score and any additional copies you want ... - and may "Hassan" grow and prosper - I am longing for the first instalment of sketches: that lovely serenade still floats in my mind.<sup>11</sup>

Delius replied: 'It is awfully kind of you to make me this score, dear Phil: you are saving me an enormous amount of trouble.' And soon after his return home Philip had some good news: 'John Lane has written with a definite offer of £25 for a book of 25,000 words about you, materials for illustrations to be provided by me. This is better than I expected and I shall accept it and get to work at once.'<sup>12</sup>

The size of the orchestra for *Hassan* had been an issue, and although Delius initially wanted a larger one, for reasons of cost it was eventually reduced to 26.<sup>13</sup> A contract was signed and over the next few months Delius would send Philip pencilled drafts, while the Requiem, the Double Concerto and the Cello Concerto were other scores on which they were also working at that time. They worked together on and off until September 1922 when Jelka wrote to Philip from Norway: 'We have just received *Hassan* the Piano Score. It plays awfully well - and I do hope it will be a success!'<sup>14</sup>

But when in April 1923 the performance dates were still uncertain, Delius grew tired of waiting and went to the German spa town of Bad Oeynhausen for a ten weeks' course of treatment for his much deteriorating condition. Dean visited him there to inform him not only that *Hassan* was to open in London in September but that more music was now needed. This involved extending some of the existing pieces and writing new music for certain scenes. But Delius had already planned a holiday in the village of Lesjaskog in Norway. Furthermore, he had experienced some serious difficulties with his postal exchanges with Philip resulting in considerable delays, and probably realising that to continue this process would be too risky because of the uncertainty of a reliable postal service between rural Norway, England and Austria, he had Jelka take over the urgent task. From Norway she wrote to a friend:

I had to help Fred composing as he cannot write the small notes and dictates them all to me and then I had to copy the whole orchestra score here: 52 big pages ... They were



Owing to delays, Jelka took on the urgent task of helping Delius write down the notes as he was composing, and copied the full orchestral score of 52 pages.

waiting impatiently for them in London, so that I had to sit at it all day long when I was not busy with Fred.<sup>15</sup>

Percy Grainger arrived in July and during his three weeks' stay in Norway assisted by composing anonymously a 'General Dance' that was urgently needed. (And it was on his visit that he, Jelka and the maid Senta famously carried Delius in a chair mounted on two poles up a mountain to witness a sunset, an epic feat of 7½ hours.)

When it came to performance, perhaps in gratitude for all Philip's hard work on *Hassan*, Delius had suggested to Dean that he might conduct the rehearsals and the London performances, an idea that certainly appealed to Philip:

I can hardly say what a tremendous joy it would be to me to do this, especially as, having so to speak watched the

music grow and seen it in every stage of its production, I feel a particularly intimate affection and love for the work which I should dearly like to try and convey to people in performance.<sup>16</sup>

But this proved impractical as London theatres had their own musical directors.

**Heseltine and Hassan**

To examine Philip's dealings with the score of *Hassan* would require more space than a short talk can offer. But it would be interesting to look briefly at some extracts from their correspondence because they at least give some idea of not only the problems that Philip encountered but also the scale of the task he had taken on, a task that involved other works besides *Hassan*.

In September 1920 Delius wrote to Philip: 'I sent you the 5th act of *Hassan*. Did you get it? ... I hope you sent the proofs of the Requiem back to Vienna as it is in a hurry. (I shall send you some more MS in a few days.'<sup>17</sup>

In October Philip replied:

Forgive me for not answering your letters before. I have been very hard worked and so much worried these last few days [problems with *The Sackbut*] that I hardly know where I am. The second instalment of 'Hassan' MSS and proofs of the 'Requiem' arrived safely and will be attended to this week ...<sup>18</sup>

But in November he wrote to his mother: 'I feel half dead with worry of one kind and another, or I would have written to you before ...',<sup>19</sup> and in December he took a sudden visit to Paris from where he wrote to Cecil Gray, in whose hands he had temporarily left *The Sackbut* and with whom he had the occasional spat: 'My dearest friend - I can't come back - A calamity has befallen me which has made me even less capable of thought or action than I was a week ago - if that is possible ... I leave for Naples tomorrow hoping never to return ...'<sup>20</sup>

In November he received an anxious note from Jelka: 'The Universal-Edition has written to Fred that the Piano Score Correction of the Requiem has not arrived yet and they are waiting for it anxiously. Fred hopes you have sent it off!!!! ... We are here in Paris ... Fred has not received any of the *Hassan* music back yet.'<sup>21</sup>

Then in December from Delius: 'It is a long time since I heard from you ... When can I have the copy of *Hassan*[?] -

I should like to work on it here as soon as possible.'<sup>22</sup>

In January 1921 Philip informed Delius:

I have been away for a month as I was feeling very run down and dispirited generally. Hence my delay in writing and in the despatch of my fair copy of the score of "Hassan" - which ought to reach you at the same time as this letter. I am sending it by registered post. I have made a piano score of the vocal sections of "Hassan" for the purposes of rehearsal, and if you will let me know how much of the music and in what form you would like it to appear ... I will make a fair copy.<sup>23</sup>

In March and April 1921 Philip travelled through Europe and Africa (spending three days in the Sahara) and meeting Bartók and Kodály in the course of his travels. Then in April he heard from Delius: 'I have finished *Hassan* and am now just waiting for you to do me the Piano Score.'<sup>24</sup> And in May: 'I hope you are getting on rapidly with the *Hassan* Piano score. I am due to deliver it and must also at once have a copy made to send to Vienna for publication.'<sup>25</sup>

Philip replied in June: 'I have finished one fair copy of the piano score of *Hassan* and propose to make the other copy myself as I am desperately hard up and whoever is going to pay for it may just as well pay me as a copyist in London. I shall send off both copies to you on Saturday next at the latest, and the full score as well.'<sup>26</sup>

He wrote again in October:

I would love to come over and see you and it is most kind of you to offer to pay the fare - but at present I feel that I daren't stop working and leave Wales. I have been travelling about so much this year that things have got very much in arrears - and for one thing I am determined to get this book about you finally completed this year; it has been already too long hanging about half-done. And I am also, with great difficulty and still greater diffidence, starting composition again - an orchestral piece this time.'<sup>27</sup>

In October 1921 he had his libel case against D H Lawrence over his portrayal in *Women in Love* which was settled out of court. Then that same month he had problems with scores going missing in the post. He wrote to Delius:

I cannot understand why the *Hassan* proofs have not yet reached you. They were posted (insured) on October 17th. I am making inquiries from the postal authorities. The day before I sent a large parcel of MSS (also insured) to

*Heseltine and Hassan* (continued)

*Heseltine and Hassan* (continued)*Heseltine and Hassan* (continued)

Hertzka [the director of Universal Edition] and these have never been acknowledged, though of course parcel post to Austria is often delayed.<sup>28</sup>

Delius wrote on 3 November: 'I have not received the corrections of *Hassan* back from you. How is that? I thought you had sent it straight to U.E. I do hope it is not lost?'<sup>29</sup> And then on 19 November: 'I have not received *Hassan*. What shall I do? Is your reduction in it?'<sup>30</sup>

Nearly three weeks later Philip explained in desperation from Wales:

I have filled up several forms and the postal authorities are now making inquiries about the parcel which contained the *Hassan* proofs and the MS as well. It was insured and I have the receipt of posting. The day before I sent off this parcel to you I despatched the MSS of three piano scores and other things in an insured parcel to Hertzka and although it is more than five weeks ago I have had no acknowledgements of the parcel from him. I wrote to him again last week and mentioned the loss of the *Hassan* proofs in my letter. I sent you my copy of the *Village Romeo* by registered post last Friday. Please return it to me when you have finished with it as it is an old friend – I have had it more than eleven years!<sup>31</sup>

But a week later he heard from Jelka: 'Your *Village Romeo* Piano Score has not arrived. Today the U Ed is again clamouring for the corrected piano score as there are absolutely no copies left. What are we to do?'<sup>32</sup> And four days later from Delius: 'I have neither *Hassan* nor the *Village Romeo*. What can have happened? I am very anxious for the *Village Romeo* at once. They are entreating me to hurry with it. I sent you the corrections back ... I asked Hertzka to send you another proof of *Hassan* as I have absolutely nothing here to correct it with. You have all my sketches.'<sup>33</sup>

Then five days later came some good news: 'The *Village Romeo* arrived to-day. The trouble was you sent it by parcel post, which is absolutely rotten in France, unsafe and incredibly long. We had sent some books and they took 10 weeks ... Always send: printed matter, registered – Was *Hassan* also Parcel Post? We have not received it ...'<sup>34</sup>

Then, finally, Philip writes from Wales on 16 December 1921: 'I am sending the proofs and sketches of 'Hassan' by a friend who leaves here to-day, to be posted (registered) in London, so you will no doubt receive them safely in a few days.'<sup>35</sup>



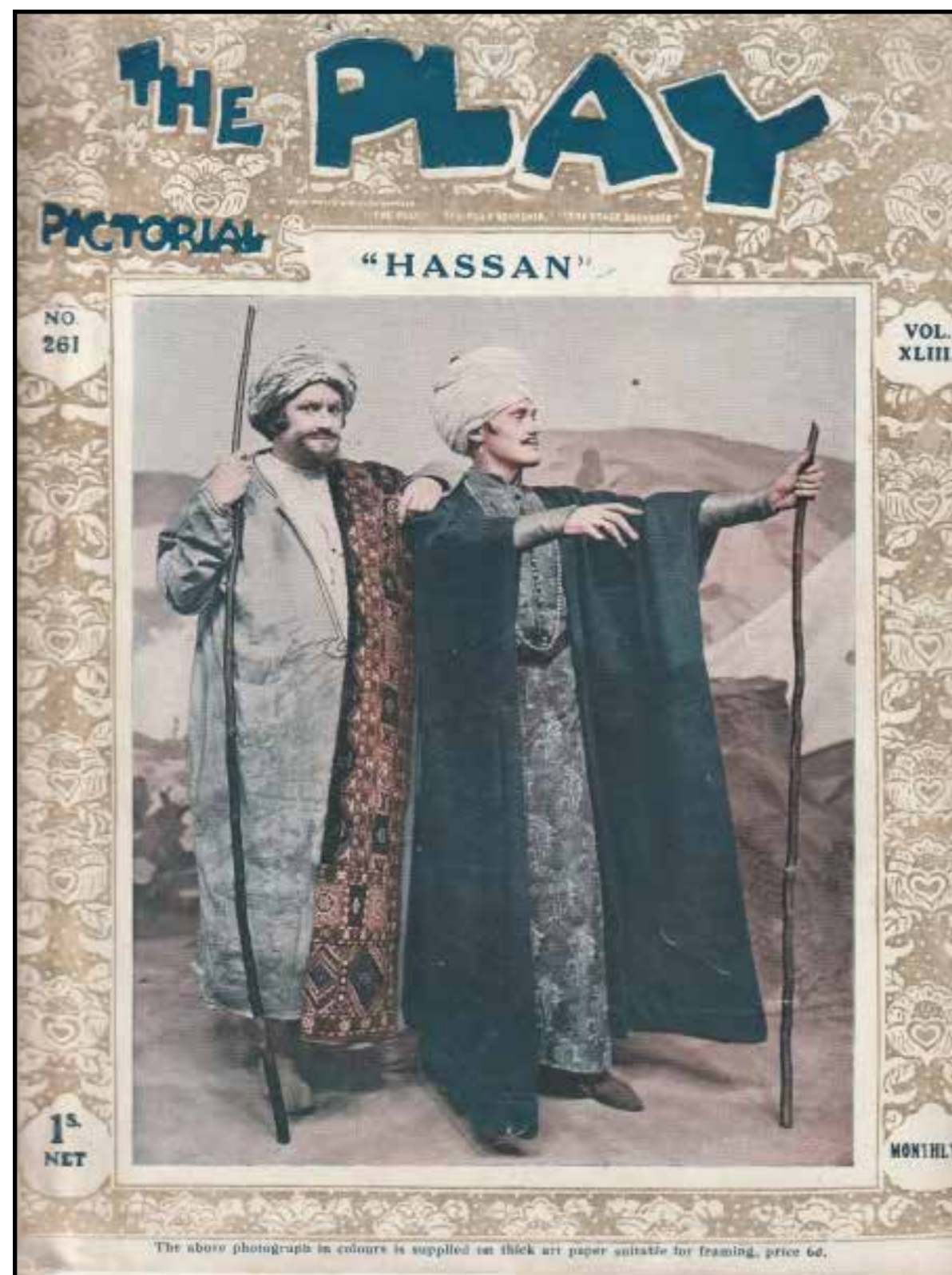
One final letter extract: Philip wrote to Delius from Wales on 4 May 1923: 'The Delius book is not out yet, in fact I only received the first proofs yesterday ... The book ought to be on the market about the middle of June.'<sup>36</sup> And *Frederick Delius* by Philip Heseltine, published by John Lane (The Bodley Head Ltd.) with a frontispiece 'To my friend Phil Heseltine' signed 'Frederick Delius', [see above] was out in time for the English première of *Hassan*.

Even with the above extracts from the correspondence one can appreciate what a difficult task Philip had taken on. It is doubtful whether without his assistance we would have had *Hassan* today. One is aware of the great help Delius was later to receive from Eric Fenby but perhaps less widely known and appreciated – certainly outside the circle of the Delius and Warlock Societies – is the help that Philip gave Delius in the preparation of certain scores for the publishers, and in particular *Hassan*.

*Hassan* Scene II [Act 3 Scene 2]. The great Hall of the Palace. Enter Soldiers with the captain of the military & chief of the police with prisoners. Autograph manuscript by Philip Heseltine of his vocal score of Delius's incidental music to "Hassan" [1921].

[From Sotheby's auction catalogue: *Heseltine's vocal score, executed in green and violet inks on various systems of up to four staves each, the first half of the music in green, the continuation, annotations (instrumental markings), title and orchestral list added in violet, with deletions and revisions, occasionally written on slips of paper pasted into the score, signed by Heseltine on the title page: "Hassan or the Golden Journey to Samarkand, drama in 5 Acts by James Elroy Flecker. Music by Frederick Delius (Piano score by Philip Heseltine)", 42 pages, including title and list, 4to (c.31 x 24cm), unbound bifolios, 12-stave paper ("R.C.1"), addressed by Heseltine to Delius in pencil at the foot of the title, detached blank at end, (London) summer 1921. ]*

## Heseltine and Hassan (continued)



## Heseltine and Hassan (continued)

## Postscript

In researching this talk I would like to acknowledge Barry Smith's splendid book of the Delius and Warlock letters published by OUP in 2000 and his magnificent four volume collected edition of letters published by Boydell in 2005. As Warlockians will know, the Heseltine side of the Delius correspondence, which subsequently passed through the hands of Bernard van Dieren and Elizabeth Poston, wasn't generally available until it was acquired by the British Library in 1993, and so Lionel Carley's excellent two volume *Delius: A Life in Letters* (Scolar Press 1983 and 1988) sadly lacks many of the letters from which I have been able to quote.

Heseltine's piano score, entitled *Hassan or The Golden Journey to Samarkand*, was published by Universal Edition in 1922 and 'a new and complete edition' followed in 1924 after more music had been added. For anyone wanting to read the

play *Hassan*, I would recommend Basil Dean's acting edition (Heinemann 1951) to which he contributed an interesting introduction. For a full history of *Hassan* the reader is referred to Dawn Redwood's authoritative *Flecker and Delius – the making of 'Hassan'* (Thames Publishing 1978).

For the Spring 2023 issue of the Delius Society Journal (pp.29-58) I wrote a centenary retrospective on *Hassan* detailing its history and the nine occasions it has been broadcast by the BBC with the music, first in 1925. It was last broadcast as a radio play with the complete Delius music fifty years ago when the version of 23 December 1973 was rebroadcast 19 January 1975. Recordings exist of the 1946 and 1973 radio broadcasts and of the BBC Two 1971 televised version but they are not readily accessible. Anyone wanting to hear the 1973 broadcast can contact me, s.fs.lloyd@btinternet.com. ■

## Notes

- 1 Martyn Hill, Brian Rayner Cook, Bournemouth Sinfonietta Chorus, Bournemouth Sinfonietta, Handley (1979) ASD3777 (LP), 64767-2-8 (CD); and Zeb Soanes, Britten Sinfonia Voices, Britten Sinfonia, Jamie Phillips (with linking narration by Meurig Bowen) (2023) CHAN20296. Handley's version is to be preferred.
- 2 Fred Tomlinson, *Warlock and Delius*, Thames Publishing 1976, p.17.
- 3 Barry Smith: *Frederick Delius and Peter Warlock: A Friendship Revealed*, Oxford 2000, p.140.
- 4 Barry Smith, *ibid.* pp.197-8
- 5 Barry Smith, *ibid.* pp.243-4.
- 6 Barry Smith, *ibid.* p.247.
- 7 Barry Smith: *Collected Letters III*, p.637.
- 8 Basil Dean interviewed near the end of his life by Anthony Friese-Greene on 20 September 1977, BBC Radio 3 broadcast 26 April 1979.
- 9 Undated (1935), Carley: *A Life in Letters II*, p.232
- 10 *ibid.*, p.232
- 11 27 August 1920, Barry Smith, *A Friendship Revealed*, p.333.
- 12 *ibid.*, p.331.
- 13 Instrumentation: 1 flute (piccolo), 1 oboe, 1 cor Anglais, 1 bassoon, 2 horns, 1 trumpet, 1 bass tuba, timpani, percussion (tambourine, triangle, side drum, woodblock, cymbals, pavillon Chinois, xylophone, camel bells), 1 harp, 6 violins, 2 violas, 2 cellos, 1 double bass. (The pavillon Chinois or Turkish crescent is a vertical wooden pole with crescent-shaped brass crosspieces to which numerous bells are attached. It is shaken.)
- 14 2 September 1922, Smith, *ibid.*, p.405.
- 15 Jelka Delius to Marie Clews, Carley, *A Life in Letters II*, pp.275-6.
- 16 Heseltine to Delius, 4 May 1923, Barry Smith: *Collected Letters IV*, p.71.
- 17 30 September 1920. Barry Smith: *A Friendship Revealed*, p.340.
- 18 23 October 1920. Barry Smith: *ibid.*, pp.344-5.
- 19 19 November 1920. Barry Smith: *Collected Letters III* p.674.
- 20 6 December 1920. *ibid.*, p.679.
- 21 15 November 1920. Barry Smith: *A Friendship Revealed*, p.347.
- 22 26 December 1920. *ibid.*, p.351.
- 23 2 January 1921. Barry Smith: *Collected Letters III*, p.682bis.
- 24 From Hampstead, 6 April 1921. Barry Smith: *A Friendship Revealed*, p.360.
- 25 From Hampstead, 19 May 1921. *ibid.*, p.363.
- 26 From France, 1 June 1921. *ibid.*, p.365.
- 27 31 October 1921. Barry Smith: *Collected Letters III*, p.709.
- 28 From Montgomeryshire, 7 October 1921. *ibid.*, p.710bis.
- 29 3 November 1921. Smith: *A Friendship Revealed*, p.368.
- 30 19 November 1921. *ibid.*, p.375.
- 31 From Wales, 22 November 1921. *ibid.*, p.375.
- 32 28 November 1921. *ibid.*, p.376.
- 33 2 December 1921. *ibid.*, p.376.
- 34 7 December 1921. *ibid.*, p.377.
- 35 From Wales, 16 December 1921. *ibid.*, p.379.
- 36 From Wales, 4 May 1923. *ibid.*, p.412.

## Articles

## Eric Thiman and Warlock's aspersion

John Mitchell



Eric Thiman

Just recently I purchased from a dealer a piano piece by Eric Thiman, and its title, *In a Hammock*, rang a vague bell in connection with Warlock. It eventually came to me: it was mentioned in Malcolm Rudland's article *Warlock, Thiman and Aprahamian* that appeared twenty four years ago in *Newsletter 66* (Spring 2000, pages 10 and 11). In it attention was drawn to a postscript in one of Warlock's last letters (dated 6 October 1930) to his friend E.J. Moeran. It read:

One Thiman (Thimple or otherwise) has infringed one of your copyrights. See this month's *Monthly Musical Record*.

The article went on to identify the two works (both piano pieces) involved: E.J. Moeran's *Bank Holiday* and

Eric Thiman's *In a Hammock*, and posed the question of which came first? This is a good point to consider, and the facts here are not completely clear cut. Unquestionable are the dates the two works were published, these being 1926 for *In a Hammock* (Augener Ltd.), and 1928 for *Bank Holiday* (OUP). Purely on this basis it could be argued it was more the case that Moeran had infringed Thiman's copyright! However, that is not the whole story because, in his book on Moeran<sup>1</sup>, Geoffrey Self lists *Bank Holiday* as having been composed three years earlier in 1925. When Thiman penned his piece is less easy to be certain about, and by way of progressing matters I got in contact with the fairly recently set up (2014) Eric Thiman Collection. Located at Southwell Minster (Nottinghamshire), this enterprising project aims to be a comprehensive resource dedicated to Thiman and his compositions, with it being quite ambitious in its scope in that Thiman was a very prolific composer with well over a thousand works in his catalogue (and 80+ of these are still to be located). I had wondered whether amongst any Thiman manuscripts in the Collection there may have been one of *In a Hammock* with a date of composition inscribed on it. Unfortunately, the administrator explained that, probably relating to Thiman being so prolific, after a work had been published, he seldom bothered to retain his manuscripts, and accordingly there are very few present within the Collection.

Eric Harding Thiman was born at Ashford, Kent in September 1900 and was largely self-taught as a composer. His huge output includes songs & part-songs; anthems and other choral works; piano pieces & organ music; and some orchestral works. Apart from his composing career he had a very full and active musical life, which included two major organist appointments (one of these being at the City Temple, Holborn Viaduct, from 1957 till his death in 1975); his Professorship of Harmony and Composition at the Royal Academy of Music for over forty years; and enjoying a prominent position as a music examiner and festival adjudicator. It would seem unlikely that his and Moeran's paths ever crossed; although living in the London area at the time when Moeran was sharing the cottage with Warlock at Eynsford, it would be easy to believe they were temperamentally dissimilar, and that they mixed in quite different musical circles.

## Eric Thiman and Warlock's aspersion (continued)

## BANK HOLIDAY

Allegro molto ritmico ♩ = 168 E.J. Moeran

Piano

*mp non legato*

## IN A HAMMOCK

Molto moderato Eric Thiman

*p legato*

*rall.*

The opening bars of *Bank Holiday* and *In a Hammock*. Note the resemblance of the first two bars and how the continuations are quite different.

Turning to Warlock's aspersion that Moeran's copyright had been infringed by Thiman's piano piece, it seems unlikely Warlock was being serious here, and that his postscript was intended more in the way of a throwaway jokey remark, with his having spotted by chance how the two piano pieces had an initial resemblance to each other. However, if 'Thimple' (in connection with Simple Simon of the nursery rhyme) was meant to be a waggish allusion, it would have misfired: Thiman is not pronounced as 'Thigh-man', but as 'Tee-man'! Even if he were serious, it is difficult to believe Warlock really would have thought the similarity between the two opening bars of each piece would have constituted a significant breach of copyright:

Although in the same key of G major, the pieces are otherwise quite different in character: *Bank Holiday* (although admittedly with its more reflective middle section) is something in the way of a high spirited Graingerian romp, whereas the Thiman piece is paced at a relaxed slower tempo (with an impression of a final nodding-off in the hammock as the piece concludes *ppp*). For the pianist it might be worth adding *In a Hammock* is much easier to play than *Bank Holiday* (which can be quite tricky to articulate well and get all of the notes in!). *In a*

*Hammock* is very pianistically conceived with some well-judged hand-crossing, resulting in a piece that makes for a rewarding playing experience.

After the two similar bars they begin with, the remaining musical material in each work is quite different. Ultimately one can't resist concluding that, although probably intended as an amusing aside to his friend, Warlock 'got it wrong' here: we are simply dealing in this instance with a coincidence, rather than copyright infringement, plagiarism, etc., with the likelihood that *Bank Holiday* and *In a Hammock* may have been composed both contemporaneously and independently. ■

Further information can be obtained at the Eric Thiman Collection:

[www.southwellminster.org/eric-thiman-collection](http://www.southwellminster.org/eric-thiman-collection).

Apart from a list of compositions, photo gallery, and a short biographical note, there is also a 30 minute video clip about Thiman and his music.

## Note

- 1 Geoffrey Self: *The Music of E.J. Moeran* (Toccata Press, 1986), page 258.

Articles

**Philip Arnold Heseltine: First Entry to University College London: 6 October 1914**

Richard Simons, Emeritus Professor, UCL

Philip Heseltine (later to adopt the name Peter Warlock) enrolled in the Faculty of Arts at the University of London, University College, for the academic session 1914-15, in October 1914. His time at University College was brief: he did not appear on the list of students the following year and was not awarded any qualification. The only record of Heseltine in the UCL archive is his First Entry form, which calculates the fees due/paid – £35-3-6d. The form (opposite page) also lists the courses selected by Heseltine for the 1914-15 session:

**Y1:** History of English Literature, with special study of the following books: Shakespeare: *Henry IV, Part 1*; *Hamlet*; Palgrave: *Golden Treasury*, Book II; Johnson: *Life of Dryden*. Taught by Prof. William Paton Ker and Mr. A. C. Wood (Quain Student): Monday and Friday, at 12.

**Y2:** History of the English Language, with texts: Chaucer: *Prologue to the Canterbury Tales*; *Pardoner's Tale*. Taught by Mr. A. C. Wood: Wednesday at 12.

**Y3:** Old English, using Sweet's *Anglo-Saxon Primer* (Clarendon Press). Taught by Dr. Raymond Wilson Chambers (UCL Librarian, author, and friend of J.R.R.Tolkien): Friday at 9.

**X:** Maths, [for Matric.], an elementary course on Arithmetic, Algebra and Geometry. Taught by Mr. H. J. Harris (Assistant): Monday, Tuesday and Thursday, from 11 to 12.30.

**Y1:** Latin, covering Grammar, Composition and Unseen Translation, using: Sallust, *Catilina*; Horace, *Odes III and IV*. Taught by Professor Harold Edgeworth Butler (appointed in succession to A. E. Housman in 1911) and Laurence Solomon (Assistant, later Sub-Dean): Tuesday and Thursday at 12, Wednesday at 9.

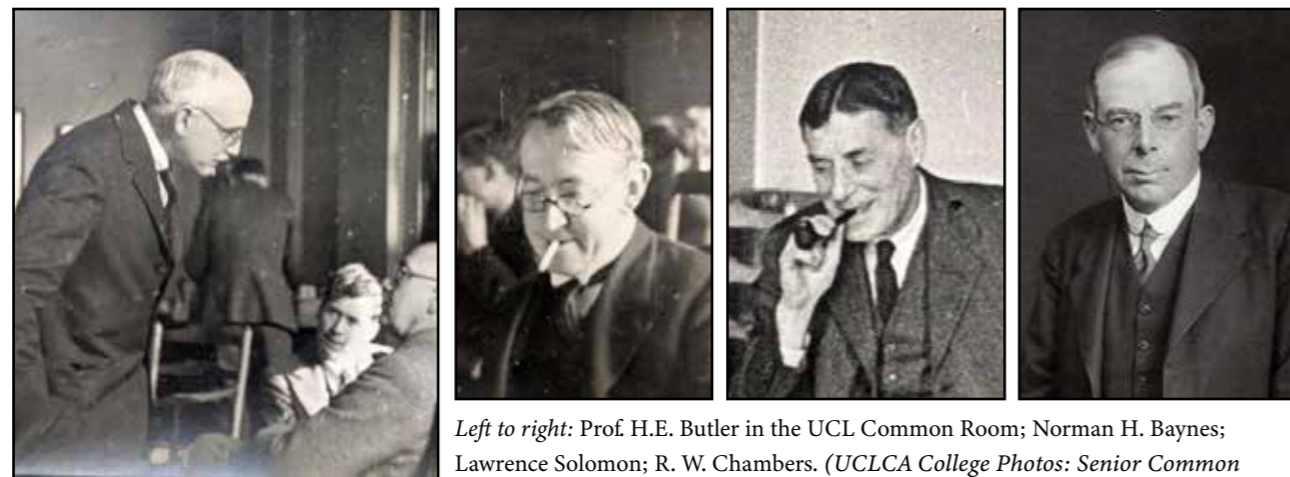
**Y3:** Roman History, a course on Roman History from 280 B.C. to the death of Augustus. Taught by Norman H. Baynes: Monday at 10.

**Y:** German, embracing Pronunciation and training of the ear, Grammar, Translation, Composition, Conversation. Taught by Dr. W. Perrett (Reader) and Mr. A. G. Haltenhoff (Assistant): Tuesday at 4, Thursday at 2.

**Y:** Logic and Scientific Method Taught by Dr A. Wolf: Tuesday from 3 to 5 and Friday at 4.

**Z4:** Introduction to Philosophy, in which an attempt will be made to indicate the nature of philosophical research, of the chief philosophical problems, and of the solutions to them which have become historical. Taught by Professor G. Dawes Hicks: Friday at 5.

Having trawled through the UCL records, there doesn't appear to be any further information, but this, at least, is another minute stitch in the Warlock tapestry! ■



Left to right: Prof. H.E. Butler in the UCL Common Room; Norman H. Baynes; Lawrence Solomon; R. W. Chambers. (UCLCA College Photos: Senior Common Room Members Albums 1 and 2)

**Philip Arnold Heseltine: First Entry to UCL (continued)**

**FIRST ENTRY FORM.**  
Form to be filled up by Non-Matriculated Students of the University wishing to enter the College.

1714

FAC.	A
TIME	F
YEAR	1
AGE	19-21

UNIVERSITY OF LONDON, UNIVERSITY COLLEGE.

Name in full: Philip Arnold Heseltine  
Address while attending the College: 28 Grosvenor Street, W.1  
Home Address (if not as above): Cefn Bryntalch, Abernethy, Montgomeryshire  
Date of Birth: October 30<sup>th</sup> 1894  
Previous place of education: Eton College & Christ Church Oxford  
Scholarship or Exhibition tenable at the College: None  
Last Public Examination passed (if any) and date: None  
Next Public Examination in view (if any) and date: Matriculation Sub. Arts Jan<sup>r</sup> 1915  
Name and Address of Parent or Guardian: Mr Buckley Jones, Cefn Bryntalch, Abernethy, Montgomeryshire  
Proposed Course of Study in the Faculty of: ~~Arts~~ Arts

Subjects	Description of Class Quota Index Letter.	For Office Use only.
✓ English	7.1.12	
[Maths - (Euclid)	12.1.12	
✓ Latin + Roman Lit.	7.1.12	
✓ German	7.1.12	32.11.6
✓ Logic	7.1.12	2.12.6
		35.3.6

*Declaration of Adhesion to Regulations:*  
I, the undersigned, do hereby engage that I will conform to such regulations as have been, or may be, made for the maintenance of order in the College and in the Classes which I attend.  
Date: October 6<sup>th</sup> 1914  
Signed: Philip Heseltine

FOR OFFICE USE ONLY:  
Included in Composition Fee: [initials]  
Ordinary Subscription: 17 NOV 1914  
Approved by the Faculty: [initials]  
Amount of Fees and Date of Payment: 35.3.6

Philip Heseltine's First Entry Form 6 October 1914 (UCLCA Student Records, Box 35)

Articles

Philip A. Heseltine's Christmas Present, 1909.

Michael Graves (equipped with magnifying glass!) types up Heseltine's minuscule writing to make for easier reading.

Philip A. Heseltine's Christmas Present, 1909 (continued)

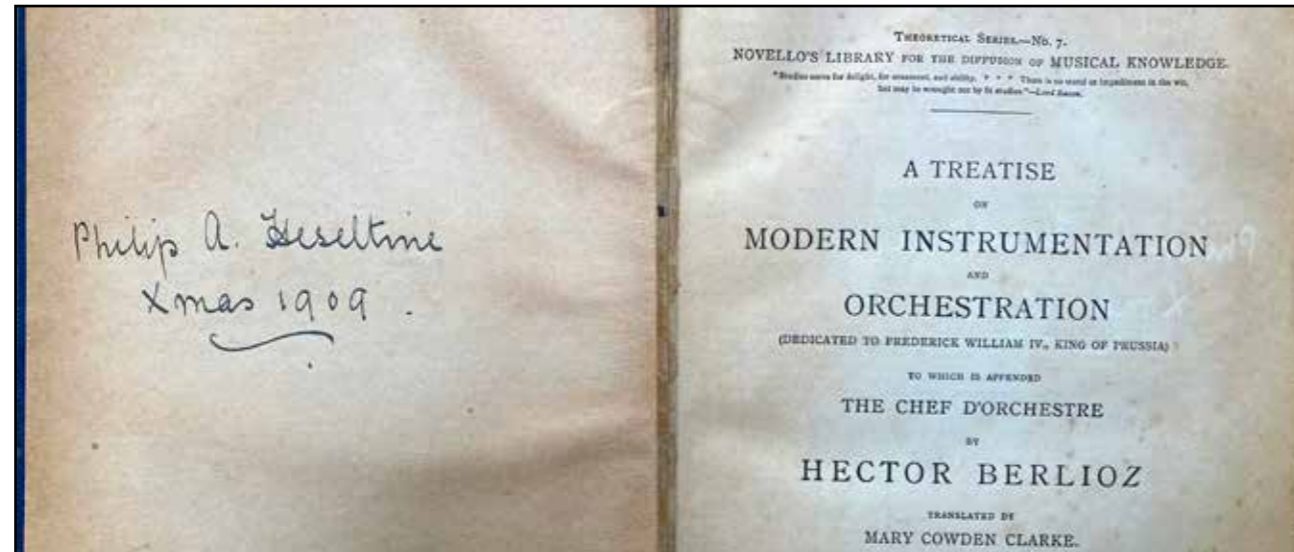


Fig.1

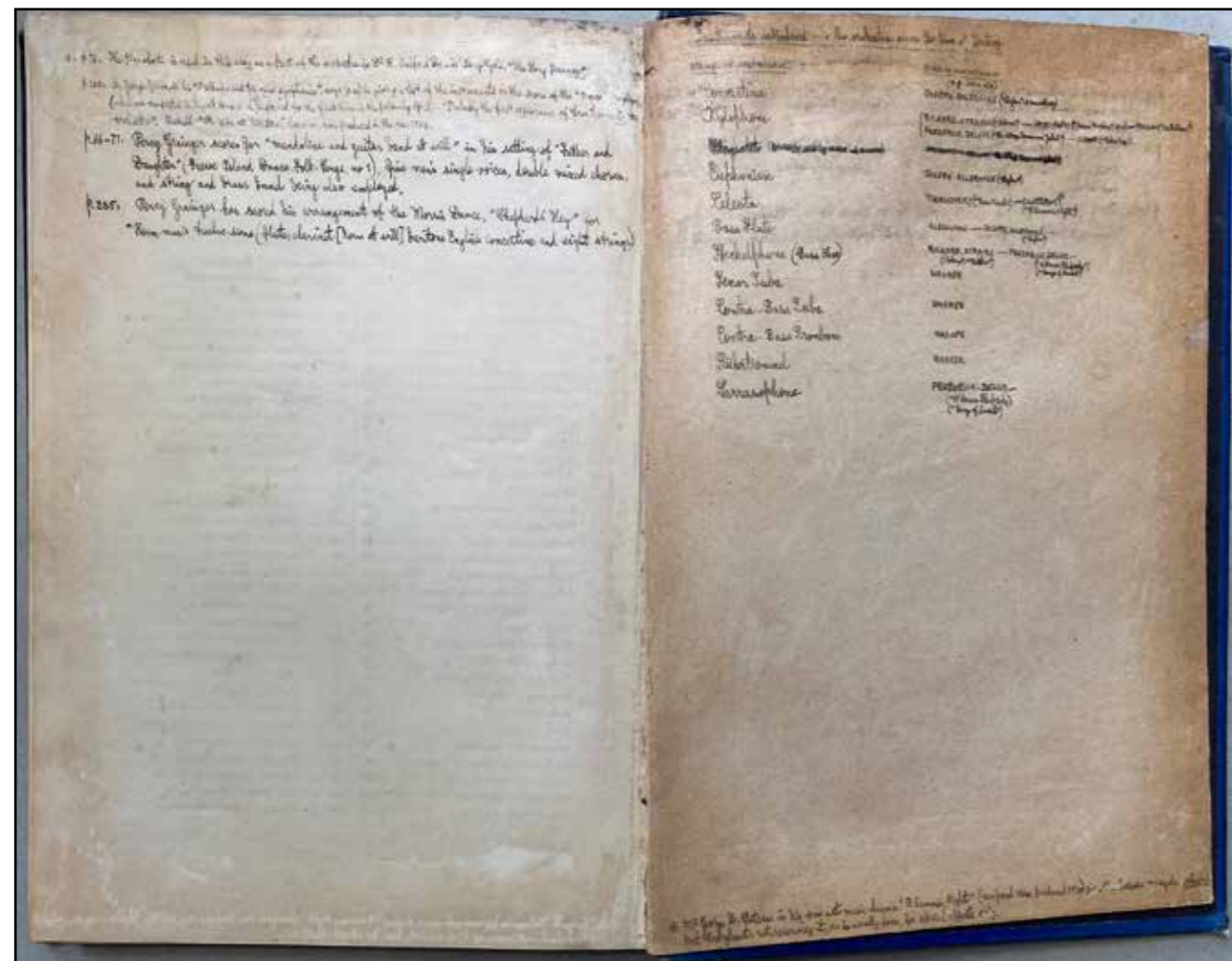


Fig.2

A few months ago, John Mitchell came across an advert for a copy of *A Treatise on Modern Instrumentation and Orchestration* by Hector Berlioz, published by Novello and Company. It is No. 7 in the 'Theoretical Series' of Novello's 'Library for the Diffusion of Musical Knowledge'.

As can be seen from the image of the flyleaf (Fig.1, opposite), the book was acquired by Philip Heseltine in 1909, age 15, presumably as a Christmas present. There are

several notes written in Heseltine's immaculate, tiny hand writing on the inside back covers (Fig.2 opposite).

We decided to buy the book for the Society's Archive, as the illustrations here indicate the diligence with which Heseltine studied the book. He obviously read it thoroughly and took on board several points made by Berlioz and projected his own observations regarding developments that had taken place after the book's publication.

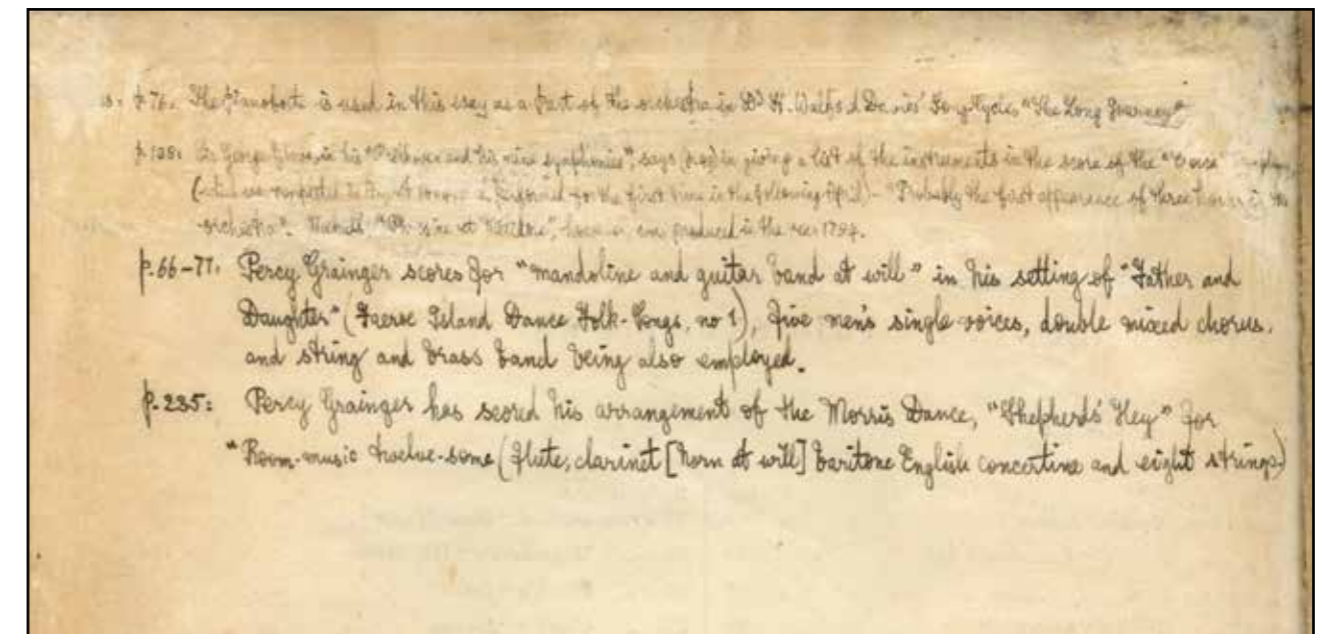


Fig.3 above is actual size and shows the top part of the page on the left of the inside back cover (Fig.2). The aged, pale upper part of the page is particularly difficult to read. The typed up notes below may help in following Heseltine's text.

Text of Fig.3

- p.76 The pianoforte is used in this way as a part of the orchestra in Dr. H Walford Davies' Song Cycle "The Long Journey".
- p.188 Sir George Grove in his "Beethoven and His Nine Symphonies", says (p.49) in giving a list of the instruments in the score of the "Eroica" (which was completed in August 1804 and performed for the first time in the following April) - "Probably the first appearance of three horns in the orchestra". Méhul's "Phrosine et Melidore", however, was produced in the year 1794.
- p.66-77 Percy Grainger scores for "mandoline and guitar band at will" in his setting of "Father and Daughter" (Faeroe [*sic*] Island Dance Folk-Songs, no 1), five men's single voices, double chorus and string and brass band being also employed.
- p.235 Percy Grainger has scored his arrangement of the Morris Dance, "Shepherds' Hey" for "Room-music twelve-some (flute, clarinet [horn at will] baritone English concertina and eight strings.)"

*Instruments introduced into the orchestra since the time of Berlioz.*

NAME OF INSTRUMENT	USED IN COMPOSITIONS OF (eg. inter alia)
Concertina	JOSEPH-HOLBROOK ("Dylan": 8 concertinas)
Xylophone	RICHARD-STRAUSS ("Salome") — SAINT-SEANS ("Danse Macabre", 1875) PUCCINI ("La Bohème") — FREDERICK DELIUS ("The Village Romeo and Juliet") — LIADOFF ("Baba Yaga")
Euphonium	JOSEPH-HOLBROOK ("Dylan")
Celesta	TCHAIKOVSKY ("Casse Noisette") — CLUTSAM* ("A Summer Night")
Bass Flute	GLAZOUNOW — JOSEPH-HOLBROOK ("Dylan")
Heckelphone (Bass Oboe)	RICHARD-STRAUSS ("Salome", "Elektra") — FREDERICK DELIUS ("A Dance Rhapsody", "Songs of Summer")
Tenor Tuba	WAGNER
Contra-Bass Tuba	WAGNER
Contra-Bass Trombone	WAGNER
Rührtrommel	WAGNER
Sarrusophone	FREDERICK DELIUS ("A Dance Rhapsody", "Songs of Summer")

Text of Fig.4

**Instruments introduced into the orchestra since the time of Berlioz.**

Name of Instrument	Used in Compositions of (eg. inter alia)
Concertina	JOSEPH-HOLBROOK ("Dylan": 8 concertinas)
Xylophone	RICHARD-STRAUSS ("Salome") — SAINT-SEANS ("Danse Macabre", 1875) PUCCINI ("La Bohème") — FREDERICK DELIUS ("The Village Romeo and Juliet") — LIADOFF ("Baba Yaga")
Euphonium	JOSEPH-HOLBROOK ("Dylan")
Celesta	TCHAIKOVSKY ("Casse Noisette") — CLUTSAM* ("A Summer Night")
Bass Flute	GLAZOUNOW — JOSEPH-HOLBROOK ("Dylan")
Heckelphone (Bass Oboe)	RICHARD-STRAUSS ("Salome", "Elektra") — FREDERICK DELIUS ("A Dance Rhapsody", "Songs of Summer")
Tenor Tuba	WAGNER
Contra-Bass Tuba	WAGNER
Contra-Bass Trombone	WAGNER
Rührtrommel [sic] (rührtrommel)	WAGNER
Sarrusophone	FREDERICK DELIUS ("A Dance Rhapsody", "Songs of Summer")

Text of Fig.5

\* Mr George H. Clutsam in his one-act music-drama "A Summer Night" (composed 1904, produced 1910) gives the Celesta a regular orchestral part throughout, not reserving it, as is usually done, for special effects only.

# Mr George H. Clutsam in his one-act music-drama "A Summer Night" (composed 1904, produced 1910) gives the Celesta a regular orchestral part throughout, not reserving it, as is usually done, for special effects only.

Fig.4

Fig.5

Figs.4 & 5 above are also reproduced actual size.  
 Fig.4 shows just the upper part of the page on the right inside back cover (Fig.2 p.30).  
 Fig.5 is an asterisked note at the very bottom of the same page (Fig.2 p.30).  
 Again the typed up notes on page 33 opposite may help to follow Heseltine's text.



Fig.6 (left) and Fig.7 are again actual size and show two brief notes entered onto the margins of pages 250 and 251.

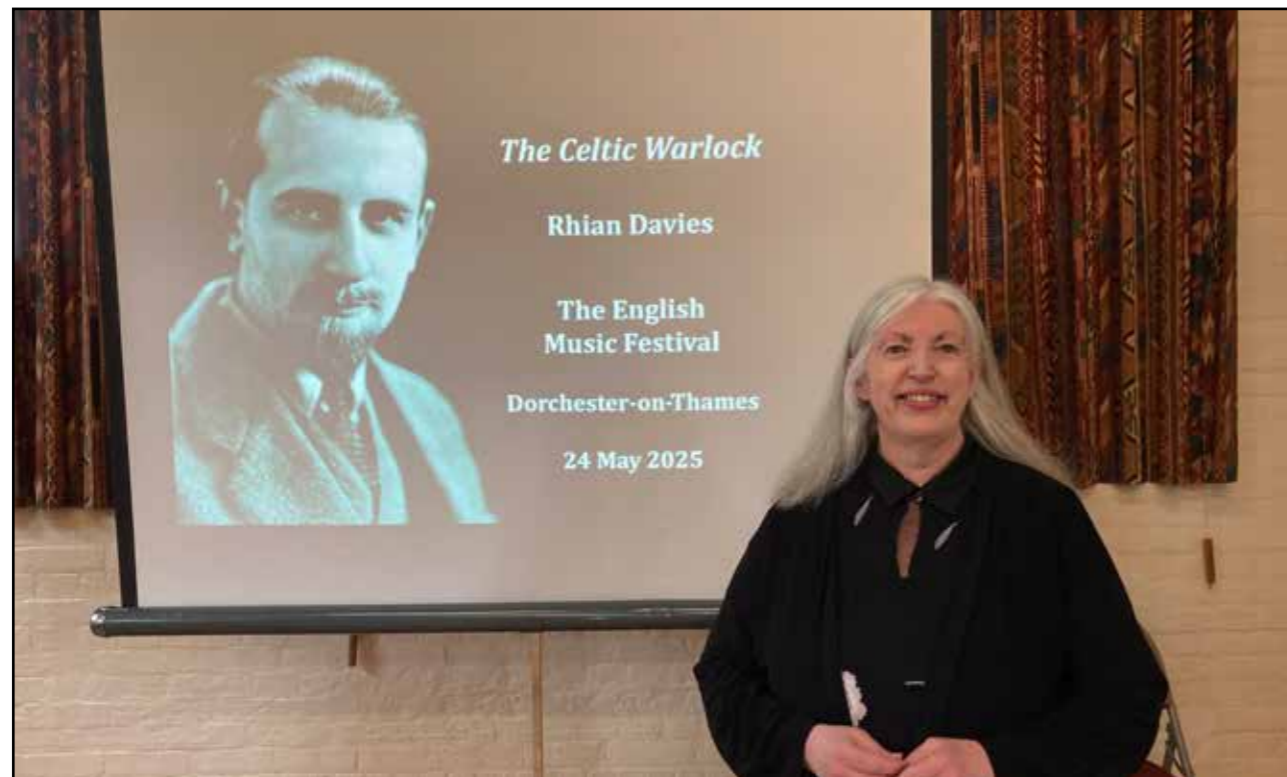
This book reveals yet another 'stitch in the Warlock tapestry'. The book was passed round for members to see at the Eynsford AGM earlier this year, where it received a lot of interest. It will also be available for inspection at next year's AGM at Winterton-on-Sea, 9 May, 2026. ■

Review

**The “Peter Warlock Day” at the English Music Festival**

Saturday 24 May 2025, Dorchester Abbey, Dorchester-on-Thames.

Michael Graves describes two concerts and a talk that featured in the ‘Peter Warlock Day’.



Top: l - r: Andrew Plant (piano) and Ben Alden (tenor) gave a recital of English song including several by Warlock.  
 Above: Dr. Rhian Davies delivered an exceptional talk focussing on Peter Warlock’s time spent in Wales and in Ireland.  
 Above, opposite: The Royal Ballet Sinfonia evening concert consisted mainly of Warlock’s transcriptions of early music for strings.

**The “Peter Warlock Day” at the English Music Festival (continued)**



**Afternoon song recital: *Nights Bright Days***

Andrew Plant (piano) and Ben Alden (tenor)

This fine recital featured an extensive mix of early 20th century English song that included Warlock’s *The Night*, *Candlelight* and *Cradle Song*.



Andrew Plant’s and Ben Alden’s recently released CD of English 20th century songs, *When I was One and Twenty*, (includes Warlock’s, *Cradle Song*) can be obtained from Ben Alden at: baldensinging@gmail.com or on: +44 (0) 7790 539967.

**Late afternoon talk: *The Celtic Warlock***

Speaker, Dr. Rhian Davies

Rhian’s talk, given in the historic Dorchester Village Hall, was very well attended and Rhian certainly did Warlock proud. Many in the audience said afterwards that they would see Warlock, his music and scholarly work, in quite a different light. Indeed, there were several aspects of Rhian’s account that were new to me, and also to the other Warlockians present. Thank you, Rhian!

**Evening Orchestral Concert: *The English Ayre***

The Royal Ballet Sinfonia, conductor John Andrews.

The concert featured a collection of English music for strings, mostly Warlock’s transcriptions of early music, together with *Capriol* and *Four Folk-song Preludes*. There were also two pieces by Milford and Armstrong Gibbs with a very welcome addition of David Lane’s *Fantasy on a Theme of Richard Edwards* for oboe and strings.

The Warlock transcriptions were absolutely delightful with the Avison concerto, in my view, being the finest. Other composers represented were Dowland, Parsons, Parsley, Woodcocke and Johnson. The anonymous *Six English Tunes* and *Six Italian Dances* were also included, and David Lane’s *Fantasy* was an absolute delight.

We had been planning to record Warlock’s transcriptions of early music for strings as a second ‘Warlock and the Orchestra’ project. The Royal Ballet Sinfonia concert was so vibrant that I approached them there and then to see if they would be interested in recording a CD of the transcriptions. They were and I am pleased to say that after some negotiations and planning, recording sessions will take place in November 2025.

**A report with full details will be in the next Newsletter!!**

**Charles Dougal Paterson**, 21 April 1954 – 18 November 2024

Rev Susan Paterson



Charles Paterson was born in Ipswich, and although his family were not by any means professional musicians, music played a large part in his life from the moment he bludgeoned his parents into buying a piano for the family, when he was aged around 13. His father could play by ear; his mother was keen on light classical music and whistled popular classics round the house; but his inspiration came from music staff at Ipswich School, most notably Geoff Lavery, who remained a lifelong friend. He learned a lot of choral music at school in the chapel choir, and went on to achieve a choral exhibition at Christ's College, Cambridge. Here he read Classics (a bit) and delved hugely into the world of music, especially English composers and the choral tradition. Warlock, Finzi, Havergal Brian and (of course) Vaughan Williams and Benjamin Britten were all firm favourites, and he was a member of the various societies for fellow enthusiasts for many years.

University was followed by a teaching career, first of all at Tiffin School, Kingston-upon-Thames, where he found a further wealth not just of choral music (under the legendary head of music, David Nield), but also

instrumental treasures. He learned to play the euphonium and also developed further his passion for recorders of all sizes. He had started writing music while at Ipswich School, and now he had the incentive to develop his composing skills. In due course he learned to play the organ, so wrote music for that as well.

In 1978 he met his future wife Susan at a concert: among other items that evening he played *Capriol* in a piano duet arrangement. They were married two years later and went on to have two children, one of whom sings in a cathedral choir, while the other specialises in travel blogging.

Tiffin School was followed by an appointment as Head of Classics at the newly-formed Leicester Grammar School, where Charles remained for the rest of his teaching career, clocking up 35 years before taking early retirement. A new interest emerged when a small circle of colleagues decided each to learn a new instrument and take Grade 1 exams as a sponsored event. Charles chose the saxophone, and rapidly became very proficient, although he confessed to having the nerves of a shy teenager when it came to the exam itself! And so a new interest was created.

For almost the entire time at Leicester Grammar School, Charles ran the school choir, enthusing generations of students with both Classics and music and being a key member of the staff, including the senior management team. They were prolific years musically, and his enthusiasm extended far beyond the school gates. There can't be many East Midlands choirs where he has not either sung or conducted, leading to a huge turnout both at his funeral and the ensuing memorial event.

In retirement, Charles and his wife moved to the Isle of Wight, where he continued to make music despite the return of the cancer which eventually proved too much for him. He and his wife moved to be near grandchildren, and he met his new second grandson only weeks before his death. To the end he was stoical, cheerful in company and (inevitably) enjoying music. His final triumph was to have some of his choral pieces recorded by Canticum Choir and hear it on Youtube.

Charles was always delighted to see other people thrive, and he had a real gift for encouraging and nurturing, as so many former students and choir members have commented. It was therefore wholly appropriate that his memorial should take the form of a Come and Sing concert in Leicester cathedral at the beginning of March, and around 90 people learned or reprised some of his music for a large audience to enjoy that afternoon. No self-publicist, he would have been amazed and thrilled. ■

**Silvester Thomas Joseph Mazzarella**, 10 December 1936 to 17 January 2025

John Mitchell



Silvester Mazzarella circa 1960

It is with much sadness we record the death of Silvester Mazzarella at the age of 88 that occurred last January. Silvester had been a member of the Society for over thirty years since joining on 26 June 1993. For most of those years he was a long-standing member of the Society's committee until not seeking re-election at the 2022 AGM.

By way of a few biographical details, Silvester was born in Manchester in 1936 of an English mother and an Italian father, and winning a scholarship, he was educated at the King's School, Canterbury. Reading English at St. Edmund's Hall, Oxford, he eventually spent the main part of his working life in Finland, lecturing in English at Helsinki University and as a book reviewer. Returning to England in 1988, he then read Italian at the University of Kent and later focused his energies on translating books, mainly Swedish or Italian, into English.

My personal memory of Silvester goes back to the year after he joined the Society— that of the Peter Warlock Centenary. In May 1994 Barry Smith was over in the UK to launch his recently published Warlock biography, and

staying with me for a couple of nights, he asked whether it would be possible to meet up with Silvester, who lived fairly near to me at Canterbury, and who had recently been in correspondence with Barry. The three of us then went on to have a splendid day out together, with lunch at a local country pub. At that time Silvester had been working on a radio drama-documentary entitled *Eynsford and After—the last years of Peter Warlock*. It eventually came to fruition with a broadcast by BBC Radio Kent around the time of Warlock's birthday (30 October). Lasting the best part of an hour, it was narrated by Sylvia Syms, who also played the part of Warlock's mother. Warlock was played by Hugh Dickson, with a host of other actors in roles including those of Cecil Gray; Barbara Peache; Nigel Heseltine; Nina Hamnett and D.H. Lawrence.

In the ensuing years until 1999, when I came onto the PWS committee, Silvester and I would occasionally meet up for lunch in Canterbury. He was invariably a fine conversationalist, with a seemingly endless mine of information from which to draw upon so many diverse subjects. It was both interesting and a pleasure to be in his company. Not being a driver himself, I was able to give him lifts from time to time to less readily accessible AGM venues, including Shipley (West Sussex) 2008; Cefn-Bryntalch 2013; Whitney-on-Wye 2015; and Eton College 2016. Also on the AGM Front, Silvester and I jointly organised that at Broadstairs in 2014, at which he delivered an amusing account of Warlock's life at the Stone House prep school.

As implied earlier, Silvester was a linguist and translator by profession, and I have a couple of memories relating to this. He had many commissions to translate books into English, and he kindly gave me a copy of one of these: *Doctor Carl Linnaeus, Physician* by Nils-Erik Landell (IK Foundation, London, 2008). The other thing I recall was Silvester describing how, from time to time, and usually at ungodly hours, he would get a call from the local police, requesting that he pop into the station to assist in trying to communicate with some miscreant who had no command of the English language!

He was also gifted as a dedicated researcher, and during his Society membership he would fairly regularly send in contributions to our Newsletter. His first submission was included in the Autumn 1995 issue when he wrote about

## Silvester Thomas Joseph Mazzarella (continued)



Silvester with Barry Smith at the *Duck Inn*, Pett Bottom, 1994  
(Photo: John Mitchell)

a hitherto unknown script for a musical that would have featured seventeen of Warlock's songs. Silvester took a lifelong interest in cricket (with a book on his local cricket club to his credit), and in Spring 2021 his last Newsletter article appropriately provided more insight into the 1929 Winter Cricket Match (for which Warlock composed two songs) and the Hambleton Brass Band. Perhaps his most significant and ground breaking research was that which he did into two of Warlock's girlfriends: Winifred Baker and Barbara Peache. Up until then not a great deal had been known about them, but Silvester's delving into their backgrounds (and including the discovery of two remarkable photos of Winifred Baker that appeared in Newsletter 101) revealed much that enabled us to view them within a finer context.

Silvester probably inherited some of his interest in music from a maternal great uncle. This was Filson Young (1876–1938), a writer/journalist, composer, and much else besides. Silvester possessed several of his great uncle's music manuscripts, and I was able to assist here

by 'shepherding' into publication a group of Young's *Four Songs of Travel* (and these may well be the earliest known settings of well-known Robert Louis Stevenson poems, predating the classic Vaughan Williams ones by several years). Silvester also penned a biography of his great uncle which, as far as I am aware, still awaits publication.

Silvester's funeral/memorial service took place at Barham Crematorium on 20 March. He will be much missed by his three children, William, Miranda and Cecilia, and by those in the Society that knew him well. ■

#### Silvester Mazzarella, by Frank Bayford

I was saddened to learn of the passing of Silvester Mazzarella. Although I had the pleasure of meeting him on only a few PWS occasions, I found him to be a courteous and knowledgeable gentleman in the true sense of the word. His many contributions to the Newsletter always added something new to the realm of Peter Warlock scholarship. ■

## Garry Humphreys, 22 February 1946 to 7 May 2025

Linda Fullick

Garry Humphreys (1946-2025), member of the Peter Warlock Society for nearly 20 years, sadly died on 7 May, four months after being diagnosed with stage 4 lung cancer.

Garry was born and brought up in Nottinghamshire, but lived in London for the majority of his life. He was a professional baritone, freelance writer and reviewer, researcher and chartered librarian, and an active member of numerous musical societies, for whom he sometimes gave lectures and lecture recitals.

He gave over sixty years of his life to singing in church choirs, starting aged eight at his local parish church of St Mary Magdalene, Hucknall. Through this he acquired a taste for church music, partly thanks to his friendship with the eventual director of music, Norman Silcock, a blind organist and composer who became his mentor.

As an adult, he sang in the choirs of a number of London churches, including St George's, Hanover Square; The Temple Church (under George Thaden Ball); St Vedast, Foster Lane (as part of a two-person 'choir' with Donald Storer); as a lay clerk at Southwark Cathedral; and deputising at St Paul's Cathedral and elsewhere. He later sang at Christ Church, Southgate, a North London church with a fine musical tradition. He was a Friend of the Royal School of Church Music throughout his life, having attended RSCM summer courses at Addington Palace from the mid-1960s to '70s, and was also a member of the Church Music Society.

He studied singing with Norman Platt, Nigel Rogers and, principally, John Carol Case, who was renowned as Christus in the Bach *Passions*, and became a lifelong friend. He appeared as a soloist in concerts, recitals and broadcasts, and as a member of various professional and semi-professional ensembles, including the Tilford Bach Festival Choir, conducted by Denys Darlow and for whose other ensembles, including the Bath Bach Choir, he also sang; the Hampstead Choral Society; the Exultate Singers; the Thomas Tallis Society; and more, through which he made many long-lasting connections.

Not limited to just music, he performed words and music anthology entertainments with the Hardwick Players, alongside Richard Pasco, Barbara Leigh Hunt, Nicholas Parsons and others. He had a fine speaking, as well as singing voice, and took up work as a narrator and presenter, frequently giving presentations on behalf of



the London branch of the Elgar Society, of which he was a founder-member. He was branch secretary, served on the local and national committees, and resigned from the Society in 1999 when he objected to conductor Vernon Handley being overlooked for appointment as President of the Society. In 1986, he gave a presentation called 'The Man Who Writes Tunes: a portrait in words and music of the composer Eric Coates' in Hucknall, Nottinghamshire, on the centenary of the birth of Coates, with the actor Robin Bailey voicing him, as Hucknall was the home town of all three of them.

He studied conducting in the 1980s with Bryan Fairfax, a conductor very much in the tradition of Sir Adrian Boult and this led to, amongst other things, him becoming a guest conductor (2002-3) for the Broadheath Singers, which specialised in reviving neglected English music. He was greatly influenced by the economical conducting style of Boult, with whom he had corresponded since he was a schoolboy and met on several occasions, and of Vernon 'Tod' Handley, who was a pupil of Boult. Garry had his conducting batons, which were long and weighted at the bulb, specially made in the same style as Boult's.

**Garry Humphreys** (continued)

He maintained, throughout his life, a profound dedication to the promotion and revival of English song. He was chairman of the English Song Award (1980s), secretary of the Association of English Singers and Speakers (1988-95) and joint editor, with Michael Pilkington, of *A Century of English Song*, a series aiming to make available distinctive British songs of the last hundred years. His song recitals with the pianist Patricia Williams also revived much unjustifiably forgotten English song. In particular, he had a lifelong dedication to researching and writing about the life and music of the English composer Arthur Somervell.

Latterly, he concentrated on writing concert programme and CD liner notes, alongside regular arts and music reviews for the *Church Times* and elsewhere. For 12 years, until it became wholly digital, he wrote obituaries, mostly musical, for the *Independent* newspaper and other music journals, including *The Strad*, and, for the *Peter Warlock Society* journal, an obituary of his former singing teacher, baritone John Carol Case. Garry was erudite, with a knowledge of classical music that was prodigious, was constantly researching, and derived great enjoyment from sharing his knowledge generously with others. He is survived by his wife, Linda, and daughter, Rhiannon. ■

**Ronald Corp**, 4 January 1951 to 7 May 2025**Michael Graves**

PWS member Ronald Corp somehow managed to combine a career in music with the vocation of an Anglican priest “Once ordained, one is always a priest,” he said.

Following his university studies Corp was employed as a BBC Music librarian, but his interest in choral music led him and other colleagues to start a BBC staff choral society. “Being its music director really launched my career.” In 1984 he took on the Highgate Choral Society, which he ran for 40 years, and in 1985 began running the London Chorus. In 1988 he founded the New London Orchestra and a few years later the New London Children’s Choir.

Corp was brought up in Cathedral Green, Wells, and as a youngster the cathedral had been “his playground”. One Sunday his family had been listening to the BBC’s Light

Programme when Tchaikovsky’s *1812 Overture* was played and this started his ambition to compose. Years later this came to fruition professionally, but in Wells, aged 15, he was also singing in the St Cuthbert’s church choir. This is where he “caught the church bug”.

Corp studied at Christ Church, Oxford where his tutor was Simon Preston. He sang in the cathedral choir and wrote music for the university’s drama productions. In 1975 he returned to Wells for a performance of his rock opera *Moses*. He planned to continue studying by researching neglected Victorian oratorio, but lack of funding directed him instead to the BBC.

His compositions included symphonies, piano concertos and string quartets. One work, *Dhammapada*, was a setting of Buddhist sacred texts interspersed with recordings of bells from Buddhist temples. It explored non-western life whilst maintaining a conventional Anglican choral tradition. Indeed, some critics suggested that Corp’s compositions “lie a little too easily on the ear.” But unconcerned Corp simply opined “I think it’s the composing that I would most want to be remembered by.”

Inevitably Ronald Corp had involvement with various music festivals and in 2023 his *Hail and Farewell* was performed in Gloucester at the Three Choirs. Of his calling to the ministry he said “I do feel a bit schizophrenic. Someone said, ‘If it’s to be God, he will get you in the end.’, and my feeling is that God finally got me. ■

**Peter Warlock** – *The London Mercury* January 1931

Further to John Mitchell’s article on J.C. Squire’s involvement with *The London Mercury* (Newsletter 115), here is an article about Warlock from the journal by **Vere Pilkington (1905-1983)**.

Our Music Correspondent, Vere Pilkington, writes :  
How it would have amused Peter Warlock to think that it was only by his death that he has at last become known to the Great British Public! He lived and worked always by his own standards and consequently his work as writer, editor and composer was not as widely known as it should have been, considering its wisdom, truth and beauty: he was a great scholar, with an instinctive grasp of early music and what it must have meant to its composers and original audiences, and a composer of a high order. I knew him only slightly: I often met him at concerts; and when I was in difficulties over the transcription of early tablature or of early keyboard music, he would take endless trouble to help me. I remember once asking him if he would help me over the transcribing of an early Pavan and Galliard in the King’s Library at the British Museum; the next morning I received the two pieces carefully transcribed in full in his neat and beautiful handwriting. One of the last occasions I met him was in the British Museum, where he was transcribing the words of some Elizabethan Ayres for, I think, an Anthology: I had spent some hours racking my brains to find the key of the cittern tablature of the *Mulliner Book*: I told him of this and he, though warning me that Cittern Music was mostly very poor stuff, spent three-quarters of an hour over it and finally handed me the tuning complete. He was always like this, extraordinarily generous and a most likeable though sometimes alarming person. He had a horror of Art Nonsense and would say so in no unmeasured words. He was a splendid looking man: tall, fair, with a gleam—often sardonic—in his eyes, and a fair beard, which added, unaccountably, to his appearance—a most likeable character. I had always heard that he was brought up by a rich uncle, who hoped that he would follow him in his business; but Warlock’s feeling for music was so strong that he refused to do this and was cut off without an allowance. He was one of the small but select band of Etonian musicians, for he studied while he was at Eton under Colin Taylor. He was subsequently up at Oxford, but of his life there I have been able to discover nothing. When he came to London at about the age of 21—his real name was Philip Heseltine and he was born on October 30th, 1894—he began to make himself known and felt as a critic: in 1920, befriended by Winthrop Rogers, he took over the *Organists’ and Choirmasters’ Journal*

and converted it into the *Sackbut* where in conjunction with Cecil Gray and Sorabji, he wrote articles under his own name and under the names of Barabara C. Larent, Obricus Scacabarozus and other absurd names: but under whatever name he wrote his trenchant, witty, penetrating, criticism stands out. He championed the cause of Bela Bartók, Schönberg, Van Dieren and Vaughan Williams; he was the first person to explode **great Planets myth and The Immortal Hour**: he crossed swords with Mr. Newman and Mr. Scholes and soon brought upon himself a good deal of hostile notice. It was probably for this reason that he changed his name to ‘Peter Warlock’ when sending his songs to Rogers for publication. His subsequent writings include an unpretentious, but concise and encyclopaedic book on *The English Ayre* (Humphry Milford, 1926), one on *Carlo Gesualdo* with Cecil Gray, and one on his great friend, *Delius* (John Lane, 1923). Lately he became editor of *Milo*, the Journal of the Imperial League of Opera.

**His Work As An Editor**

As an editor of old music, and as a transcriber of lute tablature, he was unrivalled. He made no ‘arrangements’ so beloved of the nineteenth century, he simply transcribed the music before him with the correct instinct born of genius and sympathy: even when some rewriting was necessary, as in the Avison *Concerto* arranged for Anthony Bernard, and the lovely suite of old English pieces, the additions were in perfect taste. His fine editions of the English song writers he knew so well were models of what editions should be. He was the first to call attention to Avison, the organist of Newcastle, a pupil of Geminiani, and to the Purcell *String Fantasies*, which have recently been edited complete. One of them reproduced in Heseltine’s handwriting appeared in the *Sackbut*. This work of his would be a lasting memorial to him without the added weight of his own original compositions.

**Songs and Orchestral Work**

His first songs, including a most lovely setting of Cory, the Eton master’s, *Heraclitus*, were published by Rogers, who when the songs were sent to him did not realise that ‘Warlock’ was the Heseltine he knew already. I believe that even before this he had had published in Vienna at his own expense the beautiful but somewhat Delian ‘old song’ for orchestra, dedicated to Anthony Bernard. More songs

**Peter Warlock – The London Mercury (continued)**

Herewith a letter from Vere Pilkington to Ian Copley, October 1963:

always of an original character, generally not at all easy to perform at a first were produced—*Peterims*, *Sandades*, and the better-known *Mr. Belloc's Fancy* and *Captain Stratton's Fancy*. Two settings which are particularly lovely and unaccountably seldom sung are *O Mistress Mine* and *Take O take those lips away*. He used latterly to complain that when he wanted to compose his music always turned out Delius or Elizabethan: but this was untrue: there was always an original character to all he did, which will come to be more and realised. In 1923 he won the Carnegie prize with a setting from Yeats, *The Curlew*, for voice and an unusual combination of instruments. In his more Delius vein he wrote *Serenade*. Perhaps his most lovely and thrilling orchestral work is *Capriol*, an inspired setting of dance-tunes from the well-known 'orchestographie' of Arbeau: which particularly in its version for strings is one of the most lovely things one could ever wish to hear, and utterly personal and original in its conception. It is absurd that little of his work except a few of the slighter songs has been recorded. All his music was polished gems: he had never written a big work, and believed he had outworn his smaller vein: perhaps it was the magnitude of engaging on a bigger work that caused his recent depression and apparent disillusionment.

**His Aims and Views**

He had genius of a sort, scholarship, a mercilessly analytical brain, and a total lack of fear of the consequences of anything he said or did. He had much work still before him: he wanted, I know, to explore the Baltic countries for further works of Dowland; and there is always work for a man like him in forwarding the work of present day musicians, as well as rediscovering the beauty of the past. With him all true music was ageless. He had such a realisation of this as comes to few people. But mediocrity of any age or period he would not tolerate at any cost: and he knew it when he saw it. To give some idea of his opinions I will add a few sentences from articles in the *Sackbut*.

Mediocrity is the eternal enemy of genius, and the higher the general level of mediocrity rises the more difficult it will become for genius to be recognised by the public at large as belonging to another plane of existence altogether.

Music is an expression of the soul in terms of a more fluid and intractable medium than any of the other

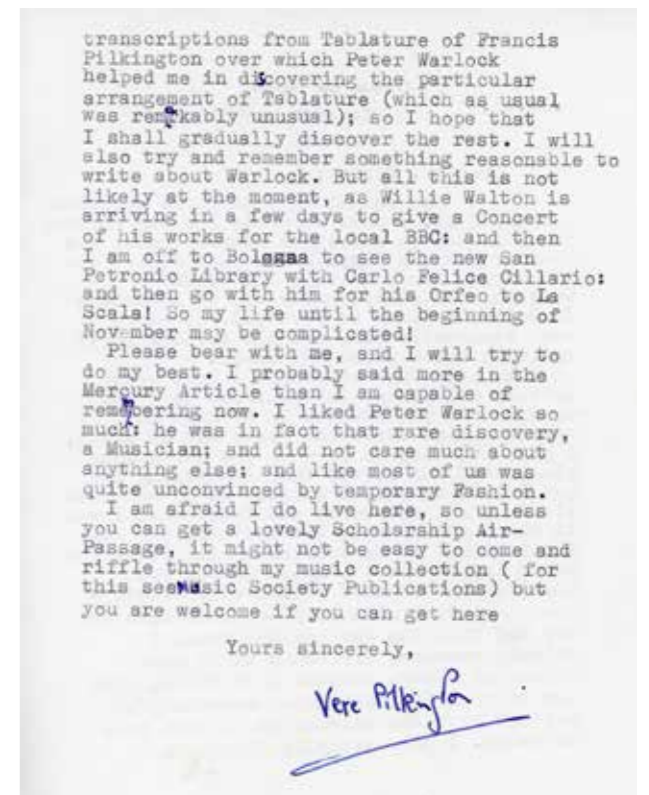
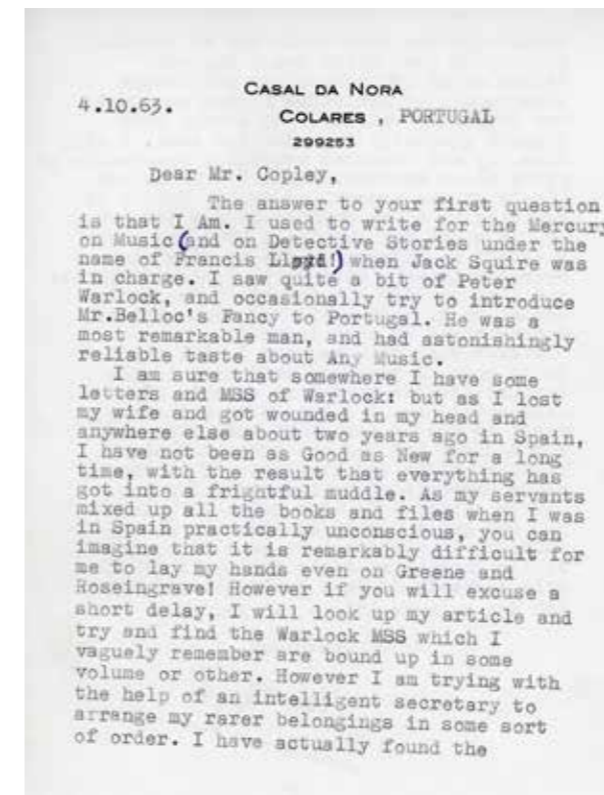
arts employ. It is impossible to treat of this medium in the abstract—i.e., apart from its content, and spirit and letter can never reasonably be divorced, even in thought, where music is concerned; "the artist creates not what others will consider beautiful but that which for himself is necessary (Schönberg), and everything which is truly expressive of a significant state of the human soul must of necessity be beautiful to all who have eyes to see and ears to hear.

It is the work itself that matters, first and foremost, and it will be a great day for opera when the names of performers are no longer printed in the programme. It is no use listening to sound for sound's sake: that is only to be done at restaurants and ballad concerts.

I should like to quote at greater length, but I can only hope that someone will reprint Philip Heseltine's critical writings in full; they are all most stimulating reading. Perhaps the tragedy of his death will bring his work more fully into the light. It is a tragedy indeed that such living genius must be lost to us: but his work will bring more and more people to know the real greatness of the man and to love his true character.

**And from the following edition of *The London Mercury*, February 1931.**

In last month's memoir of Philip Heseltine, we stated that we understood he had been brought up by an uncle from whom he would have inherited a considerable sum, had he been content to leave his musical career and enter his uncle's business. Peter Warlock's mother has very kindly furnished us with further particulars of his early life; and tells us that he was brought up entirely by her, and that the rich uncle is a myth that must be relegated to the long list of fabulous stories about celebrated men. Philip's father, Arnold Heseltine, died when his son was only two years old: Philip and his mother lived in Hans Road for a number of years. As a small boy he went to Miss Quirinie's school in Sloane Street, and later to Churchill's school at Broadstairs. On entering Eton he won a scholarship, which, however, he did not take up, but boarded at Mr. Brinton's house. At the time of writing our previous notes it was impossible to obtain these details of his early life, and we are most grateful to Mrs. Heseltine for correcting and adding to our information. ■



Dear Mr. Copley,

The answer to your first question is that I Am. I used to write for the Mercury on Music (and on Detective Stories under the name of Francis Lloyd!) when Jack Squire was in charge. I saw quite a bit of Peter Warlock, and occasionally try to introduce Mr. Belloc's Fancy to Portugal. He was a most remarkable man, and had astonishingly reliable taste about Any Music.

I am sure that somewhere I have some letters and MSS of Warlock: but as I lost my wife and got wounded in my head and anywhere else about two years ago in Spain, I have not been as Good as New for a long time, with the result that everything has got into a frightful muddle. As my servants mixed up all the books and files when I was in Spain practically unconscious, you can imagine that it is remarkably difficult for me to lay my hands even on Greene and Roseingrave! However if you will excuse a short delay, I will look up my article and try and find the Warlock MSS which I vaguely remember are bound up in some volume or other. However I am trying with the help of an intelligent secretary to arrange my rarer belongings in some sort of order. I have actually found the transcriptions from Tablature of Francis Pilkington over which Peter Warlock helped me in discovering the particular arrangement of Tablature (which as usual was

remarkably unusual); so I hope that I shall gradually discover the rest. I will also try and remember something reasonable to write about Warlock. But all this is not likely at the moment, as Willie Walton is arriving in a few days to give a Concert of his works for the local BBC: and then I am off to Bologna to see the new San Petronio Library with Carlo Felice Cillario: and then go with him for his Orfeo to La Scala! So my life until the beginning of November may be complicated!

Please bear with me, and I will try to do my best. I probably said more in the Mercury Article than I am capable of remembering now. I liked Peter Warlock so much: he was in fact that rare discovery, a Musician; and did not care much about anything else; and like most of us was quite unconvinced by temporary Fashion.

I am afraid I do live here, so unless you can get a lovely Scholarship Air Passage, it might not be easy to come and rifle through my music collection (for this see Music Society Publications) but you are welcome if you can get here

Yours sincerely,

Vere Pilkington

**Book: *And He Shall Appear* - Kate van der Borgh****Michael Graves**

I was alerted to this book by Frank Bayford, who saw a review in *The Times* 11 January 2025. The review is headed "Dark academia, outrageous posh boys, the occult ... this debut novel is very on trend." Does that sound promising?

The premise of the book is stated as being "an unnamed narrator (awkward, northern, unreliable) who arrives at Cambridge University. He longs to be friends with the rich, handsome Bryn Cavendish, a former public school boy who is also a magician and student of the occult. The obsession spirals out of control." I think you can guess where this is going!

After describing the two young men as having 'daddy issues', we are told that they meet at a Halloween formal

where Bryn Cavendish is dressed as the devil and is carrying a bottle of champagne in each hand. Another quote – "They bond over a shared love of music: *Is My Team Ploughing?* from George Butterworth's adaptation of *A Shropshire Lad*, which they perform together, and the satanic composer Peter Warlock, who – much like them – believed boozing to be a route to mysticism. Warlock is the novel's lodestar: the epigraph quotes him, and van der Burgh, who studied music at Cambridge, is at her best when writing of his 'new unearthly chords, which sound like something once loved, now lost, half remembered. Like how ghosts would sound."

I don't think I'll be reading it. ■

**Elizabeth Poston's Estate and Peter Warlock:**

The charity Multitude of Voyces, who are based in Salisbury, are now the custodians of Elizabeth Poston's estate. The PWS is working with MoV, who have passed to us several Warlock related items.

The MoV website states:

**Elizabeth Poston: her music and her influence**

Multitude of Voyces is honoured to be the official representative of the creative estate of Elizabeth Poston.

Each of our projects is individually funded. Elizabeth Poston left no money for the management of her creative estate and the publication of her music so we need to raise £100,000 through grants, sheet-music sales and donations, to be able to carry out the complex work detailed below.

Many of her works have never seen performances beyond their premieres decades ago and our exciting new project will represent the most-extensive study and publication of her works to date.

Our work will be carried out in memory of the late Simon Champion, Elizabeth Poston's dear friend and musical/literary executor.

In addition the charity is privileged to have been gifted the research of Dr John Alabaster [*Ed. the late John Alabaster was a member of the Peter Warlock Society and presented a talk on Warlock and Poston at the Stevenage AGM, 2022*]. We shall continue to build on Dr Alabaster's research at his express request, working closely alongside the British Library and other archives which house music scores, correspondence and other literary content by Elizabeth Poston. We shall explore the historical context of Poston's published works and will develop links with those music publishers which retain the right to publish certain of her works.

Our new scores will be transcribed, co-edited and prepared by our Associate, Anna Williams, who will co-lead this project. All income raised through the sale of these scores will directly support the continuation of this project.

We shall be working to create links with the original commissioners of the works, and with those musicians who performed the premieres or who made historical recordings of the works in partnership with Elizabeth Poston.

**We hope to work with project partners including the Peter Warlock Society** and other music trusts relating to

Elizabeth Poston's musical friends and contemporaries and we welcome interest from any arts or heritage-based organisations whose charitable objects overlap with ours.

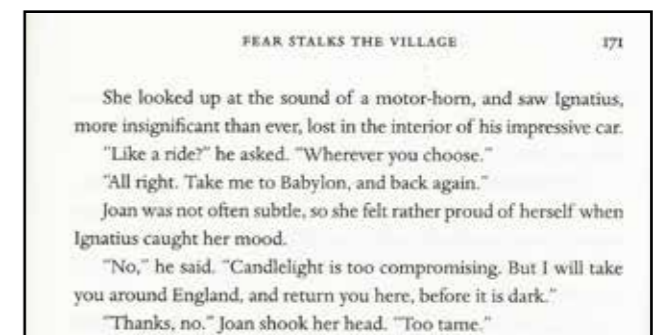
We shall be seeking major funding for this project: funds are needed for: complex legal advice; the photography of many thousands of pages of music manuscripts; the preparation of a digital database of works and extant

research; the transcription, editing and typesetting of the sheet-music; the publication of the sheet-music; partnership work with arts festivals to plan performances of the works; partnership work with professional musicians to provide an exemplar recording of works for public access; ongoing funds for the management and running of the Poston Project. ■

**Cosy Crime**

It may not come as anything of a surprise to learn that your Chairman, Secretary and Treasurer, are enthusiastic readers of 'cosy crime' novels from the Golden Age of Crime, ie. the 1920s and 30s. We regularly recommend books we have read and also lend each other copies.

We recently read *Fear Stalks the Village* by Ethel Lina White and were interested to see a reference 'to Babylon and back again' as well as one to *Candlelight*. ■

**Letter**

Dear Michael,

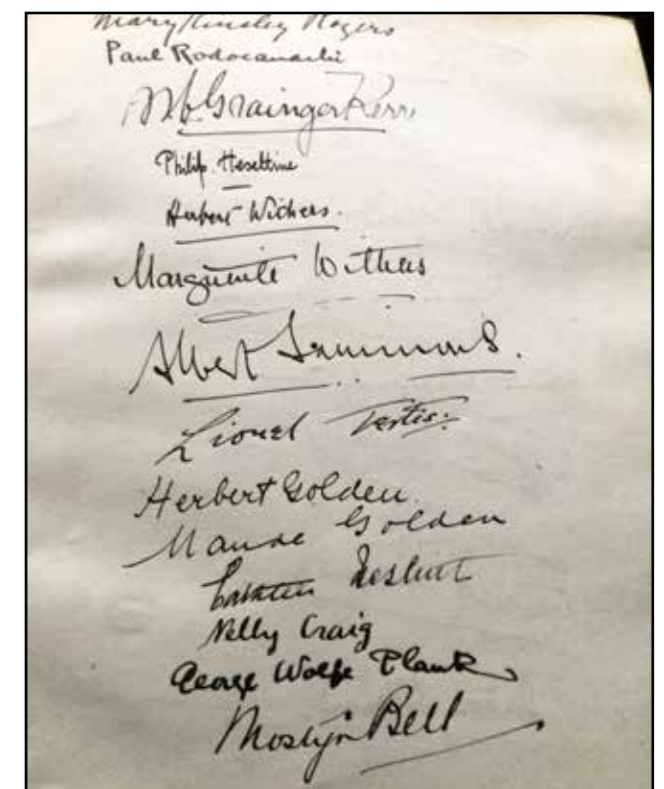
It was a great delight to receive the *Merry-Go-Down* CD. Thank you for the gift.

I thought you might be interested in this. I have been the 'custodian' of Roger Quilter's manuscripts and papers for the past 50 years. I am now in the process of arranging for these to be transferred to the British Library.

In looking at Quilter's visitors' book for his home at 7, Montagu Street, London W1, I noticed that one of the signatures was Philip Heseltine. It is on a page where the signatures of Albert Sammons and Lionel Tertis also appear. The page is not dated so it is not clear when Heseltine visited (or indeed whether he visited on the same day as Sammons and Tertis). But, as the book entries end a couple of pages later in June 1922, I suspect the visit dated from around 1920-1921.

I will attach a scan of the relevant page.

With best wishes  
Leslie East



**Forthcoming Events**

**Bryn Philpott** provides the details

**Saturday 15 November 2025, 4:00 pm**

***Delius Comes Home: A Night of Music inspired by Bradford's Greatest Composer***

Bradford Cathedral, Bradford

Includes Warlock's *Serenade to Delius*.

Check <https://fixr.co/event/delius-comes-home-a-night-of-music-inspired-by-bra-tickets-283943155> for time and tickets.

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**Friday 23 November 2025, 3:00 pm**

Philippa Boyle (soprano), Rebecca Hardwick (soprano), Diana Moore (mezzo-soprano) Michael Bell (tenor), Michael Hickman (baritone); Iestyn Evans (piano)

Wigmore Hall, 36 Wigmore Street, London W1U 2BP.

Warlock – *St Anthony of Padua*

**Tickets: £18 and £16 Tel: 020 7935 2141**

**[www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)**

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**Monday 1 December 2025, 7:30 pm**

***Christmas with Tenebrae: In Winters House***

Tenebrae Chamber Choir; Camilla Pay – Harp; Nigel Short – Conductor

Royal Concert Hall, Nottingham NG1 5ND.

Warlock – *Benedicamus Domino*

**Tickets:£16.50 - £29.50 Tel: 0115 989 5555**

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**Friday 5 December 2025, 7:30 pm**

***A Christmas Carole***

Ashley Riches (bass-baritone), David Owen Norris (piano) Wigmore Hall, 36 Wigmore Street, London W1U 2BP.

Warlock – *Good Ale, Frostbound Wood, Bethlehem Down, The First Mercy.*

**Tickets:£40, £37, £33, £27 and £18 Tel: 020 7935 2141**

**[www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)**

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**Saturday 13 December 2025, 7:30 pm**

***Spirit of Christmas***

Bristol Bach Choir; Nigel Nash (piano); Conductor, David Bednall

St Georges, Bristol, Great George Street, Bristol, BS1 5RR.

Warlock – *Bethlehem Down*

**Tickets from £12, £18 and £25 (£5 Students)**

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**Wednesday & Thursday 17/18 December, 2025, 7:00 pm**

***Christmas with The Sixteen***

The Sixteen and The Orchestra of the Sixteen; Harry Christophers (Conductor)

Cadogan Hall, 5 Sloane Square, London SW1X 9DQ

Warlock – *I Saw a fair Maiden*

**Tickets from £25 (at the door until sold out)**

**[www.cadoganhall.com](http://www.cadoganhall.com)**

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**Tuesday 23 December 2025, 7:30 pm**

***Christmas Folklore***

with Siglo de Oro, Patrick Allies (Director)

Warlock – *I Saw a fair Maiden*

Wigmore Hall, 36 Wigmore Street, London W1U 2BP.

**Tickets:£40, £37, £33, £27 and £18 Tel: 020 7935 2141**

**[www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)**

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**Monday 5 January 2026, 7:30 pm**

Choir of Christ Church, Oxford

Warlock – *Bethlehem Down*

Wigmore Hall, 36 Wigmore Street, London W1U 2BP.

**Tickets:£40, £32, £26, £22 and £18 Tel: 020 7935 2141**

**[www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)**

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**Saturday & Sunday 9/10 May 2026**

***Peter Warlock Society Annual General Meeting Weekend***

**Please see back cover.**

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**And finally ...**

With the formal events of the AGM done and dusted, most Warlockians departed for home.

But, as the sun started to set, a dedicated few spent a delightful evening in the garden of Warlock's favourite hostelry in Eynsford – *The Five Bells*.

**“Cheers, Phil!!”**



(Top photo, left to right): Paul Martyn-West; Bryn Philpott; Claire Beach; Eleanor Meynell; Giles Davies.

We were later joined by Anthony Ingle. (Photo: Michael Graves)

(Above – circa 1928, left to right): Hal Collins, E. J. Moeran, Constant Lambert and Philip Heseltine in the garden of *The Five Bells*.

# Notice of the Peter Warlock Society Annual General Meeting

## 9 May 2026

Holy Trinity and All Saints Church, Winterton-on-Sea, Norfolk,  
to mark the centenary of the lightning strike  
that hit the church in April 1926

In April 1926, Peter Warlock, E.J. Moeran, John Goss, Augustus John and Barbara Peache, were enjoying a motoring trip in Norfolk. In his Foreword to Gray's memoir, Augustus John describes a startling event that occurred one evening during that trip. "Philip, his girl friend, John Goss and I were visiting the parish church – a fine example of Perpendicular. Philip had just given a rendering of Harry Cox's beautiful but profane song *Down by the Riverside* upon the organ, and we were about to leave the building, when, moved by a perverse whim, I proposed to revive the rites of a more ancient cult by there and then offering up Miss Peache on the altar. My ill-timed pleasantry had hardly been uttered when, with a deafening crash, a

thunderbolt struck the building, instantly filling the interior of the church with smoke and dust, and with electric cracklings on every metal surface and the screeches of a distraught charwoman adding to the general confusion, one received a vivid impression of Hell being opened and all its devils loose! Philip with his peculiar beliefs in 'Principalities and Powers' was the most shaken, especially as he was about to mount the tower of which a pinnacle now lay shattered on the ground outside. I believe he composed, at the vicar's request, a hymn tune for the church 'as a thanks-offering for our providential escape'."

The format for the day will be similar to recent AGMs. Members will have an opportunity to meet for lunch, after which the Annual General Meeting will take place. This will be followed by a recital of music by Warlock and Moeran, plus some unusual related music. There will also be a talk, and on Sunday, a walk.

**Save the Date**

**More details  
to follow**

Photo courtesy of Pixabay