

GRAMOPHONE
DIGITAL AUDIO
NGS 163

WARLOCK

THE CURLEW

JOHN ARMSTRONG, BARIOTONE

ROBERT MURCHIE, FLUTE

TERENCE McDONAGH, COR ANGLAIS

THE INTERNATIONAL STRING QUARTET
CONDUCTED BY CONSTANT LAMBERT

- | | | |
|---|--|------|
| 1 | 1. He Reproves the Curlew | 6:39 |
| 2 | 2. The Lover Mourns for the Loss of Love | 1:23 |
| 3 | 3. The Withering of the Boughs | 8:42 |
| 4 | 4. He Hears the Cry of the Sedge | 4:14 |

Recorded on 24th March, 1931, issued as NGS 163, 164, 165+
For this recording, the "International String Quartet" was probably
André Mangeot, Albert Voorsanger, Eric Bray and John Shindbourne
Transfer made in 2007, XR Restoration in 2008 by Andrew Rose at Pristine Audio

Total duration: 20:58 ©2008 Pristine Audio.

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WARLOCK

THE CURLEW

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Peter Warlock was a pseudonym of Philip Arnold Heseltine (October 30, 1894 - December 17, 1930), an Anglo-Welsh composer and music critic. Although he used his own name when writing as a music critic, he composed under the pseudonym "Peter Warlock" and is now better known by this name.

His most prolific period, both as a composer and author, was in the early 1920s when he withdrew from the financial and social pressures of London to his mother's and stepfather's house, "Cefn Bryntalch", in Montgomeryshire, mid-Wales, where he wrote some of his finest songs, finally completing his song-cycle *The Curlew* to poems by W. B. Yeats. During this period he also met Bartók, who visited him while returning from a concert in Aberystwyth arranged by Professor Walford Davies, and whose influence can perhaps be seen in *The Curlew*.

Many people consider his greatest work to be the song-cycle "**The Curlew**", for tenor and chamber ensemble, in which he sets four linked poems by Yeats. It is certainly his most substantial piece and was written over a long period of time - some seven years - taking in many stylistic changes along the way from the neo-Delianism of "*The lover mourns for the loss of love*" to sections within the longest song, "*The withering of the boughs*" that suggest Bartók and Schoenberg as influences before achieving a more idiosyncratic, modal, and genuinely Warlockian vocabulary.

Notes from Wikipedia: http://en.wikipedia.org/wiki/Peter_Warlock

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