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The Lovelock Family Newsletter

#5 July 2006 🔌

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*You can listen to "Lovelock" here http://www.centerdivide.com/



EDITORIAL

There is both continuity and novelty in our fifth issue. What's new is the musical focus of two of the articles here, which has dictated our choice of Center Divide's folkrock debut album *Lovelock to Winnemucca* as cover art. This, we are told, 'takes us on a journey, both through places and through feelings. It is very much an album with stories to tell - some humorous, as with the luckless lads who meet the "Landlady From Hell" - but more are lyrical and poignant, as in "Lovelock,"* which looks back on a lost relationship from the consoling space of a road trip through the desert.'

It's good to have Robert Chapman back, this time in his own right and looking at an unlikely link, via the family name, between Denmark and the United States. James Loveluck also takes us into new, and this time Spanish-speaking, territory. And though Mary Pipe's is a familiar name to the genealogists among us, we welcome her first appearance in our newsletter. Continuity in her case extends the story begun by Mary Walton in our third issue. I am grateful to all three for responding to my appeal for articles and, in the case of two of them, allowing me to specify what they should be about. Thanks also to Mick for feedback.

DEFINING THE ESSENCE

- Mary Pipe takes up the story from where it left off



was born in 1944 in Morrinsville, south of Auckland in New Zealand. I have two brothers and two sisters and I am the second eldest.

My father Norman Lovelock was born in 1918 in a place called Thirlmere, NSW Australia, and emigrated to New Zealand when he was a boy aged 4 with his father Eli, his mother Emma Jane and four sisters - Phyllis 7, Mary 6, Lorna 2 and Joan 1. They came to NZ on a boat called "Manuka", leaving Sydney for Auckland in July 1923.

The children had never been to school before and the three eldest were all enrolled when my Dad Norman turned 5 in October that year. My Aunty Mary's account of those early years, "Moving to the Shivery Country", appeared in #3 of this newsletter and I was so pleased.

The family spent many years farming but my father was really interested in mechanical things and fixed everybody's cars and machinery for them, even though our car never got fixed! He eventually got a job at the local Dairy factory as a mechanic and stayed there until his retirement in 1982.

Dad met and married my mother Doreen (née Pike) in 1942 and we five children came along in the next 16 years. We spent many happy years as children living on farms and, although we never had much, we never went hungry as there were always vegetables in the garden and plenty of fruit trees around.

During the Second World War my father and grandfather were in the home guard but never went overseas. My older brother, who became a builder, built them a retirement house at Whangamata beach where they lived until my father's death in 1980. My mother is still alive but lives in a rest home now. We also live near.

I worked in the Post Office (now Telecom) for several years as a telephonist before travelling to Australia on 12-months leave and eventually stayed for 15 years. It was there I met my husband Brian (who came out in 1966 from the Warwickshire town of Leamington Spa in England). Our daughter was born in Townsville, North Queensland, in





1980. We moved back to NZ in 1983 and have lived at the beach since then. (We are a multicultural family, you see!)

My next brother became a mechanic and also lived in Australia for several years before returning to NZ. My next sister now lives in Queensland, Australia, where she met and married a soldier, and my youngest sister still lives in NZ.

The following poem, whose author I'm afraid I don't know, is one that I pass on to all the children to read and wished that I'd had it to read when I was young.

Eli Abraham Lovelock & Emma Jane (née Fry) 1967

I Wish I'd Listened

I wish I'd paid attention when mother reminisced,
Now no-one's left to fill me in on all the bits I'd missed.
There are many details missing, facts I can't recall,
The whens, the whys, the wherefores, no-one knows it all.
When the elders of the family began 'Remember when....?'
I'd raise my eyes to heaven and think, here they go again.
Oh how I wish I'd listened now they've gone to earth,
I've lost a chunk of history from times before my birth.

About six years ago another Aunty on my mother's side of the family gave me a story to read about a yachting disaster that happened in 1907 and I thought it was interesting. Then she kept feeding more little bits to me about the family history, so I decided to put it all together in my word processor, and from then on it just snowballed.

My daughter also talked me into buying a computer. I didn't even know how to turn it on at first but perseverance prevailed and I now transcribe Electoral Rolls, War Censuses, matching brides and grooms, etc, for the NZ Society of Genealogists. We are now transcribing a Burial Index for NZ which hopefully will be out on CD next year. All of this keeps me very busy but I love doing it. For me it is our memories that define the essence of who we are.

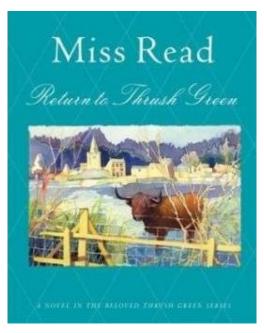
FEMMES FATALES

'I just thought I would add to the literary Lovelocks,' writes Essex-born Mick Lovelock. 'In Miss Read's books there are three Lovelock sisters - Bertha, Violet and Beatrice - who live in a cottage crammed with antiques and have the reputation of being tight fisted. I include an online review of one of the books for interest.

Friends at Thrush Green (1990) is Miss Read's 34th village idyll. In this poor Violet Lovelock, youngest of the three antique sisters, is in a highly nervous state since eldest sister Bertha has been discovered stealing scones at the Fuchsia Bush tea shop and has moved a considerable number of articles in her bedroom. It also turns out that she steals from friends and is threatening to bequeath her sisters' belongings to the church.

'I have not read the books but my mother has. She is Violet Lovelock and the books also include a character called John Lovell, which was her brother's name. I often joke that she married my father to add his 'ock' to her maiden name!'

Miss Read (in real life Mrs Dora Saint, b.1913), was a teacher by profession who started writing after the Second World War, beginning with light essays written for Punch and other journals. She has also written on educational and country matters and worked as a script-writer for the BBC. Many of her books are published by Penguin, together with nine omnibus editions. In addition, she has written a cookery book, *Miss Read's Country Cooking*, and two autobiographical works, *A Fortunate Grandchild* and *Time Remembered*, published together in one volume as *Early Days*.



The author was married to a schoolmaster and they lived in a tiny Berkshire hamlet. Formerly a local magistrate, she listed her hobbies as going to the theatre, listening to music and reading. She was made an MBE for her services to literature in the 1998 New Year Honours List. It is for her novels of English rural life that she is best known. The first of these, *Village School,* was published in 1955 and Miss Read continued to write about the fictitious villages of Fairacre and Thrush Green until her retirement in 1996.

In the Fairacre series 'Miss Read' is the schoolmistress in a Cotswold village. She tells of the children and families she serves, of the organization and administration of English schools, and the changes that occurred in rural life after the Second World War. Her plots focus on the events and crises

in this small community, where everyone knows each other and where each person's life matters to all.

In the Thrush Green series her fictional village is situated near the town of Lulling and is based on the actual village of Wood Green at the north end of the Oxfordshire town

of Witney. The Lovelock sisters also occur in "*Return to Thrush Green*" (1978), "*Gossip from Thrush Green*" (1981), "*Affairs at Thrush Green*" (1983) and *The School at Thrush Green* (1987). The author's own Berkshire location, which is a Lovelock county, will explain her familiarity with the surname.

If Miss Read can be said to have created her own genre, three other Lovelock characters are stock types in run of the mill plots. Simon Lovelock has a walk-on part in *The Witches' Hammer* by Jane Stanton Hitchcock (Penguin USA 1994; Signet Paperbacks 1995; German translation as *Hexenhammer*, 1997). The author was born in New York in 1946 and is also a successful dramatist and screen writer. This novel is the worst of

the four she has written and might have served as yet another source for Dan Brown's Da Vinci Code formula. A distinguished book collector is murdered and a Renaissance grimoire has disappeared from his library. Second hand bookseller Simon Lovelock throws suspicion on a recent visitor, the director of the shady Duarte Institute, which has links with a misogynistic Catholic organisation called the Defensores Fidei. Lovelock then disappears from the plot, which is just as well since it goes downhill from there on and the book met with almost uniformly dismissive reviews. Bob Chapman informs us that 'Jane and my wife Mary Lovelock were classmates (Class of 1964) at New York City's Brearley School, a private girls' school in Manhattan's Upper East Side. It wouldn't surprise me if Jane had chosen that name at least in part because of its association with Mary'.



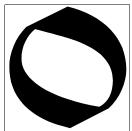
A more recent publication is Philip Munslow's *Missing*

Women from Athena Press (2005), a firm coyly describing itself as 'an author funded publisher mainly dedicated to publishing books by new authors'. The story is set in Canada, where its Battersea-born author now lives. The blurb tells us that 'there's sex for sale on Seymour Street, but it's not all pleasure. Christina's nice looking for a hooker, long red hair, long legs; just what the killer wants, when he takes her off the street, off to his hideaway harem in the woods near Chilliwack. There, she'll have a clear choice: please him with her body, or go to the dogs - Duke and Sheba - Dobermans. Or maybe he could take his bullwhip to her. Or give her AIDS. Horror stalks the streets of Vancouver as thirty women go missing and no bodies are found. Or are they still alive? If so, where? Maybe DCI Ron Mason, from England, can find the trail through the brush to the killer. Maybe his voluptuous assistant, Joanna Lovelock, will help him trap the beast in his lair. But can they bring him to justice?

Equally voluptuous is former nurse Jessica Lovelock, the sight of whose assets bouncing out of her bikini carried off her elderly employer with a heart attack. The victim was 'Young Mr Grace', director of an old fashioned department store featured in a 1972-85 BBC sit-com. You can now get the DVD of its sequel, *Are You Being Served? Again!* (titled *Grace and Favour* in Britain), that was originally televised in 1992-3. The remaining staff find their pension fund has been invested in a manor house and decide to run it as an inn and live off the proceeds. One complication is that the delectable Jessica is already immoveably installed there but she too throws in her lot with the team. The series ground on with anachronistic Carry On jokes and innuendo, to the intense frustration and disgust of the majority of its critics, through twelve 30-minute episodes.

American Opera with a Lovelock Twist

W. Robert Chapman



peratic composers have long enjoyed switching gender roles in order to prove that there's no fool quite like an old fool. The prototype for this genre is probably Despina, in Mozart's *Cosi fan tutte* or Cherubino in the same composer's *Marriage of Figaro*. The twentieth-century American composer John Duke created just such a character for his 1953 chamber opera *Captain Lovelock*. A rich old widow decides to marry a young army officer but her daughters conspire with a

marriage broker and a maid to subvert this plan.

Based on Danish Baron Ludvig Holberg's 1753 comedy *Den forvandlede brudgom* (*The Changed Bridegroom*) [1], Duke's opera was premiered on 21 August 1953 in Schroon Lake, New York, USA by the Seagle Colony Opera Guild. Three years later, at New York City's Carl Fischer Concert Hall, the opera was broadcast on radio station WNYC as part of their American Music Festival [2]. A piano/vocal score of *Captain Lovelock* was published by Carl Fischer in 1964.

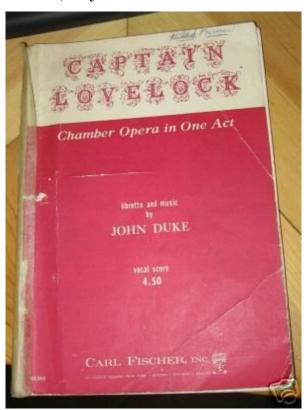
The Library of Congress has a copy of the broadcast tape but it has not been catalogued. The date from the tape was 20 February 1956 but Thomas Pease, project cataloguer of the Voice of America Music Library Collection at that national library is 'not sure if that was a broadcast or a recording date'.

Terentia, an elderly and wealthy widow from the provinces, returns from a visit to the capital with very young ideas. Much to the surprise and bewilderment of her maid, Pernille, and her two daughters, Leonora and Laurentia, she annnounces her determination to marry and inists that her bridegroom shall be a young officer in the army. She also says that she is about to approach Madame Kirsten, a marriage broker, with a view to finding a man with these qualifications.



The maid and the two daughters, after a hurried consultation, decide that they will try to get to Madame Kirsten before Terentia does and pay her to help them play a trick on Terentia that will bring her back to her senses. Accordingly they persuade Kirsten to agree to disguise Pernille as a young officer named Captain Lovelock and to present her to Terentia as the man of her dreams. The lovesick Terentia is delighted with Captain Lovelock and eagerly accepts his proposal [3]. Terentia then proudly presents her fiancé to her daughters but at the height of her triumph Kirsten removes Pernille's disguise and reveals the deception. Terentia is, of course, outraged at the trick that has been played on her but finally admits, amid the general hilarity of the others, that she 'needed to be taught a lesson' [4].

In Holberg's play, there is no Captain Lovelock [5]. Instead, the Captain is played by a character named Elsebet. It would appear that Captain Lovelock in Duke's libretto is a conflation of Holberg's Pernille and Elsebet. Why Duke chose the Lovelock surname is a mystery. Did he appropriate the Captain Lovelock character from Henry James's 1880 novel *Confidence*? Had he read of the tragic death, in December 1949, of the runner Jack Lovelock, who was fatally struck by a New York City subway train? During World War II, Major Lovelock had served in the Royal Medical Corps.



In his "Notes on the Staging," Duke says 'Captain Lovelock was written with the limited resources of the small opera group in mind.' To permit the stage director as much freedom as possible, stage directions were kept to a minimum. In the original production, Duke says, 'a divided set was used with a garden scene at stage right and a living room or boudoir at stage left. The costumes may be either in the 18th-century bouffant style or in early 19th-century Empire style. The latter has advantages for liveliness and agility...especially for Pernille's quick change on stage in the final scene, when the straight Empire dress can be suddenly let down from beneath the jacket of her uniform. For the intended effect Terentia should be very fatuous and silly...and her costume should give an outlandishly overdressed effect.' The composer declared, 'She is a caricature of the older woman with young ideas.'

Ludwig Holberg's comedies, Hans Christian Andersen's fairy tales, and Steen Steensen Blicher's short stories are the chief pillars in the structure of Danish literature. Born in Bergen, Norway, Holberg (1684-1754) is generally regarded as the founder of modern Danish literature. A dramatist, essayist, poet and historian, after 1708 he made his home in Denmark. When he arrived there, the Danish language was never heard in a gentleman's house. Polite Danes said that a man spoke "Latin to his friends, French to the ladies, German to his dogs, and swore at his servants in Danish."

Holberg's comedies, which brought him renown, include the early mock-heroic epic poem *Pedar Paars* (1719–20) and the satirical drama *The Political Tinker* (1722). His rich output of comedies written between 1719 and 1731 was shaped by his role as house dramatist at Denmark's first public theater, opened in Copenhagen's Grønnegade in

1721. Written a year before his death, *The Changed Bridegroom* is a slight play about common sense and someone who has lost this faculty. Holberg, an old bachelor who had always enjoyed the company of women, gallantly ends his work as a playwright with the following lines:

It's not so hard to carry on/Without a single man, For girls and women play their parts/ As ably as men can.

The composer John Duke (1899-1984), who taught piano at Smith College in Northampton, Massachusetts for forty-four years, was best known for his art songs,



setting over 250 of them to verse by Robert Frost, Emily Dickenson, Sara Teasdale, Edna St. Vincent Millay, Edwin Arlington Robinson, and e.e. cummings. Perhaps his best known song is a setting of A. E. Housman's *Loveliest of Trees*, composed in the 1930s and popularized by baritone Lawrence Tibbett.

In notes to *Just-Spring:* Art Songs of *John Duke* (New World Records CD 80576), we read that "Duke often claimed...to have developed his art song style somewhat self-consciously after having studied in great detail the

historical, poetical, and musical contexts of three previous genres exhibiting a marriage of music and poetry: the Elizabethan song, the nineteenth-century *lied* and the French *mélodie* of the late nineteenth and early twentieth centuries."

A composition student of Nadia Boulanger in Paris and piano student of Artur Schnabel in Berlin, Duke championed contemporary composers and premiered piano works by Roger Sessions and Walter Piston.

NOTES

- 1. Danish composer Henning Wellejus (1919-2002) composed a comic opera, *Den forvandlede brudgom*, op. 45 (date unknown) after Holberg's play.
- 2. The piano accompaniment was by Sigfried Landow and the vocal soloists were Tamara Bering, Roxane Brant, Shirley Fadim, Ludmilla Azova and Doris Lowe.
- 3. The photo of this scene is from an outdoor amateur production of Holberg's play in Denmark in 2004.
- 4. Duke, John. Captain Lovelock (New York: Carl Fischer, 1964), "Synopsis of the Plot".
- 5. Duke's source for his plot was Kragh-Jacobsen, Svend, *Seven One-Act Plays by Holberg*, trans. from the Danish by Henry Alexander (Princeton, NJ: Princeton University Press for the American-Scandinavian Foundation, New York, 1950; Millwood, NY: Kraus Reprint Co., 1972). Nanci Young, the Smith College Archivist, has consulted the Duke papers there and informs me that 'it appears that as early as 1950 Duke was writing the opera, or certainly contemplating an opera.'

W. Robert Chapman retired in 2004 from the Hartford (Connecticut) Public Library, where for ten years he was the Music Librarian. A bass-baritone, he sings with the Opera Company of North Carolina and Capital Opera Raleigh, and is an announcer for WCPE, a classical music radio station that can be heard on the Web at http://www.theclassicalstation.org. He is the husband of Mary R. Lovelock, elder daughter of the late Dr. John Edward (Jack) Lovelock, New Zealand's first Olympic Gold Medalist.

THE CHILEAN LOVELUCKS

James Loveluck and Andrés Loveluck Olivos

Previous articles in Lovelock Lines have illustrated the fact that Lovelocks can be found in many parts of the world, including Australia, New Zealand and the USA. The Glamorgan Lovelucks have also done their share of travelling around the world, and there are now branches of the family in Australia, the USA and Canada, not to mention my own little outpost in France! However, perhaps the most surprising Loveluck colony is one which took root in Chile in the latter half of the 19th century.

There were substantial migrations of Welsh farmers to South America in the 19th century, in particular to Patagonia, Argentina, but migration to Chile was far less common. Welsh nationalists were behind the emigration movement to Patagonia, which began in 1865, and they were motivated by a wish to escape English persecution and to preserve their language, culture and religion. As far as we're aware, such considerations played no role in the emigration of William Loveluck to Chile.



Figure 1 William Loveluck

William Loveluck was baptised 26 Jan 1845 at St Tydwg's church, Tythegston, Glamorgan, the third of seven children of John Loveluck (1815 – 1885) and Catherine Thomas (1818 - 1896). John was a farmer at Redhill Farm, Tythegston, very close to where John Loveluck (1740 – 1803), progenitor of the Glamorgan Loveluck Line, had settled two generations earlier. In the 1861 census William, age 16, was living at Neath, Glamorgan, with Thomas Andrews, ironmonger, and his wife Elizabeth (née Loveluck), his uncle and aunt; his occupation is recorded as "ironmonger's apprentice". At this point we loose track of William for some time, but we know that he ended up in Santiago, Chile, where he married Agnes Cribbes McPherson.

There is a rather cryptic note by Janet Hearle: *Emigrated from Swansea in a boat carrying metals & returning to Santiago. Had businesses in Santiago, Valparaiso*, but with no date for his emigration. He cannot be found on either the 1881 or 1871 censuses, so he probably emigrated sometime before 1871. William's date of death is not known, but in 1903 he was still in business in Santiago, as confirmed by an entry in Kelly's directory for Chile:

Kelly's Directory of Merchants, Manufacturers and Shippers of the World 1903 4078 pp British/American names Chili pp 2192-2202

SANTIAGO DE CHILE

Lamp Dealers
Loveluck William

Figure 2 Agnes Cribbes McPherson

Agnes Cribbes McPherson was born in Edinburgh about 1853, daughter of Alexander McPherson. She emigrated to Chile with her parents around 1873. A note from Juan J Loveluck, scribbled on the back of a photo of him in

company with Pablo Neruda and others, reads as follows: "My grandmother Agnes used to talk to me about her trip from Liverpool to the Chilean port, in the *Cotopaxi* (a Latin American volcano)". There is information concerning the ship *Cotopaxi* at this site http://www.red-duster.co.uk/, which indicates that she began service on the Birkenhead to Valparaiso route on 18 June 1873. We conclude that Agnes McPherson emigrated to Chile sometime after 1873, almost certainly sailing from Liverpool/Birkenhead. It is believed that Agnes died around 1948 in Quillota, in the Valparaiso region, and that she spent the last years of her life in a house where Rosa O'Higgins had lived. The latter was a half-sister of the Chilean revolutionary Bernardo O'Higgins, son of an Irish father and a Chilean aristocrat — another fascinating story, but that's someone else's family history!

William and Agnes had eight children, all born in Chile, as follows (note that we have

followed the Spanish/Chilean practice of including the father's name followed by the mother's name in the family names of the children) -



Figure 3 Agnes (right) and Rosa (left) Loveluck McPherson

Agnes Loveluck McPherson was born 1888 in Chile. When she was 22 years old she joined an Augustinian Nunnery where she eventually became Abbess. Her religious name was Maria de los Angeles. She died 8 June 1922, aged 34, after 12 years of religious life, and is buried at the same Nunnery in Santiago.

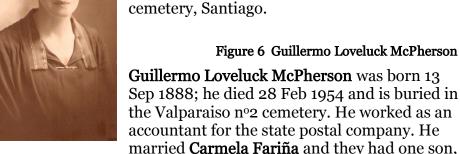
Figure 4 Juan Loveluck McPherson

Juan Loveluck McPherson was originally named John and later changed his name to Juan. He was born about 1906 and died 15 Aug 1940, aged 34. He is buried in the Catholic cemetery at Santiago. Juan was an accountant for the Chilean state railway company. He married Elcira Nuñez and they had four children: Inés Loveluck Nuñez, Maria Eugenia, Gladys and Juan. A number of descendants are still living in Santiago – see the descendant tree below.



Figure 5 Jessie Loveluck McPherson

Jessie Loveluck McPherson lived in Cartagena where she was employed by the state bank. She was unmarried, died 19 May 1976 and is buried at the Maipo parish cemetery. Santiago.



Luis Guillermo Loveluck Fariña, born 1914. The latter was an architect, and lived in several countries including Brazil and Colombia. However, after the death of his wife, when he was over 60 years old, he became a Trappist monk and specialised in the repair of religious objects. He died quite recently, on 5 Sep 2004, at the Monastery of Santa María de Miraflores, Rancagua, Chile. Luis

Guillermo was married to **Amalia Fernandez-Velarde Carrasco** and they had a daughter, María Amalia, who was, until her recent retirement, a scientist at the Catholic University,

Santiago, where she worked in the area of medical science – for her publications see http://www.ncbi.nlm.nih.gov/entrez/query.fcgi?db=PubMed&cmd=Search&itool=PubMed Abstract&te rm=%22Loveluck+A%22%5bAuthor%5d.



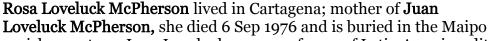
Figure 7 Mary Loveluck McPherson

Mary Loveluck McPherson lived between Cartagena and Santiago and died unmarried on 26 Jul 1974. She devoted much of her life to her brother, the priest Santiago Loveluck McPherson.

Figure 8 Thomas Charles Loveluck McPherson

Thomas Charles Loveluck McPherson was born about 1892, died 6 Jul 1972 and is buried at the Santiago city general cemetery. He worked for the *El Mercurio* newspaper in Santiago and married Marta Molina;

they had two children, **Raúl Carlos Loveluck Molina** (died 2003) and **Yolanda Loveluck Molina**.



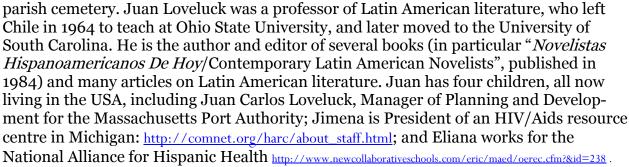


Figure 9 Santiago Loveluck McPherson

Santiago Loveluck McPherson was a well-known priest for 32 years in Cartagena. He raised funds to build a church, and in recognition there is now a street named after him in Cartagena. Santiago Loveluck was also an accomplished organ player; in a note (in Spanish) about a remarkable organ in the Medianera parish church, one learns that Santiago Loveluck not only played this organ but also replaced some of the organ pipes. He died 23 Nov 1977 and is buried in the Maipo parish cemetery at Santiago.

William's great grandfather John (1740-1803), progenitor of the Glamorgan Loveluck Line, probably came from Wiltshire where



he and his family were almost certainly "agricultural labourers". The migration from Wiltshire to Glamorgan must have taken courage and determination at a time when most people lived and died in the same village. Several generations of descendants of John and his wife Ann lived in a fairly small corner of Glamorgan between Neath and Bridgend, a distance of about 15 miles, where they already lived in much improved circumstances, as they included farmers, a draper, a publican and a customs officer. However, it was still quite a step for the son of a farmer in a small Welsh village to become a successful merchant in Chile, with descendants who led rich and varied lives in South America and the USA. We will probably never know why William decided to leave the Welsh valleys, but it seems that he inherited the energy and determination of his great grandfather, and passed it on to his descendants.



Figure 10 Three generations of Chilean Lovelucks: Andrés, Amalia and Juan

Outline Descendant Tree - Chilean Lovelucks

- 1-William Loveluck bap. 26 Jan 1845, Tythegston, Glamorgan, Wales
 - +Agnes Cribbes McPherson b. Edinburgh b 1853 Edinburgh,
 - d 1948 Quillota, Chile
 - 2-Agnes Loveluck McPherson b 1888, d. 8 Jun 1922
 - 2-Juan Loveluck McPherson b 1906, d. 15 Aug 1940
 - +Elcira Nuñez
 - 3-Inés Loveluck Nuñez
 - 3-María Eugenia Loveluck Nuñez
 - +Pedro Labbe
 - 4-Cladia Labbe Loveluck
 - 4-Pedro Labbe Loveluck
 - 3-Gladys Loveluck Nuñez
 - 3-Juan Loveluck Nuñez
 - +María López
 - 4-Alexandra Loveluck López
 - +Robinson Reyes
 - 5-Margarita Reyes Loveluck
 - 5-Cladia Reyes Loveluck
 - 5-Francisca Reyes Loveluck
 - 5-Fernanda Reyes Loveluck
 - 4-Sergio Loveluck López
 - +Susana Trocoso
 - 5-Rodrigo Loveluck Troncoso
 - 5-Margot Loveluck Troncoso
 - 5-Ayrton Loveluck Troncoso
 - 5-Sergio Loveluck Troncoso
 - 4-Juan Carlos Loveluck López
 - +Olga Valverde

- 5-Paola Andrea Loveluck Valverde
- 5-Juan Carlos Loveluck Valverde
- 5-Carolina Loveluck Valverde
- 4-Patricia Loveluck López
- 4-Humberto Maximiliano Loveluck López
 - +Marsella Eliana Olivos Gonzalez
 - 5-Andrés Alejandro Loveluck Olivos
- 2-Jessie Loveluck McPherson d. 19 May 1976
- 2-Guillermo Loveluck McPherson b. 13 Sep 1888, d. 28 Feb 1954
 - +Carmela Fariña
 - 3-Luis Guillermo Loveluck Fariña b. 1914, d. 5 Sep 2004, Monasterio
 - Sta Maria de Miraflores, Rancagua, Chile
 - +Amalia Fernandez-Velarde Carrasco
 - 4-Maria Amalia Loveluck Fernandez-Velarde
 - +Javier Duarte
 - 5- María Verónica Duarte Loveluck
 - 5-Maricarmen Duarte Loveluck
 - 5-Monserrat Duarte Loveluck
 - +Francisco Ossul
 - 6-Martin Ossul Duarte
 - +Osvaldo Hughes
- 2-Mary Loveluck McPherson d. 26 Jul 1974
- 2-Thomas Charles Loveluck McPherson b 1892, d 6 Jul 1972
 - +Marta Molina
 - 3-Raúl Carlos Loveluck Molina
 - 3-Yolanda Loveluck Molina
 - +Julio Araya
 - 4-Carlos Francisco Araya Loveluck
 - 4-Claudia Araya Loveluck
 - 4-Verónica Araya Loveluck
 - 4-Julio Araya Loveluck
- 2-Rosa Loveluck McPherson d 6 Sep 1976
 - +Unknown
 - 3-Juan J. Loveluck
 - +Eliana Moya Raggio
 - 4-Marisa Loveluck
 - +Edward Patricelli
 - 4-Eliana Loveluck
 - +Peter R. Kornbluh
 - 5-Gabriel Kornbluh
 - **4-Juan Carlos Loveluck**
 - +Michelle Palmer
 - 5-Katherine Loveluck
 - 5-Andrew John Loveluck
 - 4-Jimena Loveluck
 - +Timothy Veeser
 - 5-Miranda Veeser
 - 5-Owen Veeser
- +Susanne Von Schendorff
- 2-Santiago Loveluck McPherson d. 23 Nov 1977

This article is based partly on notes by Janet Hearle (née Loveluck) and on information provided by Chilean Loveluck descendants: Andrés Loveluck, Juan J Loveluck, Juan C Loveluck and Eliana Loveluck

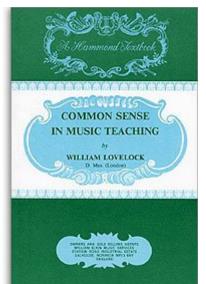
LOVELOCKS IN COUNTERPOINT

- a century of musical contrasts scored by Yann Lovelock

The first person on our website files who is recorded as a musician is the pianist Walter Ernest Lovelock (1887-1936). Born into a family that also included a painter, he figures in the Hornsey Fragment and may have been a nephew of the Isaac Lovelock in our Kent line who sailed out to New Zealand and established the Palmerston North dynasty (see #4).

The most famous of the Lovelock musicians also had Antipodean connections. This was William Lovelock (1899-1986), who belonged to the fifth generation in our Wallingford Berks line. Born in the London district of Kensington, he was educated at Emmanuel School, Wadsworth, and Trinity College of Music, London, where he was subsequently a member of the teaching staff (1919-1956). The Jerwood Library of the Performing Arts there now holds an archive of his manuscripts and printed scores. During 1954-6 he was Dean of the Faculty of Music at London University and then left for Australia to become director of the Queensland State Conservatorium of Music until 1959. Thereafter until 1981 he remained in Australia and was active as a composer, adjudicator and examiner, as well as music critic of the *Courier Mail* in Brisbane.

This move of a sedentary Londoner to the other side of the world at the age of nearly



sixty, coupled to the evident fact that Australians count him as one of their composers and have done most to popularise and preserve his music, needs explanation. Study of his family line perhaps provides it, for no less than two of his great uncles had preceded him to Australia more than a century before his own arrival and their descendants had flourished in and about Melbourne and Sydney. It might be conjectured, therefore, that the family link had been maintained, or perhaps was renewed after his arrival. It seems, also, that the bulk of his music was composed (and certainly performed) in Australia too.

Not that William is completely forgotten in the UK, for he was a prolific author of textbooks, on composition especially, and these are still current from Hammond Textbooks. There are even translations of some of them available in Brazil. But it is the Australian Music Centre

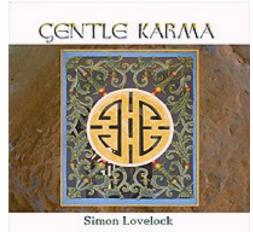
that has the largest collection of the composer's work, both on the shelves of its library and for sale (http://www.amcoz.com.au/opac/name.aspx?id=225). Care should be taken when consulting their list since they have allowed to creep into it a number of items where songs and their lyrics are attributed to Bill Lovelock. This is not an example of Australian mateyness but the work of a separate songwriter – a popular Australia-born scriptwriter and radio/television producer too.

In general, William Lovelock's music is lyrical, playful and undemanding of its listeners. Two piano pieces are titled simply "Dripping Tap" and "Spinning Wheel"; another four-

page score gives us the "Sound of Bells". Beyond such pieces, and a good deal more work for keyboard, there are more ambitious orchestral scores including several concertos. Many of these are available on CD. The Australian *Heritage 17* two-disc set dedicated to his music contains his two saxophone concertos; a horn concerto; a concertino for trombone and string orchestra; a concerto for bass tuba and orchestra, a rhapsody concerto for harp and orchestra and a concerto for viola and orchestra. His trumpet concerto appears on the recently re-released *Great Trumpet Concertos*, (ABC Classics - ABC4762722) and you can hear a couple of one minute excerpts on the Amazon site. The whole of his flute concerto is available at http://uhaweb.hartford.edu/wion/.

A composer who has emerged only this year is Simon Lovelock with his New Age *Gentle Karma*, four 2-minute excerpts from which can be heard here http://www.mgmusic.ltd.uk/albums/simon-lovelock-gentle-karma.asp. In the line pioneered by Mike Oldfield, this suite features a host of eastern instruments from

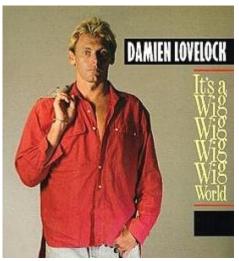
Tibetan bowls to belltrees, flutes from India, stringed sounds from Asia and China. Music, he informs us on the site, 'has always played an important part in my life, which led to me starting classical guitar lessons at the age of 9. I studied the instrument for 10 years, managing to win a school music competition one year and giving a number of public performances. I also taught myself to play the keyboard and it was not long before I bought my first synthesizer and started to work on my own material. During the 1990s I played keyboards and later bass guitar with a folk band. More recently I have become more deeply interested in spirituality and particularly eastern



philosophies. In an increasingly stressful world, this has led me to discover and try to explore the power music has to calm, relax, heal and complement alternative therapies.'

Turning to the pop world proper, by far and away the biggest name there is Damien Lovelock of the Australian rock group Celibate Rifles. Formed by school friends in 1978/9, the group really took off when Damien joined them a year later. He was ten years their senior and gave them a subtle and multi-facetted focus. Rock journalist Ken Shimamoto comments on his lyrics, 'I'm struck by how much smarter Damo's politics are than, say, Joe Strummer's. For every satiric jab at the emptiness of modern consumer culture there's a piece filled with compassion for the folks who dwell at society's margins. For every blast of vitriolic spleen there's a gentler, more (dare I say) spiritual message. For a guy who makes his living there, Damo is pretty merciless on the media. And almost unheard of among rock songwriters, he avoids getting hung up on his own perspective (the "here I am observing" syndrome). He can portray a bored housewife's point of view just as easily as he can Everybloke's. A unique talent.'

The driving sound of the band is very like that of the Rolling Stones, and Damien's performance sometimes has a touch of Mick Jagger about it too, although he's much better looking. They've produced some dozen albums since 1983. *Sofa* (1995) is a compilation of the best of their 1980s performances, and two compiled LPs appeared in the UK, *Quintessentially Yours* (1985) and *Mina Mina Mina* (1986) - in 1987 they played live in Camden during one of their European tours. Another Englishman, none other than Ronnie Biggs, was responsible for launching a compilation of their music on the Brazilian market (*Wonderful Life*, 1997). For 2-minute excerpts from dozens of their performances try this site - http://www.mp3.com/the-celibate-rifles/artists/117667/songs.html.



There are more on the band's own website at http://www.celibaterifles.com/indexb.html. In 1988 Damien went solo with *It's a Wig Wig Wig Wig World* (reissued with three extra tracks in 1995 as *Damien Lovelock*) and with *Dynamite* in 1991. He has also appeared on a number of musical videos.

Celibate Rifles performances these days are so few and far between that they almost qualify as revivals. When he isn't performing, Damien writes and interviews as a journalist. In fact he is particularly known as a commentator on football. In 2002 his book *Soccer: Great Moments, Great Matches* appeared and this year *Damo's Bedside Guide to the World Cup.* Interviewed

himself, he was once asked about his meeting with the Dalai Lama (also the subject of one of his songs); had he dared mention football? Well, he said, 'I did suggest in all seriousness that one way of garnering great support for Tibet in their struggle for recognition on the world stage and to get a little of their share of human rights and (dare we say it) land back from their Chinese landlords, was to get a Tibetan soccer team to play in the World Cup. He looked at me with that kind of look that only the Dalai Lama could really muster but I think a Tibetan soccer team would be great to watch.' And he recently got his wish after all!

If Damien's is one example of a musician making his mark in an area far removed from the music world, Terry Lovelock provides another. Both a noted jazz drummer and a copywriter, it was he who created the slogan 'Heineken refreshes the parts other beers cannot reach' in 1975. He went on to create the Terry Lovelock Film Company for commercials and was responsible, among other things, for a couple of the renowned Cinzano adverts featuring Leonard Rossiter and Joan Collins in the 1980s (http://www.leonardrossiter.com/Cinzano.html). Long before this, he formed the Terry Graham Trio with Graham Bond (which became a quartet in 1958) and, after joining the Don Rendell Four, helped bring in Bond for the period 1961-2 to make it a Five. According to a recent feature he is still playing, apparently.

It was less fame than notoriety that marked the career of another drummer, our webmaster's distant relative Kerry Loveluck. He seems to have had a knack for joining

bands on their last legs, but at least he immortalised himself with his final choice. We first hear of him in the Welsh Heavy Metal band Mammath. The odd spelling was dictated by the fact that the conventional one was already taken by 'the only band ever to celebrate both demonic guitar playing and being dangerously overweight'. Mammath lasted less than two years (1984-5), after which Terry joined the equally short-lived Ashamata. By 1987 he had found his way into the notorious Rankelson, a New Wave band specialising in what was known as Glam Rock. But don't let that fool



you. Mostly, they sang about blood. Blood in the streets, blood in their veins, blood on their faces; their obsession even spilled over into their live show, which featured severed pig's heads tossed into the crowd. 'On the cover of *Hungry For Blood* (1986),' one

commentator notes, 'they stare out at you with blank, hollowed-out eyes, looking more like creatures than men - and although the fishnets, spandex, teased hair and studded belts were all familiar sights in the 80's metal arena, something about the bedraggled way they wear their insta-glam outfits looks decidedly **WRONG**.' Kerry joined the group in time to record on their second album, *The Bastards of Rock 'n Roll* (1987), after which that band too disappeared and Kerry with it. If you'd like to hear what they sounded like, try this site - http://vibrationsofdoom.com/test/test2/Rankelson.html.

Among the newer generation we might identify Jack Lovelock – guitarist in the Canadian Bluegrass band "High on Grass", performing in the New Brunswick area; this is a five man outfit in which all join in 'strong harmony vocals'. Another guitarist, but principally singer and songwriter for the Isle of Thanet group The View, is Dylan Lovelock. Formed in 2002, the band was recently featured on Radio Kent and now dreams, somewhat deprecatingly, of conquering the capital. You can hear excerpts of their work on their

website at http://www.bbc.co.uk/ kent/content/articles/2006/05/0
9/unsigned the view feature.shtml. Finally there is
Michael Lovelock, one of those adapting a pop sound to
Christian material. Born in Kent in 1978, he studied music
at school in Kettering and then went on to Bretton Hall to
take a BA in Popular Music Studies. Last year his first
album, No Explanation, was released after a long
gestation. There are excerpts from all tracks at
http://www.milestoneshop.co.uk/acatalog/No_Explanation.html#a380. This year he moved to Birmingham and is



currently working on a musical with his wife Jax as well as composing the music for her forthcoming play *BitterSweet*.

All those mentioned so far have been males, but the name of Larissa Lovelock allows some concluding thoughts. This singer, the inspiration for Canterbury's "Sing For Your Life" Choir (formed in 1998), died of cancer in her early twenties while carrying on a campaign to save the local hospital. Christ Church University College has a memorial scholarship in her name for its outstanding graduates, who each year dedicate a memorial concert to her. This should remind us that being a musician is a social function that has little to do with the cult of celebrity. Music of whatever kind expresses our emotions in a structured way, giving it focus and release. Musicians especially cannot afford to retire into an ivory tower but must nourish their gift at the fountain of humanity.

Larissa's name is celebrated in Kent for precisely this. But what chance would there have been of its becoming known more widely (except among a few beneficiaries) had it not been for the 'information revolution' on the web? Even this has its limitations. Alex Lovelock, a South London guitarist whose duo, named simply *Lovelock*, was prominent there two years ago, has now disappeared from it entirely. How many others, soloists or performing in orchestra, choir or group, have come and gone in this manner, not just recently but over whole centuries? Consider too the teachers of music or instruments whose gifts are given a public function in this different way and have been for equally long. The musicians remembered above are the exceptional ones among hundreds more of our name who have brought pleasure and entertainment to their fellows. Let us be grateful for them all.