



Ian Partridge *tenor*, Neilson Taylor *baritone*,
Peter Gray *speaker*, Jennifer Partridge *piano*,
and Fred Tomlinson *piano*



A PETER WARLOCK

MERRY-GO-DOWN

Songs, catches *and* poems,
sociable, amorous *and* bibulous

TRACKLIST

- 1 **Maltworms** 2.03
E. J. Moeran (1894-1950) and **Peter Warlock**.
 Poem by John Still, Bishop of Bath and Wells (1543-1608).
Performers: Neilson Taylor (baritone), Jennifer Partridge (piano), with Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell.
- 2 **In Good Company** 0.44
Boniface Oinophilus. From *Ebrietatis Encomium* (1723).
Performers: Peter Gray (speaker).
- 3 **Malt's Come Down** 0.57
Thomas Ravenscroft (1592-1633), edited Warlock. Round from *Deuteromelia* (1609).
Performers: Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell.
- 4 **Tordion** 0.58
Peter Warlock. From *Capriol*, arranged for piano duet by the composer.
Performers: Jennifer Partridge (piano), Fred Tomlinson (piano).
- 5 **Have You Seen But A White Lily Grow?** 2.14
 Anon. possibly **Alfonso Ferrabosco**, edited Warlock from BM Add. MS 15117 (early Elizabethan).
Performers: Ian Partridge (tenor), Jennifer Partridge (piano).
- 6 **Piggesnie** 0.43
Peter Warlock, arranged for TTBB by Fred Tomlinson. Poem anonymous, time of Henry VIII.
Performers: Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell, Jennifer Partridge (piano).

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- 7 **The Maid She Went A-Milking** 0.37
Thomas Ravenscroft, edited Warlock. Round from *Deuteromelia* (1609).
Performers: Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell.
- 8 **Hey Troly Loly Lo** 1.57
Peter Warlock. Poem anonymous, time of Henry VIII.
Performers: Neilson Taylor (baritone), Jennifer Partridge (soprano), Fred Tomlinson (piano).
- 9 **An Observation On Beer-Drinkers** 0.31
Aristotle (384-322 BCE). Quoted by Athenaeus (end of 11th century BCE).
Performers: Peter Gray (speaker).
- 10 **Fill The Cup, Philip** 0.51
Peter Warlock. Poem anonymous, time of Henry VIII.
Performers: Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell, Jennifer Partridge (piano).
- 11 **Eight Kinds Of Drunkenness** 1.27
Thomas Nashe (1567-1601). From *Pierce Penilesse his Supplication to the Divell*.
Performers: Peter Gray (speaker).
- 12 **In An Arbour Green** 1.12
Peter Warlock. Poem by Robert Wever (dates unknown) from *Lusty Juventus* (1565).
Performers: Ian Partridge (tenor), Jennifer Partridge (piano).

TRACKLIST

13 As Thy Shadow Itself Apply'th 2.11

Thomas Whythorne (1528-1595), edited Warlock. Poem by Thomas Whythorne.

Performers: Jennifer Partridge (soprano), Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell.

14 My Lady Hunsdon's Puffe 0.53

John Dowland (1563-1626). From the lute music, transcribed for piano by Warlock.

Performers: Jennifer Partridge (piano).

15 Sweet Content 1.35

Peter Warlock. Poem by Thomas Dekker (1572-1632) from

The Pleasant Comedy of Patient Grissil (1603).

Performers: Ian Partridge (tenor), Jennifer Partridge (piano).

16 Prosdocius De Beldamandis, Senior 0.30

Prosdocius de Beldamandis, Junior. From the title page of *Cod-pieces*, BM Add. MS 48303.

Performers: Peter Gray (speaker).

17 Beethoven's Binge 1.43

Peter Warlock. From *Cod-pieces*, arranged for piano duet by Fred Tomlinson.

Performers: Jennifer Partridge (piano), Fred Tomlinson (piano).

18 The Drunken Wizard 1.41

Bruce Blunt (1899-1957).

Performers: Peter Gray (speaker).

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19 Peter Warlock's Fancy 1.53

Peter Warlock. Poem anonymous, 15th century.

Performers: Neilson Taylor (baritone), Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell, Jennifer Partridge (piano).

20 One More River 1.50

Arranged **Peter Warlock.** Words and music anonymous.

Performers: Neilson Taylor (baritone), Jennifer Partridge (piano), with Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell.

21 By A Bank As I Lay 1.11

Thomas Ravenscroft, edited Warlock. Freeman's Song from *Deuteromelia* (1609).

Performers: Jennifer Partridge (soprano), Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell.

22 I Asked A Thief To Steal Me A Peach 0.53

Peter Warlock. Poem by William Blake (1757-1827).

Performers: Ian Partridge (tenor), Jennifer Partridge (piano).

23 Excerpts From *The Knight Of The Burning Pestle* 3.05

Francis Beaumont (1584-1616) and **John Fletcher** (1579-1625).

i Mrs White's Nothinge

John Dowland. From the lute music, transcribed for piano by Warlock.

Performers: Jennifer Partridge (piano).

TRACKLIST

ii Jillian Of Berry

Peter Warlock. Poem by Beaumont and Fletcher.

Performers: Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell, Jennifer Partridge (piano).

iii Jinkin The Jester

Thomas Ravenscroft, edited Warlock. Round from *Pammelia* (1609).

Performers: Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell, Jennifer Partridge (piano).

24 My Gostly Fader 2.28

Peter Warlock. Poem attributed to Charles, Duc d'Orleans (1394-1465).

Performers: Neilson Taylor (baritone), Jennifer Partridge (piano).

25 Wine v. Women 0.59

Anonymous. From *Pills to Purge Melancholy* (1780).

Performers: Peter Gray (speaker).

26 What Hap Had I To Marry A Shrow 1.04

Thomas Ravenscroft, edited Warlock. Round from *Pammelia* (1609).

Performers: Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell.

27 Away To Twiver 1.39

Peter Warlock. Poem anonymous (before 1600) from *The Famous History of Friar Bacon*.

Performers: Ian Partridge (tenor), Jennifer Partridge (piano).

TRACKLIST

28 Mother's Ruin 0.14

Rab Noolas. **Performers:** Peter Gray (speaker).

29 The Old Codger 2.29

Peter Warlock. From *Cod-pieces*, arranged for piano duet by Fred Tomlinson.

Performers: Jennifer Partridge (piano), Fred Tomlinson (piano).

30 When Laura Smiles 2.23

Philip Rosseter (1568-1623), edited Warlock. Poem by Thomas Campion (1567-1620).

Performers: Ian Partridge (tenor), Jennifer Partridge (piano).

31 He That Will An Ale House Keep 0.43

Thomas Ravenscroft, edited Warlock. Catch from *Melismata* (1611).

Performers: Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell.

32 Drunken Song In The Saurian Mode 1.08

Rab Noolas. **Performers:** Peter Gray (speaker).

33 Mattachins 1.07

Peter Warlock. From *Capriol*, arranged for piano duet by the composer.

Performers: Jennifer Partridge (piano), Fred Tomlinson (piano).

34 The Lady's Birthday 2.23

Arranged **Peter Warlock.** Melody and words anonymous, 18th century.

Performers: Neilson Taylor (baritone), Jennifer Partridge (piano), with Mark Brown, Michael Clarke, Bob Hunter, James Lewington and Richard Hazell.

PROGRAMME NOTE

Sleeve notes from the original *Merry-Go-Down* LP (Unicorn Records, 1971) by Fred Tomlinson (1927–2016)

Peter Warlock (1894–1930) was an indefatigable anthologist. *Merry-Go-Down* (originally published 1929 by the Mandrake Press and re-published 1971 by S. R. Publishers Limited) is an anthology of verse and prose ranging from Genesis to Joyce by way of Plato, Petronius, Skelton, Rabelais, Pepys, Boswell, Dickens and many others. The sub-title is 'A gallery of gorgeous drunkards through the ages, collected for the interest, illumination and delectation of serious toppers' by Rab Noolas (one of Warlock's many *noms de plume* – try reading it backwards!). The woodcut decorating the front of this sleeve (by Warlock's friend Hal Collins) and most of the readings on the disc are taken from the book.

This record is an anthology of Warlock – composer, transcriber, editor, champion of undeservedly neglected music, above all one who intended life to be enjoyed.

Warlock's working life spans some

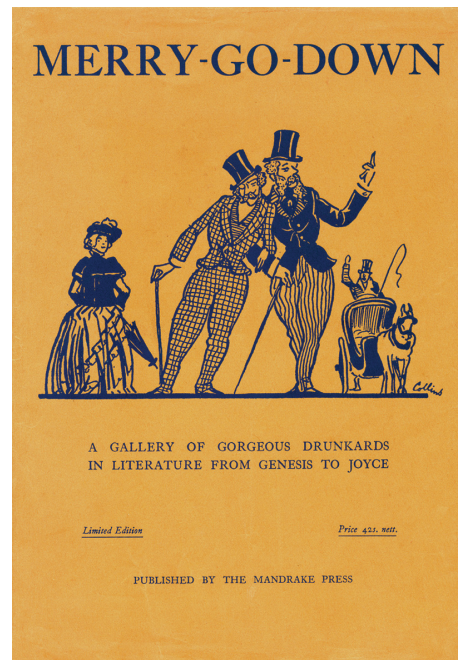
twelve years. Before 1918 he wrote a few songs (including the setting of the Blake poem included here) and a few instrumental works (including the *Cod-pieces*). By his death he had composed well over 100 songs, 40 or so other works – choral and instrumental; transcribed over 200 solo songs, about 100 part-songs and 60 or 70 instrumental items; written, edited or collaborated in a dozen books on topics as diverse as 17th-century dance, 18th-century song and Elizabethan privies, as well as standard works on Delius, Gesualdo and the English ayre.

Warlock has often been called an Elizabethan. Just as madrigals were described as 'apt for voices or viols' and ayres were printed so they could be sung as part-songs or accompanied solo songs, so Warlock was prepared to rewrite compositions for various vocal and instrumental combinations. *Capriol* is usually heard played by strings alone, but Warlock also scored the suite for full orchestra and arranged it for piano duet.

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Merry-Go-Down anthology cover

Mandrake Press, 1929.



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The sociable side of Warlock's music is shown in *Maltworms* (written with his friend E. J. Moeran), *Fill The Cup*, *Philip* (originally scored for brass band), *Jillian Of Berry*, *Away To Twiver*, *Peter Warlock's Fancy*, *One More River* and *The Lady's Birthday*.

Hey Trolly Loly Lo and *My Gostly Fader* are pure Warlock, quite unlike anything anyone else has written.

Have You Seen But A White Lily Grow? and *When Laura Smiles* are two of Warlock's many transcriptions of Elizabethan love songs. *Piggesnie*, *Sweet Content*, and *In An Arbour Green* (one of three different settings of this poem) are modern equivalents.

Besides 'Wine, Women and Song' we have Warlock the scholar. In the England of the twenties most secular music before Bach was a matter for antiquarians. Delving into part-books in the British Museum, Warlock found that the music was aesthetically pleasing. With an intuitive grasp of the idiom he produced editions of vocal and instrumental works unsurpassed even now,

Merry-Go-Down original LP cover

Unicorn Records, 1971.

half a century later. Thanks to him and one or two others, Dowland, Jones, Rosseter, Ravenscroft, etc. are no longer merely names in history books. *My Lady Hunsdon's Puffe* and *Mrs White's Nothings* are transcribed for keyboard from John Dowland's lute music. The rounds or catches are taken from three books by Thomas Ravenscroft. Warlock explains that a catch is musically the same as a round, but the words give rise to the *double entendre*.

Special mention must be made of Thomas Whythorne. Not merely neglected but positively vilified ('perhaps the worst composer of his time') by historians who had never seen or heard his music, Whythorne was a remarkable figure, a practising musician who wrote poems and music. In 1571 he published the earliest extant book of secular songs – nearly



—songs, catches and poems, sociable,
amorous and bibulous

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two decades before Byrd's first set. No complete set of parts exists. Warlock transcribed the ayres from incomplete sets in the British Museum, Bodleian Library and Christ Church, Oxford. Far from agreeing with the historians, he found the music delightful, original and effective in performance. Listen to *As Thy Shadow Itself Apply'th* and judge for yourself.

Finally, a word about *Cod-pieces*. The MS in the British Museum suggests that these were intended as part of a ballet, complete with 'bevy of punks capering'. This never materialised, but *The Old Codger* was performed in Warlock's lifetime by the Savoy Orpheans. 'Prosdocius de Beldamandis Junior' was the pseudonym used for these compositions. (Another he used was Huanebango Z. Palimpzest.) The original Prosdocius de Beldamandis was a 15th-century doctor of music and mathematics. Most of Warlock's famous limericks are unprintable, but the verse included here from the title page of *Cod-pieces* shows his penchant for the impossible rhyme.

Programme note by Dr. Brian Collins (1948–2023) Vice-President, Peter Warlock Society

The rich fare which makes up the 230-page volume that is *Merry-Go-Down* testifies to the diversity and extent of Philip Heseltine's reading and interests. We lucky few who have one of the original, limited run of 600 copies have pored over it for decades, read samples of its contents out loud to bemused audiences and revelled both in its outrageousnesses and the encyclopædic mind behind them. The many, witty illustrations made specially by his friend and *de facto* factotum Hal Collins could not be bettered for they complement the spirit of the text and become a justification in themselves for owning the book. Sponsored (appropriately) by a cider company the whole thing underwent a reprint *facsimile* in the 1970s. Even these manifestations are becoming collectable.

Merry-Go-Down was conceived as a celebration not so much of drinking alcohol but the after-effects of doing so,

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Peter Warlock

Photo by Herbert Lambert, 1924.
From *The Music Bulletin*, 1924.



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although its title embodies both actions. The pastime is one with which Warlock has become associated (or by which he has been damned, depending on your point of view), part of his legend, as it were. It colours aspects of his life and work amongst which might be counted his choice of song-texts such as those of *Captain Stratton's Fancy*, *Jillian Of Berry*, *Maltworms* and the quasi-autobiographical *Fill The Cup*, *Philip*. Then there was his miscalculated descent from the ruined walls of Montgomery Castle in addition to the exploits with Dr Phillips of that town; the weekend bingeing at the cottage in Eynsford, shared with like-minded souls after their labours at the musical mill in the preceding week, which consequently prompted the locals worshipping in the neighbouring Baptist chapel to pray for their souls; and his (alleged) leading astray of others such as Constant Lambert. Drink brought out the best and worst in him: it was his solace and, perhaps, his ruin. Alas, for some, this

hedonistic lifestyle has been accorded unnecessary prominence, allowed to eclipse his undeniable genius and the quality of his output.

In other circumstances *Merry-Go-Down* might have been published by the Fanfrolico Press, an enterprise established by Heseltine's erstwhile friend Jack Lindsay. They had already collaborated on *The Metamorphosis Of Ajax* (Sir John Harrington's invention of the water closet) and *Loving Mad Tom* (a collection of Bedlamite verses). They first met at Augustus John's in circumstances worthy of inclusion in the anthology; Heseltine, under the influence, had passed out and was in the process of being revived by others in a state little better than his own. According to Eugene Goossens he had collapsed while talking of God; 'It serves him right for such ungentlemanly behaviour,' Lindsay countered. On another occasion Lindsay suggested that they work together on a ballet about Elizabethan drunkards; Heseltine rejected

the idea (he had aesthetic issues with the concept of ballet, especially of the Diaghilev kind) but it must remain a matter of speculation that the seed of an idea was thereby planted.

Jack Lindsay was one of few contemporaries to have evaluated Heseltine's *persona* with any credibility; in one sense he subscribes to Cecil Gray's pseudo-analysis of 'split personality' as evidenced by the 'Heseltine' and 'Warlock' identities but provocatively suggests that this bifurcation was a contrivance of his own making that eventually took him over. However, Lindsay echoes Robert Nichols by hinting at something we understand better now: in dealing with the duality of the man, he refers to Heseltine's feelings of 'grisliness', the latter's own description of what we can now perceive to have been the bouts of depression that afflicted him and could have contributed to the ending of his life. Lindsay lost touch with Heseltine after the Eynsford years when the latter briefly made Wales his home again; on encountering –

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pre-publication – *Merry-Go-Down* (which he refers to, erroneously or mischievously, as *Merry-Go-Round*) he described it as 'rather lightweight' and suggested additions, a move which infuriated his former acquaintance.

Compiled and edited by the pseudonymous Rab Noolas (a retrograde perversion), it would be issued by the Mandrake Press (Price 42s. nett.) in 1929. 'A gallery of gorgeous drunkards through the ages,' proclaims the title-page, 'collected for the use interest and delectation of serious toppers'. The dust jacket more prosaically – and with a concession to the potential purchaser, perhaps – announces, 'A gallery of gorgeous drunkards in literature from Genesis to Joyce'. This proves to be the case: the first item encountered on browsing this eclectic exhibition tells of Noah who 'drank of the wine, and was drunken' while the last, an extract from *Ulysses*, relates a boozy jaunt. (This is not the end of the book, however, as an elaborate *Epilogue* ensues. It is uncred-

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ited so one must assume that it is by the aforementioned Noolas.)

Mandrake, short-lived as it was, dealt with other topics, of course. It is forever associated with Aleister Crowley, another figure (not unknown to Heseltine, hereinafter 'Warlock') who, with his constantly evolving entourage, drops in and out of Lindsay's autobiographical writings.

This recording, then, has readings from the book interspersed with musical items that are either Warlock's own compositions or his transcriptions of old music. To those who might be encountering him for the first time through the medium of this disc it must be stressed that he was not just a composer who got drunk but a complex individual distinguished too by the variety of his other achievements – journalist, author, musicologist, editor, would-be impresario and a prime mover in what we now call the early music revival.

He has been passed over somewhat in this last respect. He was not an 'authenticist' as he lived and worked at a time when

there were few lutes, viols or harpsichords and many of these were in museums or private collections. Inevitably, then, there were few executants who could play them convincingly. So the transcriptions that he made were for modern resources – piano, string quartet etc. – because that made the music more accessible; the upshot is that his approach is no longer deemed acceptable. Nevertheless he was a champion of, *inter alia*, John Dowland and Philip Rosseter before their names became more familiar and he rated the latter's songs in particular very highly. His letters show that he was also a proselytiser for the otherwise obscure Thomas Whythorne. Warlock's enthusiasm for these early composers was genuine but it is tempting to think of it also as a dig at a conservative musical establishment that largely ignored them.

The names of some authors and composers represented here could already be familiar; further comment might be useful, nonetheless. The perpetrator of the *Cod-pieces* (the hyphen is significant),

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Peter Warlock

Photo by Boris de Chroustchoff.



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'Prosdocimus de Beldamandis Junior', thereby employed yet another *nom-de-plume* – there were rather a lot of them – derived from the original holder of the name, the Paduan Prosdocimo de' Beldamandi (*fl.* early 15th century). Writing at a time when tuning – the strict relationship between musical pitches in what we would call a scale – was still dictated by mathematical, principally Pythagorean, ratios, Prosdocimo remains something of an unknown quantity today, someone who crops up only in tomes that discuss the complications of (unequal) temperament. That Warlock had sought out his work, and made reference to it in the background detail of his work on the composer Carlo Gesualdo, only demonstrates further an extraordinary level of involvement and scholarship.

Four pieces of cod were served up in all, pastiches of the sort of stuff to be heard emanating from many a contemporary theatre-pit. No instrumentation is specified in the autograph (beyond

some *ad lib.* whistling) and, while all are amusing, the two here are particularly effective. The Most Famous Symphony In The World is robust enough to survive the lampooning of *Beethoven's Binge* but the listener, having encountered *The Old Codger*, might never again hear the tune upon which it is based with a straight face.

Towards the end of his life Peter Warlock's friendship with Bruce Blunt, journalist and minor poet, became increasingly important; Blunt's verse is simple and direct but presents clear images and often possesses a nice twist that Warlock must have found appealing. Blunt probably knew Warlock better at this stage than did Cecil Gray whose gloomy biography of Warlock would appear four years after the composer's death. Blunt, whose attitude to the Heseltine/Warlock dichotomy was that they were merely Philip sober and Philip drunk, would have made a better job of it, one feels. His residence in Hampshire became an occasional refuge and the partnership between them resulted in

some of Warlock's best work (including *The Fox* and *Bethlehem Down*) in what would be his last years.

Warlock was a believer in vernacular music. For him there were only two kinds of music, good and bad: its origin was unimportant. Amongst those who might well have agreed with him was Thomas Ravenscroft, composer and gatherer, a man who could produce music for church use as well as rounds and catches, and the compiler of collections of songs to popular texts. Alongside the pieces given here, the familiar *Three Blind Mice* makes its first appearance in his *Deuteromelia* and could have been written by him.

Where there is wine it is inevitable that women and song – songs about women, indeed – are not far away. Despite the levity and frivolity that lies behind the concept of *Merry-Go-Down* there is a darker side too. Warlock's disposition towards the opposite sex might be apparent in some of the material here, especially where amorousness gives way

to lust or dejection. He would marry the pregnant Minnie Lucy Channing ('Puma') but only after the event and then with little enthusiasm. He dumped her (and they both jettisoned their child), but there were many others on the side to take her place. He appears to have had a longish relationship with Barbara Peache but it was hardly stable, and we are yet to find out the true nature of his liaison with Winifred Baker who would have been his legatee had he finished and legalised the will found at the scene of his death. His philosophy seems to have been 'love 'em and leave 'em' as exemplified elsewhere in his song-cycle *Lillygay*, a gallery of abandoned women. Could this very attitude have contributed to his death by suicide? Did his latest girlfriend refuse the illegal abortion (£5 a time) to which her predecessors had acquiesced? Was the prospect of another unwanted child (he had, after all, relinquished the first) a situation he was not prepared or able to confront? If the release afforded by alcohol was no longer effective...

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BIOGRAPHIES

Ian Partridge CBE

(Tenor, born 1938)

Ian Partridge has an international reputation as a concert singer and recitalist. His distinctive tenor voice and his sensitivity to words have earned him a devoted following. His repertoire encompassed all music from Elizabethan lute songs to first performances of new works. In the 400 plus recitals Ian and sibling Jennifer gave, Warlock appeared regularly.

Ian has also taken master-classes at venues such as Aldeburgh, Dartington, Trondheim, Versailles and Helsinki. He retired from public performance in 2008 but remained a professor at the Royal Academy of Music until 2018. He was awarded the CBE in 1992 for services to music.



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Jennifer Partridge

(Piano, born 1942)

From an early age, Jennifer had already decided that she wanted to be an accompanist.

After studying piano at the Guildhall School of Music & Drama for five years this became a reality. She has enjoyed a long successful career accompanying many singers and instrumentalists - the highlight being the wonderful musical partnership with her brother, Ian.

Jennifer was very lucky to have worked with Fred Tomlinson from the beginning of her career and she will always be grateful to him for sharing with her his great love and incredible knowledge of Peter Warlock.



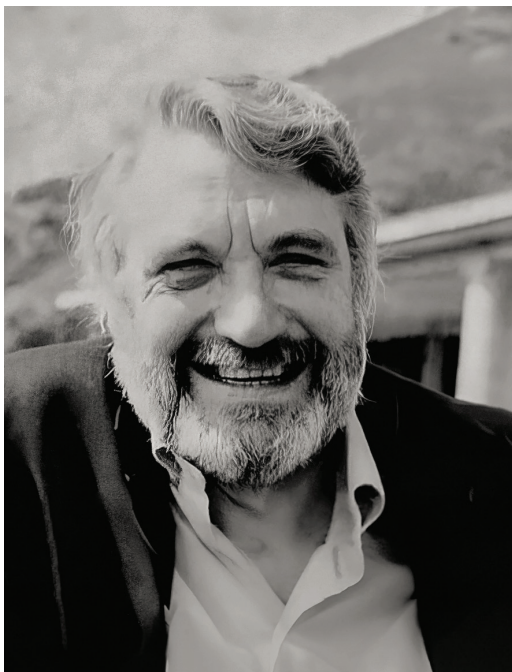
BIOGRAPHIES

Jeffrey Neilson Taylor

(Baritone, 1930–2010)

Jeffrey Neilson Taylor was a professional footballer from 1949 to 1957. While still a footballer, Jeff was able to use his wages to pay for his studies in singing and piano at the Royal Academy of Music. Under the professional name 'Neilson Taylor' he first joined the Yorkshire Opera Company then moved on in 1962 to Glyndebourne and he subsequently toured the world.

Taylor was made Professor of Singing at the Royal Scottish Academy of Music in Glasgow and remained in the role for 18 years.



BIOGRAPHIES

Fred Tomlinson

(Piano, 1927–2016)

Fred Tomlinson was a singer, choral director and composer. He founded the Fred Tomlinson Singers in the 1960s and composed songs for the BBC's *The Two Ronnies* and *Monty Python*, including *The Lumberjack Song* (1969), which he co-wrote with Terry Jones and Michael Palin.

Fred won a scholarship to Manchester Cathedral choir school in 1937. There, aged ten, he sang the solo of Peter Warlock's *Balulalow*, which started a lifelong interest in the composer. Tomlinson acted as chairman of the Peter Warlock Society for 25 years, and became the leading authority of his day on Warlock and his music.





A PETER WARLOCK MERRY-GO-DOWN

The original 1971 *Merry-Go-Down* LP on Unicorn Records was the brainchild of Fred Tomlinson to showcase Peter Warlock's extraordinary range of musical and literary knowledge and achievements. The master tapes have been lost: however the Peter Warlock Society and Convivium Records consider the content and performances to be of such a high standard to require re-release, and have facilitated its reproduction on this CD.

Transfer from vinyl to digital

Michael Graves

Digital mastering

Adaq Khan

Cover illustration woodcut

Hal Collins

Executive Producer

Adrian Green

Original notes

Fred Tomlinson

Notes for re-release

Dr. Brian Collins

Design

Mike Cooter

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