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CHAIRMAN'S MESSAGE

When I took on the chairmanship in 1994 the opinion was being quietly heard that five years was a good length of time in a changing world for any future chairman to hold office. So I agreed to serve for that length of time and, since an important part of any chairman's job is to ensure a smooth succession of officers and committee, immediately laid plans for a successor. He was found in the person of Roger Buckley, who has been my staunch vice-chairman ever since, and he will be the committee's nominee as chairman at the AGM on 3 June. If elected, I am confident that the future of the Society could not be in better hands.

Those members who have been counting, of course, will have realised that I have stayed on for two years beyond the intended five. Partly this was Derek Cox's doing. It was he who urged me to 'see in the millennium', and when I thought about it I reflected that if he, who had intended to stay only for a few weeks into my chairmanship could extend that to five *years*, I had hardly a leg upon which to stand. The second reason was the plan that we had evolved to hold the 2000 AGM in that mecca for all Delius enthusiasts, Grez-sur-Loing. That was an exciting prospect, which I wanted to see through: for me personally the thought of handing over the chairmanship on foreign soil appealed immensely. Alas, it was not to be; however, it looks as though our alternative plans have proved acceptable to members and we are in for a good day on 3 June at Symphony Hall, Birmingham.

On that occasion I shall hope to have the chance to look back over the past seven years and report to you on the Society's position as it stands at the beginning of a new century. It would be remiss of me, though, not to place on permanent record here the debt of gratitude I owe to our President, Felix Aprahamian, and to my fellow officers and committee members for the help, support and encouragement they have given me. No chairman could have hoped for more, and it has made the job of representing this great Society a pleasure as well as a privilege.

It doesn't now seem such a long time since some of us travelled to Bradford to attend the 1962 Festival which marked the centenary of Delius's birth and, later that same year, met in London to found The Delius Society. How many, I wonder, would have anticipated that in a new century the Society would not only still be in existence, but would be steadfastly carrying out the aims and objects that we originally set ourselves nearly forty years ago.

Lyndon Jenkins

EDITORIAL

In this issue, the first of the 21st century, we are proud to present original articles on a number of Delius's literary inspirations: Verlaine, Drachmann, Tennyson and members of the Rhymer's Club. This is in line with a new direction of Delius scholarship, which has veered towards a consideration of the many influences on the young composer which so significantly determined his development. This approach serves also to place Delius in his proper context in terms of the artistic movements of his day.

This is the ninth *Journal* to appear under the current Editorship, and in fact the last. With the agreement of Members at the AGM, your Editor intends to pass the task to Jane Armour-Chélu, who has proved herself to be an invaluable Assistant Editor during the past eighteen months. He thanks his faithful contributors and correspondents and hopes very much that they will support his successor equally well.

We hope that you enjoy the mixture that we present. Please consider offering original articles and reviews, and ideas for future features, to the new Editor, whose details can be found on the title pages.

Journal 128 will be published in October 2000; the last date for receipt of copy will be 1 September.

DELIUS AND VERLAINE

Robert Threlfall

In his *Delius: The Paris Years* Lionel Carley had already drawn attention to the composer's apparent lack of interest in setting French words to music. Apart from his fifth opera, *Margot la Rouge* – a rather special case – a mere seven songs with piano accompaniment fall into this category: settings from de Musset in 1889 and Jean Richepin in 1893 (first published in facsimile in *Delius: The Paris Years*) preface no less than five settings of famous poems by Paul Verlaine, namely:

1. Il pleure dans mon cœur (1895)
2. Le Ciel est, par-dessus le toit (1895)
3. La Lune blanche (1910)
4. Chanson d'automne (1911)
5. Avant que tu ne t'en ailles (1919)

Of the original manuscript material concerning the Verlaine songs, the last to come to the surface passed through Sotheby's salerooms at the end of 1999, to join its fellows in the Delius collection now in the British Library. It is this recent event which, in freshly drawing attention to Delius's several settings of this same poet, suggested the present commentary on the Verlaine group as a whole; at the same time it may reveal the often complicated background to even such an apparently simple sequence as the series now under discussion.

Delius's first publication in Paris – indeed, almost his only one in France save the privately-issued first piano scores of *A Village Romeo and Juliet* and *Margot la Rouge* – consisted of a set of 5 *Chansons ... de Fritz Delius* published by L. Grus fils in 1896. The last of this group is a setting of Verlaine's 'Il pleure dans mon cœur', which was composed the previous year. The manuscript, bearing a dedication to André Messager (but no date), from which Grus's plates were engraved, exhibits only a few differences from the later editions currently available. That same year, 1896, the new periodical publication *L'Aube*, in its fourth issue in the July, carried a *Mélodie de F. Délius sur des vers de Paul Verlaine*, namely 'Le Ciel est, par-dessus le toit'. Here later revisions took a much more drastic form, since the last eleven bars were soon completely reworked. Jelka Rosen's own copy of this first issue has a manuscript amendment of these bars attached and the original lines of music are crossed through. The manuscript was grouped with a *Mélodie sur des vers de Holger Drachmann (traduit du Danois)* – in fact a French version of the earlier setting of *Lyse Nætter (Summer Nights)* – but the revised final bars, rewritten in similar style on similar paper (and thus probably not long after) were affixed to the manuscript so as to obliterate the rejected portion – except for the last three bars, which survive on the separate leaf whereon the Drachmann setting also begins.

The story now moves on a decade or more. By 1910 a number of Delius's earlier songs which had first appeared in London in the 1890's were about to be reissued by his new publisher, Tischer & Jagenberg of Cologne. Instead of the original groupings, sets of three – for Ibsen, Bjørnson and Shelley respectively – show the plan; when it was proposed to add the Verlaine settings of 1895-6 the need for a third number to round out this group became apparent and by August 1910 the manuscript of a new song, 'La Lune blanche', was completed (after a different and unsuccessful start was rejected) and sent to Dr. Tischer. (It is this final manuscript which has recently come to light, as mentioned in my second paragraph.)

Meanwhile Dr. Tischer had received a manuscript copy of the two earlier songs as published in Paris in 1896 and had interlined his own German translation here, as also into the new autograph of 'La Lune blanche'. (Jelka Delius had also prepared her own, different, translation of the latter; when finally published Tischer's translation was used though a few modifications were made in it.) At this point Delius made some final minor amendments to the accompaniments in this copy manuscript which, with Delius's autograph of the new song, was used by the engraver; all three were then published without delay.

Apparently this renewed contact with Verlaine's verse led to Delius's interest extending to the composition of another song, the *Chanson d'automne* ('Les sanglots longs des violons'). Again, an earlier draft (wherein only the voice part at the start resembles the definitive version) was rejected and the song was completed in 1911. Again, too, Dr. Tischer's original German translation appears to have been modified by Jelka Delius (whose own parallel translation differed completely). It was 1915, however, before this song was published, and then as the fifth of a set of separately-issued *Fünf Gesänge*.

Beecham opined that the final Verlaine song – 'Avant que tu ne t'en ailles' – gave the impression of having been written at an anterior date. Certainly a rejected sketch leaf which still survives shows none of the character of the final version. Two leaves of pencil draft of the latter have since been irresponsibly separated: one, containing sketches and the drafted first bars, is now in the Grainger Museum, Melbourne, Australia – the other which reveals the remainder of the draft (and also matter concerning the 'Cello Sonata of 1916) is now in the British Library. No final ink manuscript of this song in Delius's own hand has yet come to light. However, an almost bewildering selection of fair copies are to be traced: two by Jelka Delius (to one of which, retained in the Delius Trust Archive, Binding's German translation – 'An den Morgenstern' – is added in pencil) and one by Philip Heseltine, calligraphically perfect even by his high standards, and all dated 1919. Absence of a suitable context (eg other isolated songs suitable for grouping together) meant that no publication ensued for over a decade; though at the time of the 1929 Festival, Eric Fenby already expressed his enthusiasm for the song in a letter to Philip Heseltine. This final setting of Verlaine was at last published – as a separate item! – by Winthrop Rogers in 1932. For some reason, despite the above

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P. 5

Ruhig

Be vor du dich osmir schi - - dist,
A - vant que tu ne t'en ail - - les,

ies - son d'or - an alon m' tausend Wachteln sin - gen
Pâle é - toi - le du ma - tin Mil - le ail - les chan - tent,

sin - gen im gras Neige dich héd ma d'ou
chan - - tent dans le thym. Four - ne de vers le po -

celke Delus's MS of "Avant que tu..."

MS first page of 'Avant que tu ne t'en ailles' in Jelka's hand with Binding's words pencilled over

mentioned fair copies, another almost identical one was freshly drawn up by Eric Fenby (but the French words were interlined by Jelka Delius!) and this was used by their engraver. The first five bars were reproduced in facsimile in *The Daily Telegraph* of 23 January 1932 to illustrate Herbert Hughes's Saturday 'Music of the Day' article, which was headed 'New Compositions by Delius' and the facsimile was described as 'taken down by Mr. Eric Fenby from the composer's dictation' – a statement which could well apply to much of the *Fantastic Dance* (the other work referred to in the article) but which cannot refer to the song, in view of the dated authentic earlier fair copies listed above. The 'shelf life' of this song was evidently fairly short, and though other Delius songs in the Winthrop Rogers catalogue were kept in print this item remained unobtainable and unadvertised for a number of years. (One of Boosey & Hawkes's then Promotion Department team, perhaps recalling the French irregular verbs of his school days, suggested to me that maybe the use of the subjunctive was responsible for the somewhat poor sales record of this song!)

In the late 1960s Oxford University Press set in motion the republication in two albums of all Delius's songs which were in their catalogue (mostly those inherited from Tischer & Jagenberg). When they realized that these included four Verlaine songs, whereas a fifth one was published by another house, I believe overtures were made by them to Boosey & Hawkes suggesting a transfer on suitable terms. Nothing came of this, though the obvious exchange would have been with 'Let springtime come' – the only Jacobsen song in OUP's catalogue – which could then have joined the other Danish settings handled by Boosey & Hawkes. However, Boosey's did undertake to reissue their Verlaine song, and this they did in 1968. It was re-engraved, with the consequently almost inevitable introduction of several textual errors (since corrected) and – in flat contradiction to Delius's wishes as expressed to Tischer in 1910 (of which they could not be expected to be aware) – an English translation was now included. As a result, to this day – even in the Collected Edition, which respects the original publisher's distribution (though omitting the English translation) – the songs which set poems by Verlaine are found in two different volumes.

Incidentally, the first three Verlaine songs were later orchestrated (about 1915) by Philip Hesletine. Beecham, in the programmes of his 1946 Delius Festival, indicated that the scoring was by Delius, but this was not the case: Jelka's correspondence with Hesletine in late 1929 clarifies this point (and incidentally also states 'Fred really thinks them better with piano').

Who, reading these mere 15 pages of printed music, would realize these complications in the history of their composition and publication? Like the iceberg, finished scores only reveal the visible tenth of the thought and labour involved. Perhaps this short discourse on a fairly well-known group of Delius's songs may indicate the problems, and rewards, of an in-depth study of the sources; an exercise which proves equally interesting when applied to many other works.



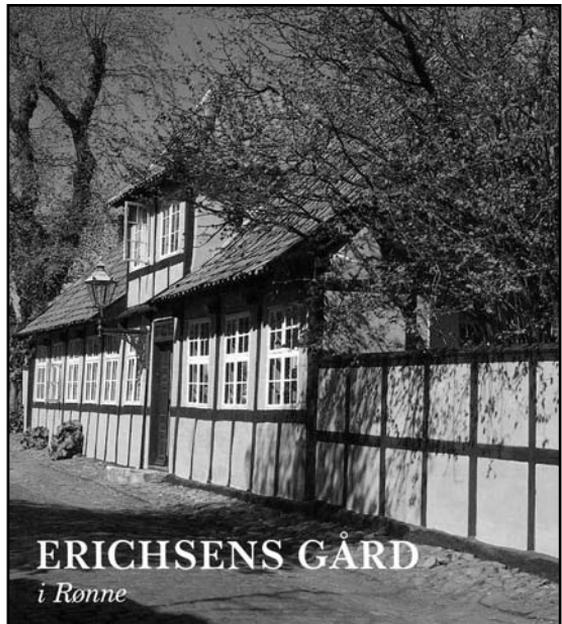
VILHELMINE, THE MUSE OF SAKUNTALA

Hattie Anderson

Situated on an ancient cobblestoned street in the village of Rønne, on the Danish island of Bornholm, is a little museum in a half-timbered house from the last century. Visitors interested in the music of Delius will discover that this lovely old house is the childhood home of Vilhelmine Erichsen Drachmann, whose beauty and mystery inspired two of Delius's favourite Danish poets, Holger Drachmann (1846-1908) and J. P. Jacobsen (1847-1885). Several of Drachmann's poems were set to music by Delius, and Jacobsen's novel, *Niels Lyhne*, forms the basis for Delius's opera *Fennimore and Gerda*. Jacobsen based the two main characters in this story on Drachmann and his young wife, Vilhelmine. Just who was this muse from the little windswept island in the Baltic?

Vilhelmine Erichsen Drachmann, Fru Belli (childwife), figured in only a short period of Holger Drachmann's life, but there can be no doubt that she had a great influence on his work. His deep feelings for the great love of his youth remained with him for the rest of his life. When one walks through the charming rooms of Vilhelmine's childhood home, today the museum Erichsens Gård, it is easy to imagine the atmosphere and 19th century lifestyle of the Erichsen family. Michelle Erichsen, Vilhelmine's mother, came from one of the larger farms on the island. Thomas Erichsen, Vilhelmine's father, an attorney, was born on Jutland. In order to support the growing flock of children in the family, he supplemented the family income by opening the first bookshop on the island. The three daughters in the family looked after the little shop. Holger Drachmann described the youngest daughter, Vilhelmine, as 'a child of 16, an unusually beautiful, pale brunette, with a somewhat melancholic and reserved manner'.

Holger Drachmann went to Bornholm for the first time in 1865. In 1866 he was accepted at the art academy in Copenhagen, but because of a rather wild lifestyle, received an ultimatum from his highly ambitious father to either



travel to America to find a new life or pack his painting supplies and return to the island of Bornholm in order to develop his artistic talents. Going back to Bornholm was no doubt made easier by his friendship with Kristian Zahrtmann, another promising young painter at the academy who came from the island.

The first meeting between Drachmann and Vilhelmine took place at the little inn in Rønne where Drachmann rented a room whilst visiting the Zahrtmann family. Vilhelmine and her sister Erica took to Drachmann a package from the bookshop containing a map of Bornholm, and even though he only had a brief glimpse of the sparkling dark eyes of one of the sisters, he could say with youthful certainty, 'she and no other'. Zahrtmann and Drachmann were frequent guests in the Erichsen home during the following months, and both young painters fell for the charm of the young Vilhelmine. Vilhelmine's brother, Christian Erichsen, later married Zahrtmann's sister. Thomas and Michelle Erichsen welcomed the young Drachmann into their house, but word of his many friendships with the opposite sex had reached Michelle, and she asked Zahrtmann to act as chaperone when Drachmann and Vilhelmine went for walks.

In December 1869, when Vilhelmine was only 17, the young pair became engaged and moved to Copenhagen. Here they mixed with an intellectual circle of friends that included the authors J. P. Jacobsen, Viggo Hørup, and the noted literary critic Georg Brandes. This circle gave the young beauty a warm reception. During the first few months, the young Vilhelmine entertained them with melancholic songs from Bornholm, which she accompanied on the guitar, but as time passed, Drachmann's friends recognised her lack of practical sense and complete ignorance in community affairs. She was a dreamer by disposition and her love for Drachmann overshadowed everything else in her life.

Drachmann, himself, was a free spirit, and in the summer of 1871, he left for England, where he was inspired to write *English Socialister*, the turning point in his career. Vilhelmine, herself, wrote eight lines of the poem. The young couple had planned a wedding before Drachmann's trip to England, but this was postponed because of objections from both sets of parents. When Drachmann returned from England, he was 25 and no longer needed his father's permission. Vilhelmine was forced to lie about her age, but the



Vilhelmine at the age of 14, painted by Kristian Zahrtmann

couple were quietly wed in November 1871. Their daughter, Eva, was born in 1874, but soon afterwards they parted, and Drachmann left to travel abroad. Four years later Vilhelmine married the young Valdemar Hilarius-Kalkau, who had waited patiently for her. After her marriage, Vilhelmine destroyed all Drachmann's letters and the poems he had sent to her.

As Paul Rubow writes in his introduction to Gyldendal's anthology of Drachmann's poems (1), it is a shame that almost all Drachmann's letters to 'Fru Belli' are lost because his love for his childbride was a formative influence upon his career. Until this point, he was certainly a talented young person, but Vilhelmine gave him him inspiration. Not until the Bornholm period, did he understand the great beauty of the long Scandinavian evenings and the sea. It was her inspiration that freed him from the bonds of childhood. In an unusual letter to his stepmother Drachmann confesses his feelings and one can sense the beginnings of his famous worship of women with its religious overtones.

Had Vilhelmine expected great adventure when she left the little island of Bornholm and set out for Copenhagen? Her experiences there fell short of her expectations. The best description of life after her break with Drachmann is given by Eva Drachmann in *Vilhelmine, min mor* (Vilhelmine, my mother). The author's ability to portray the atmosphere of the Erichsen home and to remember observations from her early childhood make captivating reading and gives a good psychological portrait of her mother. She writes that, 'While I was a child, I always felt that my mother was unhappy, and I was unhappy with her, for her sake. ... There was an eternal yearning in her voice. I know that it was not a longing for years gone by but something that was non-existent. She was like a plant that grows where it is planted – surrounded by its own aura of light and beauty, separated from the surrounding world by enchanting walls, shining brightly and as thin as a soap bubbles – and like a bubble ready to burst because of an unfriendly puff of wind. She lived, resting in her own self, withdrawn and vulnerable.' (2)

Vilhelmine's new marriage was not the safe haven that she desired after the turbulent years with Drachmann. Her new husband had periods of changing moods and financial problems weighed heavily on their minds. However, music always brought her pleasure and often at night, before her husband came in from work on the farm, she sat with her guitar and sang with the



Holger Drachmann

children. Some of these Bornholm melodies were no doubt the same ones that had enthralled Drachmann and his circle of literary friends in Copenhagen.

Holger Drachmann's literary activity was extensive and versatile. From 1872 until shortly before his death, he published 60 books and dramatic works, wrote many journalistic articles, painted and illustrated his own books. His works can be seen as a reflection of a restless and varied way of life that often brought him to the attention of the public. He was married several times after his break with Vilhelmine, but she continued to be one of the great sources of inspiration for his work. This is illustrated so well in Delius's song to a text written by Drachmann, 'In bliss we walked with laughter'.

In bliss we walked with laughter, as youth and joy impart;
Now tears may follow after from sorrowing heart.

Another poem by Drachmann that Delius chose to set to music is entitled *Lyse Nætter* (known in his settings as *Dreamy Nights* and *Summer Nights*.) This work brings to mind the two last movements of Delius's *Florida Suite*, entitled *Sunset* and *At Night*. In these one can sense the feeling of peace that Delius must have had when sitting on his veranda overlooking the beautiful St Johns River in Florida. Similar feelings, and a fondness for twilight, are echoed in this lovely Drachmann poem. It has been said that Drachmann was inspired to write this poem by his young bride's love of the long light summer Scandinavian evenings. Both dawn and dusk with their lingering golden light in combination with the sandy beaches, rocky cliffs and blue water of the Baltic give Bornholm a special atmospheric effect.

På stranden skælver ej det mindste Blad;
Her ruller Søens sølvblank ud sit Bad,
Og Solnedgangen lejr sig derover.
I Himlen smeltes ind de bløde Vover,
Du skuer mod uendelige Sletter
Af Barndomsminder uden mørke Pletter,
Vemodig glad, vemodig glad;
De lyse Nætter, ak de lyse Nætter!

Violinist Tasmin Little's article in *The Delius Society Journal* 122 (Winter 1997) describes her search for Delius's possible descendant in Florida, and in many of Delius's works, one senses a feeling of nostalgia and an idea of lost love. Perhaps this sheds some light on the reason Delius chose Drachmann's *Sakuntala* to set to music. Drachmann wrote *Sakuntala* on a holiday trip through Munich where he saw the Sanskrit playwright Kalidasa's *Sakuntala and the Fatal Ring*. He was moved because of parallels in the play with his own life; his recent marriage to his beloved and innocent Vilhelmine was in ruins, and in some ways, he realized that he had

deserted her. Yet their life together had been doomed from the start because of the vast differences between them.

Ah, not just a single moment,
Single day,
No, thousands of years
Distance us, each in our far-flung spheres,
Sakuntala,
Sakuntala!

If Drachmann's bride from Bornholm made him into a poet, it was not until their parting that he became a great poet. When he travelled to Italy and Germany, attempting to leave behind his sorrow, the image of his lost bride stayed with him and his first breakthrough was the poem *Sakuntala*. Delius was able to capture this feeling of transience beautifully in his music – tones that seem to echo through the quaint little museum, Erichsens Gård, in Rønne. They are indeed a fitting tribute to a young beauty from Bornholm.

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FIVE SONGS FROM TENNYSON'S MAUD BY DELIUS

Christopher Redwood

In 1891 Delius was working on his first opera, *Irmelin*, along with the symphonic poem *Paa Vidderne*. In between he found time to return to song writing and, for the first time (save for one questionable juvenile effort) turned to English poets for his inspiration. The result was three songs by Shelley and five settings from the first part of Tennyson's *Maud*. The former were to piano accompaniment while the latter were fully orchestrated and no piano versions by the composer exist.

Maud, described by its writer as a Monodrama, comprises twenty-eight poems written in the first person, the narrative telling of a young man whose father was a close friend of the lord at the hall. The lord's daughter, Maud, was of similar age and so promised to him in infancy, but a subsequent joint business-venture cost the father his life-savings and caused him to take his own life. The aristocrats moved abroad, leaving the narrator occupying a poor house on their estate. When the parents die the new lord returns to the hall with his sister, the beautiful Maud, whom he is anxious to marry off to a recently ennobled friend. The speaker retains both his love for Maud and his confidence that she will adhere to their childhood pact. (Members may notice certain parallels with the story of *A Village Romeo and Juliet*.)

It is noticeable that some poems in the cycle read far more musically than others, and it is no coincidence that those many composers who have set the work generally lighted on the same numbers. It should also be noted that Delius wrote the settings ('beautifully', in Rachel Lowe's words; no 'Optisch unmöglich' there!) as five separate songs, not specifying their order. Heseltine gives them in a different order to Beecham - presumably that in which he found them - but the latter's sequence is more musically satisfactory. This is also the same order as they appear in Tennyson, with the exception that the first two are reversed. From a musical point of view that makes good sense:

1. 'Birds in the high Hall-garden'
2. 'I was walking a mile'
3. 'Go not, happy day'
4. 'Rivulet crossing my ground'
5. 'Come into the garden, Maud'

This is the order which Robert Threlfall has adopted in his recent piano reduction of the work, published by Boosey & Hawkes in 1998.

Earlier that year Robert came to stay, bringing his manuscript working with him, and so it was natural that we should sing them through. My first

reaction was how immediately attractive they were. Previously I must confess to having found most of Delius's songs something of an acquired taste, only a few (such as 'Das Heimkehr' and 'O schneller, mein Ross!') presenting a spontaneous appeal. With the *Maud* settings there is considerable melodic beauty, although it must be said that the composer betrayed some lack of understanding of the human voice at this stage in his career. High notes have a tendency to be thrown in to the vocal line rather than smoothly approached, something that is also apparent in the Shelley settings (see the opening line of 'Love's Philosophy', for example). He also seems to have little consideration for his singer's *tessitura* (the first two songs both end *pianissimo* with the singer towards the bottom of his register) or his range (two begin on low B and one of those reaches B two octaves higher). The beginning of the first is a case in point:

Ex.1

Con moto e calore

Birds in the high Hall gar- den When twi- light was fall- ing

This is a most unusual opening for Delius. It is natural that when the words are repeated in verse seven this melody should reappear; thus the song may be regarded as being in ternary form with a coda (of which, interestingly, the final vocal line anticipates the cadence that ends the last song of the set). Only eight bars into the song one of the composer's characteristic triplet figures appears, first in the vocal line and then in the accompaniment. Such "fingerprints" continue to be met frequently in all these songs, the second containing the following orchestral interlude which is redolent of so much of Delius:

Ex.2

Andante

This number has opened, *andante*, with an introduction that reminds us of Grieg's 'Ich liebe Dich':

Ex. 3

Andante, con tristezza

The image shows a musical score for piano accompaniment, labeled 'Ex. 3' and 'Andante, con tristezza'. It is divided into two systems. The first system features a right hand with a melodic line containing several triplets and a left hand with a bass line. A piano (p) dynamic marking is present. The second system continues the piece with more complex rhythmic patterns and a 'sib.' (sostenuto) marking in the left hand.

After a restrained beginning the music becomes more animated as Maud waves to her admirer while out riding with her brother and his friend, before returning to the mood of the opening. The last section is particularly beautiful and the whole song a little gem.

Song three is the well-known 'Go not, happy day', set by so many composers. *Allegro ma non troppo*, the outer verses have a continuous semiquaver accompaniment that rises and falls over a range of roughly two octaves, while the middle two prefer a triplet rhythm. Delius includes the verse about the red man dancing by his red cedar tree, which Bridge omits. The comparison is interesting, both versions having their strong points. The Delius lacks the simple regularity of the Bridge but in consequence has greater melodic interest. It should also be borne in mind that his was a 'prentice effort while the other's was a mature composition.

The fourth song, 'Rivulet crossing my ground', is the shortest of the group and the least characteristic of its composer. Marked *Adagio quasi andante* and in D minor, the opening phrase consists of repetitions of the dominant of the scale, rising once to the tonic and falling back again. This is treated sequentially, in D minor, then C minor. At first it seems unappealing but after a while the effect becomes almost hypnotic. The bulk of the song, in which the poet tells how he finds a rose in the stream and imagines it to have been sent down by his Maud, remains in minor keys until the final line, 'Ah! Be among the roses tonight' moves back into the relative major.

In the vocal score this takes us just past the centre fold, meaning that the final song is considerably longer than any of the others and very nearly the length of

the other four added together. And what a *finale* it makes! A complete setting of the well-known 'Come into the garden, Maud', it begins by avoiding the four-square rhythm of Balfe's much earlier version (which Delius cannot have failed to know), not to mention its mawkish sentimentality, treating most of the first verse *quasi parlando* in an admirable following of natural speech rhythm. The first true melody comes with the line 'And the woodbine spices are wafted abroad', but the second verse ends with a highly chromatic vocal line which is less gratifying to sing (and none too easy!) and where it may be surmised that the composer began with a chord sequence which appealed to him before fitting the soloist's notes into it. Verse three ('All night have the roses heard the flute, violin, bassoon') takes us to modal F# minor, moving to E major, and ending with an orchestral melisma to illustrate the words 'Till a silence fell with the waking bird':

Moderato

Ex. 4

Till a si- lence fell with the wa- king bird,

This is but one example of what Beecham meant when he wrote 'As an effective background to each of [the songs] we have the voice of nature speaking of birds, flowers, the sun, the clouds and the sea, and all this secondary element is illustrated by the orchestra'. This section of the song continues until the end of the fifth verse, in which the narrator imagines that he has been able to tell Maud's newly-ennobled suitor that his quest is in vain: Maud is promised to *him*. The *tempo* increases, leading to a powerful climax and here Delius introduces us to one of those stirring orchestral melodies in which his early compositions are so rich:

Moderato

Ex. 5

Note the appearance of the flattened 6th of the scale, something Delius had acquired from the music of the natives in Florida, and of which he was very fond. This melody and its derivatives underpin the music for the following three verses, each with its own, highly attractive vocal line and ending in a well-crafted climax.

One of the most memorable comes midway through verse eight:

Ex. 6

Tranquillo

In March 1999 I was privileged to give what (for all I know) may have been the first performance of the opening three songs of the cycle to a gathering of Delius Society members and friends in Devon with the arranger as my accompanist. I can honestly state that after more than a year of working on them, the songs have not grown stale on me, and I remain as enthusiastic as the day that I first heard them. Indeed, my admiration for the early works of the composer grows with every fresh one that appears on record or in performance. The Delius Trust deserves much commendation for bringing out these rarities, and Robert Threlfall our heartfelt gratitude for all the hard work he puts into their preparation. Having attended four performances of *The Magic Fountain* in the last couple of years I feel tempted to pose the following question to readers: if Delius had died at the same age as Mozart would his music be played today? There is no doubt in my mind that the answer is in the affirmative.



THE 'OLD CHESHIRE CHEESE' CONNECTION

An Unwritten Chapter

Jane Armour-Chélu

'In the latter part of February a guest came to stay at Meadowsweet whose visit hints at an unwritten chapter in the history of both music and literature'.(1)

In February 1892, not long after his 30th birthday, Fritz Delius went to stay in England with the poet Richard Le Gallienne and his wife Mildred, at their new home in Hanwell. Le Gallienne had visited Norway in June of 1891, and almost certainly was mentioned to Delius by Peter Rosenkrantz Johnsen who knew that Delius was looking for someone with whom to collaborate on an opera. Although no letters survive, they wrote to each other for several months, culminating in an agreement to work together. Delius proposed visiting London to discuss the venture, and wrote to ask the poet if he could recommend a good hotel. The Le Galliennes invited him to stay with them.

Delius seems to have stayed with Richard and Mildred at their home – Meadowsweet, 3 Cambridge Gardens, Hanwell – for possibly a week; we know he was there before the 20th February and that he left on the evening of the 26th. Richard wrote to his mother on the 27th and told her that: 'Our Frenchman left us last night. We liked him very much. He is sure to do something. I never saw a man with such an irresistible will, and as it is directed with intelligence, he is sure to come to the front. Certainly he deserves to. We have sketched out the plot of a little opera together on the story of Endymion – and he has gone back full of it' (2).

The Le Galliennes were undoubtedly charmed by their visitor, but it has to be said that they may have been hoping to visit France in the near future and considered this apparently rich young man, with good connections, would be just the friend they needed when they got there. Richard, four years younger than Delius, had nurtured the wish to write opera in the past, and had planned to



Richard and Mildred Le Gallienne at their home in Hanwell, Middlesex

collaborate with the actor Wilson Barrett on an opera for Carl Rosa. In the event, neither project came to anything. Delius returned to France; La Gallienne carried on with his poetry, and so far as we know they never met again. As there are no surviving letters, we do not know why the project failed. But, although this would be appear to be the end of this 'chapter' in both their lives, the possibilities that this time spent together had an impact on the work of Delius has never been considered.

Much has been written of Delius's time spent in the bohemian society of Paris in the 1890s. But, what about England? Although they were from Le Gallienne's own admission working hard whilst together, I find it difficult to believe that this guest from Paris society was not introduced to his friends, or taken out socially in London. So, just who were the poet's friends, contacts, and what do we definitely know of the visit?

The single most important fact with regard to Le Gallienne is that he was a member of the Rhymers' Club. This was, in his words, 'a very informal club which met casually, at odd times, at the houses of one or other of them [the members], or at Doctor Johnson's old tavern, the [Old] Cheshire Cheese in Fleet Street, for discreet conviviality, conversation on literary matters, and the reading of our new-born lyrics' (3). The meetings seem to have begun early in 1891, and the list of regular members, makes interesting reading.

John Davidson	(1857-1909)
Victor Plarr	(1863-1929)
Ernest Dowson	(1867-1900)
Ernest Radford	(1857-1919)
Edwin J. Ellis	(1848 1916)
Ernest Rhys	(1859-1946)
George Arthur Greene	(1853-1921)
Thomas W. Rolleston	(1857-1920)
Lionel Johnson	(1867-1902)
Arthur Symons	(1865-1945)
Arthur Cecil Hillier	(1857-1914)
John Todhunter	(1839-1916)
Richard Le Gallienne	(1866-1947)
Wm. Butler Yeats	(1865-1939)

The list of 'occasional' members included, amongst others, Max Beerbohm, John Lane, Oscar Wilde, Paul Verlaine, and Edmund Gosse.

It will be immediately obvious, from these names, why the Club has a significant link with Frederick Delius. Arguably, and certainly in my opinion, some of his greatest works have their origins in the words penned by a few of these associates of Le Gallienne.

I realise that it is pure speculation to suppose that Delius attended a meeting of the Rhymers' Club or met any of its members. But there is one exception, which has not so far been investigated in biographies of either Delius or Le Gallienne. We know that on 20 February 1892 the Le Galliennes attended the first night of *Lady Windermere's Fan* at the St James Theatre, 'in company with' Delius. In his autobiography, Le Gallienne recalled his conversation with Oscar Wilde, who came over to greet them in the foyer after the performance. It is I think fair to at least consider the possibility that Delius was introduced to the author who was a good friend of his host in England. It would almost seem to me to a certainty that he was.

We also need to consider the actual work of Le Gallienne at about that time, for undoubtedly Delius would have been made aware of his latest projects. Obviously if he had decided to collaborate with this little known poet, he must have felt sufficiently impressed with his work. By 1892, Le Gallienne had had a few items published, although he earned most of his income from his work as a critic for the *Star*, and as reader and literary adviser for John Lane, who had recently joined Elkin Matthews. Significantly, early in 1892 the *Book of the Rhymers' Club* was printed. Published by Elkin Matthews/Bodley Head this was a limited edition of 450 copies, of which 350 were for sale, consisting of a collection of poems submitted by all the members of the Club. Contributors received a copy for each of their poems in the anthology; thus, Le Gallienne would, certainly by 14 February 1892, have had at least four copies of the book in his possession. I think it is fair to expect that he might have shown a copy to Delius.

In the light of what we know, and remembering Beecham's comment that Delius 'absorbed all that he had ever read' (4) the content of Richard Le Gallienne's latest edition, in print only a week or so before he arrived at Meadowsweet, is relevant. Of Le Gallienne's contributions to the edition, I cannot help but consider that Delius would have found the final entry *Sunset in the City* of especial interest; in fact the lines create an atmosphere similar to Delius's poetic introduction on the title page of the score of *Paris*. (The fascination with the city as a subject continued in the *Second Book of the Rhymers' Club*, in which Le Gallienne's first contribution was *A Ballad of London*.)

But, perhaps more importantly, six of the poems were the work of a poet whose words were later to be the inspiration for some of Delius's most emotionally-charged compositions. That poet was Ernest Dowson, and the second poem of his included in the book, *O Mors! Quam amara est memoria tua homini pacem habenti in substantiis suis*, is perhaps better remembered by Delians when heard sung by the mezzo soprano in *Songs of Sunset*, the section that begins:

Exceeding sorrow
Consumeth my sad heart!
Because to-morrow
We must depart,

Now is exceeding sorrow
All my part!

Is it fair to suppose that it was during this visit that Delius first encountered the poetry of Ernest Dowson? Certainly apart from a few poems in *The Century Guild Hobby Horse*, published quarterly by subscription, he did not have a collection of his own printed until *Verses* in the spring of 1896. Generally, the settings of Delius are referred to as being taken from either this book, or the later collection, *Decorations: In Verse and Prose*, of 1899. However, Richard Le Gallienne could well have made Delius aware of at least one significant poem at this time, which although it did not go into print in the *Second Book of The Rhymers' Club* until 1894, or *Verses* until two years after that, had already been heard at the Rhymers' meeting and was published in the *Hobby Horse* in April of 1891. This poem was *Non sum qualis eram bonae sub regno cynarae*, which Delius set to music under the title *Cynara*.

The poem was composed on 7 February 1891, and Le Gallienne, writing under his pseudonym of 'Log Roller' for the *Star*, had singled it out for particular mention; an 'amusing puff' as Dowson later recalled. (5) Worth mentioning here is the fact that Adelaide Foltinowicz (born 13 April 1878), the girl often supposed to have been the inspiration for this poem, was just 12 years old when it was written, and Dowson had first met her in November 1889 when he was 22 and she was 11. Much, if not too much, attention has been put upon the relationship between them, and whatever the nature of the relationship and Dowson's undoubted feelings for the girl, we have to ask the question: was this poem really inspired by a 12-year-old girl? Perhaps in view of the significance attached to the poem and Delius's life and loves, it is worth noting that the original print of the poem differs slightly from the later version in *Verses*, and which Delius set to music. Specifically worth noting is the original punctuation of the following lines:



Ernest Dowson
(from a photograph taken presumably
whilst he was at Oxford)

I have forgot much, Cynara! gone with the wind;
Flung roses, roses riotously with the throng;

By 1896, Dowson had reduced the semi-colon after 'gone with the wind' to a comma – Christopher Palmer, in referring to the poem in his book on Delius, removes the comma, completely altering the meaning of the lines. (6)

It is of course not impossible that Delius and Dowson met whilst he was in London, although they could have been just as likely to meet in Paris, where they were both equally at home. There does not appear to have been an 'official' meeting of the Rhymers' Club during Delius's stay, but that does not necessarily mean that he did not meet any of the members. Dowson may well have been at Oscar Wilde's first night; he was a good friend and one of the few to stand by him after his release from prison.

Who else could Delius have met whilst with the Le Galliennes? The probability is high that he met John Lane, Richard's employer, colleague and groomsman at his wedding. Lane was a frequent visitor to Hanwell, and in the light of the recent publication of the Rhymers' Club there is a likelihood that he visited or met with them in London. Delius many years later was to correspond with Lane in regard to the rights to the poems of Dowson used in *Songs of Sunset*. (7) Another Rhymers who may have been at that Wilde first night, and whose poetry was also later to be set to music by Delius, is Arthur Symons. He was at the time, like Le Gallienne, working for the *Star*, as music hall and ballet critic, a role that took him across the Channel to Paris on many occasions. Symons like Dowson spent a great deal of time in France, and both men were admirers of the French poet Paul Verlaine, whose works were later to inspire Delius. It was Symons who arranged Verlaine's visit to London in 1893, and Dowson who translated Verlaine's poetry into English; both men spent time with him during his stay in England, and later in Paris. We have no evidence to suggest that Delius met Verlaine, but the Rhymers certainly did, and Dowson attended his funeral in 1896.

There are a great many coincidences with regard to Dowson and Delius, and though not over-important they merit being pointed out. Both men were often mistakenly identified as being French; Dowson often wrote to his friends in French, and was far more at home in that country than England. They did have acquaintances in common. In Paris, the poet Leclercq was known to both men; Delius did not particularly like him, and Dowson described him to Beardsley as looking 'as if he had just stepped out of one of your pictures'. (8) In fact, at a great many times both men were in Paris at the same time. Perhaps it is worth noting that Dowson attended the first night at the Theatre de l'Oeuvre of Wilde's *Salomé* on 11 February 1896; Delius was also in Paris at the time, and in view of his later attempts to secure the musical rights, it is worth considering that he may have seen the production. After all, he had attended an earlier first night of Wilde's in London. Dowson, interestingly, left Paris on 12 February to stay for six months at the Hotel Gloanec, Pont-Aven, in Southern Brittany, where Paul Gauguin had

spent so much time. Writing to a friend, he mentions his acquaintance with the painter Emile Jourdan, an associate of Gauguin, and in April of that year, talking of the painters expected there, says 'Perhaps Gauguin'. (9) Gauguin, however, did not return to France again. Had Dowson met him on an earlier occasion?

This may be a good moment to point out the occurrence of the word 'Nevermore' in the poetry of Dowson and Verlaine. In view of the significance of the painting to Delius, he may well have noticed the word as it occurs in the third verse of Dowson's poem *Amantium Irae*:

'Ah, child! The world's dark marges may lead to Nevermore'.

Verlaine's poem, in English entitled 'Nevermore', in the sequence *Melancholia*, has a similar mood and theme. And, in the light of Tasmin Little's research and the increasingly-accepted identification of Delius's music with a sense of 'lost love', I wonder what thoughts Delius had on reading Dowson's 'To a Lady Asking Foolish Questions'? The opening lines are as follows:

Why am I sorry, Chloe? Because the moon is far:
And who am I to be straitened in a little earthly star?

The final line of the poem is:

I go where the wind blows, Chloe, and am not sorry at all.

If, in fact, Chloe was the name of the woman he loved in Florida, the words of Dowson must have brought back many memories.

This poem however was not one of those selected by Delius to form the 'cyclus' of songs that became *Songs of Sunset*. It appears from earlier manuscripts that he intended to call the work *Songs of Twilight and Sadness*, perhaps an even more appropriate title, and possibly reflecting the emotional effect they had on the composer. It is interesting to consider the order of the works, as their position in the musical ensemble bears no relation to their position in the editions of Dowson; they have been specifically chosen, almost to tell a story. Originally, as identified by Robert Threlfall in the *Supplementary Catalogue*, 'between 'By the sad waters' and 'I was not sorrowful' FD contemplated a short movement setting the eighth of the nine verses of Dowson's *Carthusians* ('We fling up flowers and laugh, we laugh across the wine'). This MS also contains the draft of *Cynara*, which was also intended, at that time to precede 'They are not long'. (10) The date of this draft manuscript is 1906, and that in itself maybe a clue to the source used by Delius. Although *Verses and Decorations* had been published in the 1890s, it was not until after Dowson's death that a combined edition of his works was printed. It was in 1905 that *The Poems of Ernest Dowson* was published by The Bodley Head, interestingly with an introductory 'memoir' by that other Rhymer to be set to music

by Delius, Arthur Symons. In view of the fact that the early two collected editions were printed in small numbers (*Verses*: 330 copies) it is quite probable that for most it was this 1905 edition that made the works of Dowson generally available. So, although Delius may well have been aware of Dowson's work, it may not have been until this year that a collection of his works was accessible to him. The success of the book was such that a second edition was printed later in the same year. This may indicate why the early drafts of *Songs of Twilight and Sadness* date from 1906.

With regard to the words of Arthur Symons, Delius finished composing *On Craig Ddu* in December 1907, and wrote to Granville Bantock; 'if you think it is any good I can have it published'.(11) The *Wanderer's Song* was completed in early 1908, the year in which Symons actually reviewed a concert of music by Delius. Beecham, writing to Delius following a performance of *Appalachia*, recorded that Symons writing for the *Saturday Review* 'was most enthusiastic and would like to hear it a dozen times'.(12)

It was actually Symons who was primarily responsible for what has come to be known as the 'Dowson Legend'. His reminiscences and his introduction to the collected edition perpetuated the image of Dowson as a rather sad, and remote figure, which no doubt he was, but do little in the way of attempting to understand the poet who battled for so long with tuberculosis and tragedy in his life. Dowson eventually succumbed to the disease in 1900. However, in some respects Symons was perceptive, and his comments on *Cynara* are worth noting: 'He has epitomized himself and his whole life ... he has at once said everything, and he has said it to an intoxicating and perhaps immortal music.' (13) He may have been writing of the words of Dowson, but the sentiments could also be applied to the musical composition of Delius, that took so many years and Eric Fenby's assistance to complete.

The Rhymers' Club, which is where these explorations began, gradually dispersed after 1896, and although a third book of poems was talked about, it never materialized. The whole decadent movement that has been referred to as the *fin de siècle* seemed to begin to fade after the trial of Oscar Wilde. W.B. Yeats, probably the best-known member of the Club nowadays, later referred to the group as the 'poets of the tragic generation', presumably basing this on the early death of the majority of them. However, several of them flourished in the early years of the 20th century. Whether Delius met Yeats during that visit of 1892, we do not know, but we do know that he later met him at a lunch party given by Lady Cunard, at which Beecham and Sargent the painter were also present. (14) Delius did not set any of Yeats's words to music, but approved of Philip Heseltine's setting of *The Curlew* in 1915.

What of the other poets from the Old Cheshire Cheese? Of the better known, John Davidson, best remembered for the poem 'Thirty Bob a Week', and who would have found common ground with Delius as a devotee of Nietzsche, drowned himself off the coast of Cornwall. Ernest Rhys became editor of the Everyman's Library series of books. Lionel Johnson, the author of 'By the statue of

King Charles the First at Charing Cross', and who had been an early influence on Yeats, was found unconscious in Fleet Street in October 1902 and died a week later. Symons secured himself a niche in literary history with his definitive book, *The Symbolist Movement in Literature*. And, to return to Richard Le Gallienne; he went back to Norway with John Lane in 1893, visited Bjørnson, and 'fell hopelessly in love' with his daughter Bergliot who was a 'good friend' of Delius. (15) He and the composer must have communicated again; they parted amicably, and although the opera came to nothing, could well have met again. Eventually in 1927, Le Gallienne, like his proposed colleague of 1892, settled in France, dividing his time almost exclusively between Paris and Menton where he died in 1947.

What becomes increasingly apparent to me, the more I read about Delius, is just how little we know of his early life. With the tendency, even in this day and age, to think of artists starving in garrets, and working in romantic isolation, there is a need to dispel the misconception that this was how they spent their entire lives. We tend to consider ourselves as living in a 'small world' now, but it appears that for some it was not a lot different a hundred years ago. The ability of artists to be a part of society on both sides of the Channel is a testament to that fact. They all lived, worked and moved in the same circles, and there were endless opportunities for them all to meet. I recognise that speculation as to whom Delius might have met, may not meet with general approval, but in the absence of primary evidence to the contrary, the possibilities have to be looked at.

After all, I agree with Christopher Palmer who stated that Frederick Delius was 'ever a painter's and poet's musician'. (16)

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DELIUS AND THE AMERICAN CONNECTIONS

George Little

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LPO conducted by Sir Charles Groves.

BBC Radio Classics 15656 91332

Delius: Piano Concerto.

Piers Lane (piano) with RLPO conducted by Vernon Handley

CD-EMX 2239

Unforgettable Gershwin.

Rhapsody in Blue, An American in Paris.

Daniel Blumenthal (piano) with ECO conducted by Stuart Bedford

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A great deal has been said about the seminal influence on Delius's music of his sojourn in America, and particularly of Florida and the Negro music he heard while at Solana Grove. Jeff Driggers article on *Zu Johnson's Buch* in *DSJ* 126 re-affirms this in Delius's own words as late as 1928 (1). But a quite-by-chance discovery led me to wonder about the extent to which the converse may be true. I don't pretend to have an answer: this would need exhaustive research which would take more time to accomplish than I have available. But at least I can pose the question for anyone who would care to follow it up.

My 'discovery' arose from watching a re-run of Ken Russell's wonderful film, *Song of Summer*, in which Max Adrian as the blind and paralyzed Delius, rather than hear his own *Brigg Fair*, wants to hear a recording of the Revellers singing 'Old man river'. This famous song is from the musical, *Showboat*, written by Jerome Kern. It was only much later that I realised a possible reason why Delius liked the song so much.

If you want to re-trace my steps, play *Appalachia*. Just after the introductory section, the tempo picks up, starting with the strumming 'banjo' section, and then the first big 'river theme' begins (*Appalachia* - Track 2 / 3.00 - 3.28). If you're quick on cue, you can sing 'Old Man River' for a short while along with Delius's music. In whimsical vein when I have made friends aware of this fact, I have said, "Of course Delius loved 'Old Man River'. He wrote it!". This is putting it a bit strong, but the co-incidence is remarkable. Delius must have been aware of the kinship of the two pieces. They are both 'river' music. They are both allied to the southern states of America. And they both have the strongest of black American associations. The kinship, which surely Delius must have sensed, if not positively

identified, is not immediately apparent from the Reveller's up-tempo recording, but is much more so in the slower Paul Robeson version. *Showboat* was written in 1928 and could not possibly have influenced Delius in writing *Appalachia*. But could Kern have heard *Appalachia* and been influenced by it?

Appalachia was re-written in 1902/3 and its première was given on 15 October 1904 at Elberfeld under Hans Haym. Delius writes in a letter to Percy Grainger in Sept 1923 regarding Grainger's wish to perform works by Delius at the Evanstone Festival, that 'he would prefer those works to be given there that have never been done in America', naming *Appalachia* among them (2). I can trace no performance in America that Kern could have attended and the only score I know of, that found its way across the Atlantic, was the piano version sent to Robert Phifer in 1910 (3). The Beecham recording of *Appalachia* did not appear until 1938 - ten years after *Showboat* was written - which leaves only one possibility. Could Kern conceivably have been at the première in October 1904? Amazingly, he could!

Elberfeld was very prestigious and had a great reputation in Germany at the time, thanks to the Concert Society there and the stalwart work of, firstly Julius Buths and then his successor Hans Haym. In the days when live music was the only music, people travelled. Kern studied just up-river from Elberfeld, in Heidelberg from 1903-4 and with the enthusiasm of youth, could very possibly have been willing and able to travel to a place with such a prestigious reputation. If Kern was there and the impact of *Appalachia* was comparable to Beecham's in 1907, it is more than likely that the memory of it would have been indelible and would eventually have found its way into his own 'river' music.

With regard to George Gershwin, we have a similar balance of possibilities and probabilities. I have comparatively recently become a great devotee of Delius's Piano Concerto, thanks to the wonderful and in my opinion, definitive performance by Piers Lane, identified above. On one of my frequent hearings of this CD, I suddenly became aware of a brief section (Track 6 / 3.36 - 3.45) consisting of a descending broken chordal progression on the piano, followed by a quicker, upward one in octaves, and I thought, "Now where have I heard that before?" So I sang it to myself and a short while after, my mind did a neat segue into Gershwin's *Rhapsody in Blue*. (Track 7 / 16.22-36) Apart from some Gershwin-esque repetitive 'grumbings' between the progressions in the *Rhapsody*, the sections are almost identical and the keys are a mere semi-tone apart.

And again, in Delius's Piano Concerto there is a lovely musical device, first used so tellingly in *Paris*, where suddenly out of the denser texture of the music a solo violin emerges, making a most beautiful effect (Track 4 / 1.41; Track 5 / 3.06; and in more extended form, Track 6 / 2.45 - 3.01). It also appears in 'cello form at Track 5 / 6.12, but it's the violin I am concerned with here, because it appears to much the same effect in *Rhapsody in Blue* (Track 1 / 13.15 - 27) and in *American in Paris* (Track 5 / 6.52 - 7.25). The 'feel' is to me almost identical. Co-incidence - or had Gershwin heard Delius's Piano Concerto?

By 1924 when Gershwin shot to universal fame with the *Rhapsody*, he had had a string of successes with New York musicals, but he also wanted to write in a way that would bridge the gap between jazz and classical music. However, although he could compose, he couldn't orchestrate. But he was a brilliant pianist: the *Rhapsody* was written for two pianos and orchestrated by someone else. Delius's Piano Concerto had its American première with Percy Grainger as soloist at a New York Symphony Society concert on 8th January 1922, when Gershwin was in New York, working on Broadway. It is to me inconceivable, that in a concert programming a new concerto for Gershwin's chosen instrument, by a then-living composer of stature, and being played by a renowned soloist, that Gershwin would have missed it.

The fact that Gershwin didn't orchestrate the *Rhapsody* gave me pause for thought, because whoever *did* orchestrate the piece was obviously responsible for the use of the violin in the passage I have identified. Until I realised that the person who orchestrated it was the regular musical arranger, used by Paul Whiteman (who promoted the concert), the composer Ferde Grofé. In *DSJ* 93, William H Rosar mentions Grofé's enthusiasm for Delius's music and says that 'Grofé had the very old 78 Henry Wood recording of the *Dance Rhapsody No 1* in his collection' (4). He also goes on to say that he suspects that 'a popular harmonic style was evolving in New York in the 1920s'. It is my suspicion that, if, as William Rosar says, 'the music of Delius was being performed in America, and was known in New York by jazz arrangers such as Ferde Grofé', Delius was influencing both classical and popular music in a massive way which has not so far been evaluated.

I also think that the balance of probability is that both Gershwin and Grofé were at Grainger's performance of the Piano Concerto in January 1922. They moved in the same musical circles and knew each other, so it is even possible that they went together and that Gershwin, if he was not aware of Delius, was made aware by Grofé and by Grainger's performance of the Piano Concerto, with the results I have tried to identify.

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1. *The Delius Society Journal* 126, Autumn 1999, p 23
2. Lionel Carley: *Delius: A Life in Letters 1909-1934*, Scholar Press 1988, p 480
3. *Ibid*, p 39
4. *The Delius Society Journal* 93, Spring 1987, p 18

DELIUS SOCIETY MEETINGS

MIDLANDS BRANCH MEETING

2 October 1999, Chairman's Evening

Following his successful London meeting, Lyndon Jenkins gave a similar talk to the Midlands Branch members assembled at the home of Richard Kitching. As this was the first meeting of the 35th season, some time was spent reminiscing on the founding of the Branch. We were all interested to be shown a copy of a letter received from Eric Fenby in 1964, expressing his interest in the imminent founding of a new Delius Society Branch in the Midlands.

As we have come to expect, our Chairman had brought with him an assortment of interesting recordings, too numerous to mention here, which interspersed with his anecdotes and comments kept us enthralled. Dora Labbette's 1927 recording of Greig's *The Nightingale* conducted by Beecham was played and we were told that she took it to Grez for Delius to hear. The Deliuses always referred to Dora as 'Our Nightingale'.

Of special interest was the 1946 recording of *First Cuckoo* by Beecham. We were curious to hear that there was a two-year gap between the sides of the 78. Evidently, Beecham, dissatisfied with side two, recorded it again, and then again. Eventually, he was satisfied, but the delay is obvious. On side one, Jack Brymer's 'cuckoo' is very clear, but by side two the bird has flown to a branch a lot further off!

Keeping us all on our toes, Lyndon played us Delius's 'most perfect orchestral creation', *In a Summer Garden*, and we were asked to identify the orchestra and conductor. This recording, which began very effectively goes 'berserk' at the river section, and was revealed to be the Philadelphia Orchestra conducted by Eugene Ormandy.

I was personally pleased to hear our speaker comment that for many the piece of music that introduced them to Delius was *La Calinda*; as for me this was certainly the case. The recording we heard was of the Hallé Orchestra with Constant Lambert, recorded in 1943 at the Houldsworth Hall in Manchester. The Chairman amused us all recalling a recent visit to the hall, which is now a wine bar called 'Sticky Fingers', owned by Bill Wyman.

Towards the end of the evening we listened to a couple of vintage performances by Roy Henderson; the rather repetitious 'Things are as they were' (Purcell) and Vaughan Williams's 'Orpheus with his lute'.

Some time was spent discussing Ray Osborne's painting of Delius's house at Grez, which Brian Radford purchased at last year's AGM, and very kindly brought along with him for us all to see. There was a discussion on the 'geography' of the house with pertinent comments from Lyndon.

Richard Kitching gave a vote of thanks to our Chairman for providing us with such an interesting, informative and entertaining evening; sentiments agreed with by all present.

Jane Armour-Chélu

Midlands Branch Chairman Richard Kitching writes:

6 November 1999

Paul Guinery gave his talk 'Historic Delius BBC Archive Recordings'. This talk was reviewed in *Journal* 125, so I will only say that all present found it fascinating and hoped that Paul will come again and present his second selection. We were delighted to have Stephen and Pauline Lloyd with us for this event.

WEST OF ENGLAND BRANCH MEETING

16 March 1999

A rehearsal and play-through of *North Country Sketches*

It was well worth the drive down the M5 from the North Cotswolds to Kings Hall School, on the outskirts of Taunton, on a sunny October day. Here the West of England Branch was holding an orchestral workshop, organised by Ron Prentice tireless Chairman of the Branch, and Brian Cresswell, who has been enthusiastically active in local music-making for many years, going back to a performance of *A Mass of Life* over 20 years ago, and beyond. The orchestra was the Somerset County Orchestra, a corporate member of the Society and our only orchestral member.

Forty members of the orchestra, young and old, turned out for a hazardous venture, a work-through of Delius's *North Country Sketches*. It was a fascinating, and initially irritating, venture into the unknown for most of them. Brian Cresswell was consistently amiable, yet demanding, holding the morale of the orchestra steady through the daunting first movement, with an agile, firm and humorous touch. He is enthusiastic for Delius, and experienced enough to know that movement is all, even uncertain, spasmodic movement. The orchestra responded well to this challenge and pressed on regardless, bravely tackling the jigsaw-like texture of this complex work and gradually shaping it. This was the fascination of the afternoon's heroic work and bore fruit, after the tea-break, when they gave a 'concert performance' of the last two movements; the lead viola, heart in mouth (or bow?) bravely tackling his solo bars in No 4 with confident trepidation. Spontaneous applause burst out from the disappointingly small audience of members and friends.

Amateur choirs and orchestras (professionals too?) usually find Delius infuriating and user-unfriendly at first, but afterwards the wonderful sense of survival and achievement is bracing, like climbing Everest without oxygen.

On the principle 'It is better to travel than to arrive', this was a really worthwhile enterprise. The potential for Delius music-making in the West is high, with Somerset Opera also a corporate member. Ron Prentice and Brian Cresswell have a rich vein to prospect.

Derek Cox

DELIUS SOCIETY MEETING

26 October 1999, BMIC, London

Leslie Head talking about his life in music and conducting the works of Delius and other English composers

If the Society meeting in the BMIC on 26 October last year had a suggestion of 'This is your Life' about it (though without the familiar Red Book and with celebrity appearances being in audio form rather than people flown in from across the world) it was more than appropriate. The evening was by way of a tribute to a much respected figure in operatic and orchestral circles. Those who attended concerts of the Kensington Symphony Orchestra in the 60s, 70s and 80s will remember rare performances of works by Bax, Brian, Elgar, Delius and others under the energetic direction of Leslie Head. Our host and guide for the evening was Lewis Foreman who himself deserves more than a round of applause for his part of helping to shape many of the enterprising KSO concerts that one looks back on with affection and gratitude.

Leslie began by telling us a little about his background. His parents had met at a brass band concert on Brighton West Pier in 1919. He was born three years later but it was not until he was 25 that he decided that music was to be his profession - an earlier ambition had been to become a film director. In 1936 he founded the first of many orchestras, his school's first dance band. After the war the London schools of music were filled with returning servicemen on refresher courses, but Leslie managed to gain a place at the Guildhall School of Music, thanks to its Principal, Eric Cundell. There he studied conducting with Aylmer Buesst and, ever the pragmatist, Leslie then looked around to see what instrument was most in demand and took up the French horn. Within three-and-a-half years he was fourth horn in the City of Birmingham Symphony Orchestra.

In 1948, while still a student, he was largely responsible for founding the County of Sussex Youth Orchestra, one of the first youth orchestras in the county (which eventually became the Brighton Youth Orchestra). He was responsible in 1955 for the formation of the New Morley College Symphony Orchestra and a year later, finding himself second-in-command at Morley College, was determined to have his own orchestra. And so the Kensington Symphony Orchestra was born. Never one to rest on his laurels, in 1963 he founded Opera Viva to provide valuable experience for singers similar to that which he had made possible for orchestral players, presenting two operas a year at Fulham Town Hall. Eight years later he founded the Pro Opera Orchestra, which enjoyed a rather more professional profile. It was particularly with these last three organisations that Leslie was to earn the respect of all those involved.

None of this, of course, was easily achieved. While the Morley College Symphony Orchestra, with its connection with Holst and Tippett, could rely on some limited financial help, the KSO had no such funding. Here Leslie

acknowledged the debt that London musical life owed to the Inner London Education Authority's Further Education scheme. It provided a free rehearsal room and paid both conductor and the orchestral leader for a nominal annual fee of £1. The KSO started as a rehearsal orchestra to explore the repertoire, taking a symphony and an overture or suite every week. Among its personnel were Alan Hacker (first clarinet) and Harrison Birtwistle (bass clarinet). The leader in these early days was John Georgiadis while he was at the Royal Academy of Music. He left the orchestra in 1963 after three years and returned on three occasions as soloist, giving the first English performance of the Menotti concerto at one of them. Trevor Williams was another notable soloist who played the Walton Violin Concerto with them and, on 18 November 1980, the Tertis arrangement of Delius's Double Concerto with Frederick Riddle on viola (*Journal 70*, p.5).

Leslie has never shirked from the challenges posed by scores either for their complexity or their size. When, after giving concerts in 1959 and 1960 as part of the St. Pancras Festival, he was informed in 1961 that the Town Hall was not available for his use but that he could have the Friends' House instead, he put on Schoenberg's *Gurrelieder* with great success. Soon he was at the heart of the British music revival, bringing back works after years of neglect as well as providing first performances. Among these, on 7 February 1984, was the first public performance of Delius's *Paa Vidderne* for speaker and orchestra (in March 1974 he had given the orchestral tone-poem of the same name). The reciter was to have been Kenneth Branagh, then just beginning to make a name for himself in the role of Henry V for the Royal Shakespeare Company. Branagh was keen to take part in the concert but unfortunately the RSC would not allow him to appear. Nevertheless Alan Hendrick stepped in instead with great success.

Throughout the 60s and the 70s he gave many performances with massed choirs, often frequent performances of *The Dream of Gerontius* or the Verdi *Requiem* with choir members coming from afar afield as Bristol and Birmingham. One particular Verdi *Requiem* stayed in his mind - when one of the soloists was Marie Collier who shot to fame when standing in for Callas at Covent Garden in *Tosca*. 'I really do not understand it,' she told Leslie. 'I sang my *Tosca* at Covent Garden exactly the same as I had always sung it so many times at Sadler's Wells and nobody seemed especially impressed!' Rita Hunter was another of Leslie's favourite soloists.

Radio London recorded a number of Leslie's concerts for later broadcast, amongst them several Pro Opera performances in 1972-76 of operas by Donizetti and others. Particular highlights were two Siegfried Wagner operas, *Der Friedensengel* and *Der Kobold*, given with the assistance of Friedelind Wagner, the composer's daughter and grand-daughter of Richard Wagner. She brought over two soloists from the East Berlin State Opera, and almost all the Wagner family were present on 23 November 1975 to hear what was probably the first complete performance of one of Siegfried's operas, *Der Friedensengel*, performed in England. Six years later Friedelind supplied four German soloists for *Der Kobold*.

Leslie related many of the problems and perils of mounting such programmes, and spoke with great admiration of many of the singers who had performed under his baton. Fortunately we were able to hear extracts from recordings made of a number of these artistes: a young Brain Raynor Cooke in Havergal Brian's Symphony *Wine of Summer*, Oda Slobodskaya in Mussorgsky's *Songs and Dances of Death* (she was persuaded to sing in Stravinsky's opera *Mavra* which she had created under the composer in 1922: she said she was too old for her original leading role but would take a subsidiary role instead); Martha Mödl in *Der Friedensengel*, and a young Sarah Walker in Berlioz' *The Trojans* at St John's Smith Square.

The long list of works of which Leslie either gave the first British performance or brought back from neglect is a breathtaking one. It is only the constraints of space that prevent this reviewer from attaching a list that would run to many pages: on the evening of his talk Leslie kindly supplied a 12-page hand-out. Lack of space, too, has caused the omission of many amusing reminiscences from a fascinating evening. In thanking Leslie, Robert Threlfall commented on the excellence of his performance of Act 3 of *Irmelin* in February 1983 at St John's Smith's Square, and at the close all present were able to show their sincere thanks and congratulations on a truly outstanding lifetime's music making.

Stephen Lloyd

DELIUS SOCIETY MEETING

25 November 1999, BMIC, London

'Nothing so Charming as Musick' - an illustrated talk on the life of Frederic Austin by Martin Lee-Browne

The Delius Society visit to Palsgaard in 1998 was a memorable event in many ways and one of the 'spin-offs' was that Martin and Diana Lee-Browne were persuaded by Lionel Carley to attend. Martin is the grandson of Frederic Austin and one of his grandfather's works, the *Palsgaard Suite*, was performed by the Aarhus Symphony Orchestra under the baton of Bo Holten. Lionel Carley had previously suggested to Martin that he should write a programme note for Norah Sirbaugh's song recital at the Three Choirs Festival, which included some of Austin's songs and, as a result of encouragement from Lionel and others we now have a book *Nothing so Charming as Musick*. (1) We have also had the pleasure of his excellent talk.

Martin made it clear that, in his talk, he had endeavoured not merely to précis the book, and indeed the talk proved of great interest to me even after having read the book.

Frederic Austin's name turns up frequently in books and letters concerning Delius, Beecham, the Frankfurt Gang and many other musicians, and it is now valuable to have a full picture of the man and his achievements.

Born in 1872, he studied singing under the eccentric Charles Lunn, author of a then well-known book on singing, *The Philosophy of Voice*. After his initial studies, Austin obtained the post of harmony teacher at Liverpool College of Music. It was during this time that he became acquainted with Cyril Scott through whom he came to know the other members of the Frankfurt Gang. Through Balfour Gardiner he met a number of musicians including Arnold Bax who became a lifelong friend.

By 1902 his singing career had taken off, and he sang in his first Promenade Concert. He gave Beecham composition lessons and Martin quoted a handsome tribute by Beecham to Austin in his book *A Mingled Chime*. (2) Austin met Hans Richter and became a regular performer at the Three Choirs Festival. Under Weingartner, he sang his first of many Wotan's and thereafter was in great demand as a Wagner singer.

In 1907, Austin met Delius, who wrote to Jelka that he had met 'a splendid Baritone' and hoped he would sing *Sea Drift* at Sheffield, and later, 'the Messe'. Austin does not seem to have done *A Mass of Life*, but he did give the first English performance of *Sea Drift* in 1908 at the Sheffield Festival under Henry Wood. Delius was delighted and wrote to Jelka that 'Austin sang wonderfully'. Subsequently, Austin performed *Sea Drift* several times under Beecham, and he remained on friendly terms with Delius until Delius's death, visiting him at Grez twice.

Martin then turned to Austin the composer. Of necessity, he occasionally wrote potboilers such as the songs 'Fish and Chips', 'Some girls are nicer than others' and 'I've got the out of work blues'. These are not his main compositional claims to posterity however. His first composition, the *Overture to Richard II* was premièred by that indefatigable champion of English music, Dan Godfrey. A tone poem, *Isabella* was given at the second of the concerts organised by the Musical League (in which Delius was involved) in September 1909. Adine O'Neill wrote to Frederick and Jelka Delius that she considered the piece to be 'constipated music'!

Austin also composed a Symphony in four movements performed without a break, and this was performed twice under Balfour Gardiner's baton in 1913. Curiously, Martin recently found that the manuscript of this work was in the Grainger museum in Melbourne. He obtained a copy, and we heard the opening of the work played on the organ.

Austin's next work, the *Palsgaard Suite, Danish Sketches for Orchestra*, was composed after the composer met Einar Schou and his wife Elizabeth, owners of the Palsgaard estate in Jutland, Denmark. The Schous knew Delius, and the Austins and the Delius's visited the Schous at Palsgaard in 1909. Both families signed the visitors' book there and the entries were there for us to inspect in 1998. The Austins were to visit Palsgaard five or six times. Beecham conducted the *Suite*

on several occasions. We heard an excerpt from the *Suite* as performed by Bo Holten and Aarhus Symphony Orchestra in 1998, and also part of a recording of Austin himself conducting another of his works, *The Sea Venturers* at the Queen's Hall in 1937.

Martin then turned to Austin, the arranger. His major claim to fame in this connection is his arrangement of John Gay's *The Beggars Opera*, which he made in conjunction with Nigel Playfair. Work on the arrangement was completed in five weeks, and the show eventually ran for over 1400 performances. The subsequent arrangement of Gay's *Polly* proved less successful, however. It also seems that he was responsible for the 'Five Gold Rings' section in *The Twelve Days of Christmas*, which Martin said still brings in a useful little royalty each year!

Austin was honoured in 1931 at the Annual General Meeting of the Royal Philharmonic Society by being appointed an Honorary Member. The significance of this can be understood when it realised that other Honorary Members then alive included Sibelius, Stravinsky and Cortot among others.

Austin died in 1952. It was a valuable experience to learn about Martin's distinguished ancestor, and most of those present must have learned, not only a great deal more about Frederic Austin than they knew before, but also much about the general musical era in which he lived.

The talk will be repeated at the Midlands Branch on 8 April and anyone who missed the London talk will find it well worthwhile to attend even though the venue is north of Watford.

Richard Kitching

REFERENCES

1. Martin Lee Browne: *Nothing so Charming as Musick*.
Thames Publishing 1999, £12.50
2. Sir Thomas Beecham: *A Mingled Chime*.
Hutchinson & Co. Ltd, 1944

DELIUS SOCIETY MEETING

3 February 2000, BMIC, London

'From the archive' by Paul Guinery

Paul began this, the second of his talks to the Society, by telling us of the difficulty he had in deciding what to include or omit, and I fear I have a similar problem. It is not possible to mention here all the recordings he played that evening, or to begin to do justice to the range of repertoire we listened to.

The first piece we heard was the opening of one of the least familiar of Delius's early works, the melodrama *Paa Vidderne*, as recorded in 1992 by the BBC Symphony Orchestra conducted by Vernon Handley. The actor Simon Ward spoke the text of Ibsen's poem, translated by Lionel Carley. Paul pointed out to us that it was ideally suited for broadcasting where problems of balance could be artificially corrected, and commented that Delius would have made a wonderful composer of film music.

Balance, was essentially what Paul achieved that evening as well, with his selection of orchestral music, song and 'vocal' excerpts. The first of several speeches we heard, was from a BBC Home Service programme of 1963, in which Sir Adrian Boult recalled the problems surrounding the first performance of the Violin Concerto in 1919, when the soloist Albert Sammons was still in the Guards band and due to play at the Royal Albert Hall Victory Ball the night before the première. As we might have expected, and indeed welcomed, we heard also from Sir Thomas Beecham. His 1951 introductory talk on *A Mass of Life*, was followed by two excerpts from the recording of the 1966 first Prom performance of the work conducted by Sir Malcolm Sargent.

The lasting legacy of the Ken Russell film *Song of Summer*, is the image of Max Adrian as the ageing composer, and we were all fascinated to hear the actor recall his reluctance initially to play the part. There is no known recording of Delius's voice, but I always imagine that Delius sounded like the actor. Certainly when I met him whilst at theatre school, for me he was Delius.

The first half of the evening closed with a 1965 recording of Eric Fenby, talking about his experiences of working for Beecham. You can never tire of hearing of the eccentricities of the conductor, and this short interlude which included Eric's recollections of being sent out to purchase a car, and the perils of touring with him, had us all greatly amused.

For me an interesting highlight of the evening was a 1962 Third Programme broadcast of Delius's setting of Arthur Symons *On Craig Ddu*. Paul did warn us that the performance, by Charles Kennedy Scott and the Oriana Madrigal Society was very slow, maybe even too slow, but I had to agree with him that the effect did weave a spell, and seemed quite appropriate for the evocative words of the poet.

It was quite fitting that Beecham introduced the final piece we heard, in his own inimitable manner; the last section of the Nietzsche inspired *A Mass of Life*, and a fitting conclusion to a fascinating voyage into the archives of the BBC. Lyndon Jenkins echoed the appreciation of all present, and thanked Paul for sharing his discoveries with us all. It was also intriguing to see photocopies of *The Radio Times* from the dates that the recordings had been broadcast. Lyndon wrote after Paul's first presentation that he hoped he would return with more of the same, and I am sure that we all hope that this is not the last we have heard from the 'archive'.

Jane Armour-Chélu

CONCERT REVIEWS

VLADIMIR ASHKENAZY CONDUCTS *EVENTYR* IN BIRMINGHAM

Symphony Hall, Birmingham, Monday 22 November 1999
Philharmonia Orchestra, conducted by Vladimir Ashkenazy
Viktoria Mullova, violin

Brahms: Violin Concerto in D
Delius: *Eventyr*
Strauss: Suite from *Der Rosenkavalier*

On Monday 22 November 1999 the distinguished Russian maestro conducted the Philharmonia Orchestra in Delius's *Eventyr* in a concert in the International Season at Symphony Hall, Birmingham. He was introduced to the music through the good offices of Lyndon Jenkins, Chairman of The Delius Society, some eighteen months previously and, although at that time he had not even heard of the work, he decided to learn it specially for this concert.

THE REHEARSAL – by Roy Price

Arriving mid-afternoon at Symphony Hall with two non-Delian friends, one an FRCO, we were talking over tea when we spotted our Chairman coming across to us: the rehearsal of *Eventyr* was about to begin, he said, and would we be interested to attend? Would we! We sat well back in the stalls as Maestro Ashkenazy and he had a discussion about how the unseen shouters the piece requires should be managed. This was resolved when one of the orchestral players suggested that it was not unusual for the orchestra to give the shouts. Ashkenazy agreed that this should be tried when the time came.

He then began to rehearse in detail, stopping and starting frequently. The playing sounded marvellous straightaway, but he certainly knew how to obtain the improvements he wanted. We noticed an unfamiliar instrument in the orchestra: "The sarrusaphone," said Lyndon, as he passed. He was pacing about with his score, and at one point we saw him go up to the rostrum to talk to the conductor. "The woodwind are not coming through properly," he explained to us when he returned, and we were amazed shortly afterwards to see Ashkenazy turn round to call out to him, "Was that better?" It was, and the rehearsal went on. The shouts, if a trifle self-conscious, satisfied the Maestro.

After nearly an hour *Eventyr* had been thoroughly rehearsed, but then the Conductor announced that he wanted to play it right through without stopping. To our astonishment he told the orchestra, "You see, I have been specially asked to

do this piece by The Delius Society, and I want it to be right." My first thought in all this was the humility of this great man, and how privileged we were to be there to see and hear it all. The play-through was thrilling, and when it ended we could not resist giving a tiny patter of applause, which the Maestro acknowledged with a cheery wave.

We left as Viktoria Mullova came in for her rehearsal of the Brahms concerto. My friends were amazed by the whole experience, especially that such a great man should acknowledge the Society and seek its Chairman's approval of musical points. The whole thing was a *coup* and, judging from the reaction at the concert where *Eventyr* (even more thrillingly performed) was very well received by the large audience, did the cause of Delius a power of good.

SOUNDS SUPRISING – Christopher Morley
The Birmingham Post, 24 November 1999

Vladimir Ashkenazy seems to be in permanent residence at Symphony Hall this season but who's complaining? This is a conductor brimming with musicality and one whose programming always brings pleasant surprises.

Monday's concert with a superlative Philharmonia found him conducting Delius, no less, and not a lollipop warhorse, either. Ashkenazy's choice was the rarely heard *Eventyr*, a folk-tale rhapsody peopled with elves and trolls, and one whose rambling structure and extravagance of material needs the intensity of commitment revealed here (perhaps Ashkenazy was remembering the troll-culture of Iceland, where he used to live).

This was a beautifully textured, keenly balanced reading and full marks to the players for their heroic efforts to keep a straight face during the two massed "Oi"s Delius requires them to shout.

Even greater delights came with the Suite concocted from Richard Strauss' contemporaneous *Der Rosenkavalier*. In a rare operatic excursion for this orchestra, the Philharmonia strings came very close to the requisite caressing smoothness the score demands. Horns blazed and cavorted proudly and volume at the gorgeous climaxes was mighty but never strident.

Orchestral sound was also rich and full in a lovely performance of Brahms' Violin Concerto, Ashkenazy accompanying with all the sympathy and alertness one expects from a master-pianist.

Soloist Viktoria Mullova brought an opaque, well-projected tone to her reading, with an accuracy of intonation which added to the strength of her communication.

(Reprinted with the kind permission of The Birmingham Post.)

It is astounding how much can be achieved by the right man in the right place at the right time! Hearty congratulations are due to Lyndon Jenkins, whose gentle suggestion to Vladimir Ashkenazy that he might find much to interest him in the score of *Eventyr* resulted in a marvellous performance of that work in Birmingham. Had not the great Rudolf Kempe, successor to Beecham as chief conductor of the Royal Philharmonic Orchestra, expressed his admiration for *Eventyr*, which he conducted at the Delius centenary festival in 1962? “Ah”, said Ashkenazy, “if Kempe like it ... I do it!”

The concert began with the Violin Concerto of Brahms, that most classical of romantic composers. Viktoria Mullova presented her back to the audience during the orchestral introduction to the opening *Allegro*, playing herself in with the first violins. When she turned, it was to give us a muscular, hard-edged performance, full of bravura brilliance but somehow lacking in fresh spontaneity and unforced lyricism. Nor was the Philharmonia at its best in this first movement, inaccuracies being amplified in the brilliant acoustic of the Symphony Hall. Soloist and orchestra were much more convincing in the *Adagio* and final *Allegro giocoso*, but this was a performance in which genuine emotion was sacrificed to technical mastery.

After the interval, a visibly more relaxed Ashkenazy drew ravishing sounds from the Philharmonia in a superb performance of *Eventyr*, and in this work the Symphony Hall provided the perfect acoustic for Delius’s venture into the world of the supernatural. What would FD have given to hear his music performed in a hall such as this, where reality matches the sound in the mind’s ear?

From the darkly mysterious opening, where the lower strings beckon us into the forest glooms and where hobgoblins watch invisibly from behind every tree, Delius paints a sound-picture of the fairy-tale world of Asbjørnsen and Moe to equal that with which the imaginative genius of Arthur Rackham brought to visual, disturbing life the work of the Brothers Grimm. And Ashkenazy whisked us away into that enchanted realm with relish, the Philharmonia responding magnificently to his bidding. Only the famous wild shouts fell short of expectation; the members of the orchestra, having decided to do the shouting themselves, were barely audible. None the less, the performance was a triumph. Let us hope that Ashkenazy will wish to repeat it.

In his monumental, 3-volume study, *Richard Strauss*, Norman Del Mar dismissed the Suite from *Der Rosenkavalier* as ‘bogus’. Others have been sniffy about it because of the shameless way in which the music is manipulated out of the order in which it occurs in the opera. The Suite was not, of course, of Strauss’s devising; the arrangement is thought to be the work of the Polish conductor Artur Rodzinski. But it would be a cold fish who could fail to be enchanted by this *pot-pourri* of ‘almost murderously gorgeous’ music for its own sake (1). Ashkenazy and the Philharmonia, obviously enjoying themselves hugely, and in cracking form,

recreated to perfection the sparkling dream of eighteenth-century Vienna, of Sophie, Octavian, Ochs, the Marschallin, and the silver rose. Those big waltz tunes are, after all, irresistible. And it was Baron Ochs' favourite song which would not quit one mind all the way home from Birmingham: *Mit mir...Mit mir...*

REFERENCE

1. Iris Murdoch, *The Black Prince*, Chatto & Windus 1973, p219

POSTSCRIPT – by Lyndon Jenkins

After the concert we arranged for a bottle of champagne from the Society to be delivered to Mr Ashkenazy's dressing room with our gratitude and congratulations. I also wrote officially to thank him, and received this interesting reply: 'Thank you very much for your letter. I am delighted that you liked our performance of 'Eventyr' – we enjoyed the piece very much and I must say the orchestra prepared it in no time – having never played it before! I hope to do it again and, indeed, some more Delius. P.S. Thank you for the wonderful champagne!! Sincerely yours, V. Ashkenazy.'

If he does *Eventyr* again – or any other Delius piece – that will surely be the best possible outcome for the Delian cause.



Vladimir Ashkenazy proudly holds the score of *Eventyr* as he is congratulated by the Chairman
(photograph: Alan Lamb)

NORTH STAFFORDSHIRE TRIENNIAL MUSIC FESTIVAL CENTENARY CONCERT

Saturday 16 October 1999, Victoria Hall, Hanley, Stoke-on-Trent
Royal Liverpool Philharmonic Orchestra, conducted by Donald Hunt
Alison Pearce (Soprano), Laurence Albert (Bass)
The Ceramic City Choir and The Elgar Chorale of Worcester

Samuel Coleridge-Taylor: Overture *The Song of Hiawatha*

Samuel Coleridge-Taylor: *The Death of Minnehaha*

Frederick Delius: *Daybreak* from the Suite *Florida*

Frederick Delius: *Sea Drift*

Te Deum: Antonin Dvořák

The revival of this Festival, which had last taken place in 1899, is undoubtedly a welcome event in the Midlands, and hopefully will become a permanent fixture in this century. The history of the event and the origins of choral singing in the Potteries were interestingly detailed to an appreciative if small audience at a pre-concert talk given by Lyndon Jenkins, the Chairman of The Delius Society. The Victoria Hall, which was reopened in 1998, was built in 1887-8 to fulfil the needs and aspirations of the ever growing and thriving choral societies in the area. With a hall of their own, that had an acoustic described by Beecham as being the best in the country, it was natural that a Festival to rival centres such as Birmingham, Manchester, Leeds, Norwich, and of course the Three Choirs, should be arranged. With no less than nine choral societies flourishing within the immediate area, the founder of the Festival, Dr Charles Swinnerton Heap, had no problems in assembling the large chorus needed. Festivals were held with great success in 1888, 1890 and then adopted a triennial pattern.

The programme of this concert reflected very much music that had been heard there almost exactly 100 years earlier. It was at the last Festival of 1899 that the Coleridge-Taylor work *The Death of Minnehaha* had been given its first performance. Beecham, who always declared that he went to the Potteries to get his choir because he couldn't get a good enough one in London, went to Hanley in 1908 to conduct *Sea Drift*. The story of how the score vanished before the performance, and Beecham conducted from memory is well known. Delius himself had been in the audience that night and received a rousing reception, very different to that he had encountered earlier that year, in the same hall, when he had insisted on conducting *Appalachia* himself, with disastrous results!

After the Overture, Donald Hunt conducting the Royal Liverpool Philharmonic Orchestra was joined by Alison Pearce and Laurence Albert and the choir for *The Death of Minnehaha*, a work which is obviously difficult to perform, but was tackled confidently by all concerned. The picturesque qualities of the writing, together with the often-brilliant orchestrations make it an interesting piece. The evident

enjoyment of the choir in singing the work contributed greatly to the overall effectiveness of the performance. It was a real bonus to have two items by Delius on the same evening, and following a somewhat average, and in places hesitant, performance of *Daybreak* from *Florida Suite*, the main item of the evening, so far as I was concerned, was *Sea Drift*. I have to say though, that although the choir were undoubtedly well rehearsed and technically competent I did sense that they were less comfortable with this work. Personally, I would have liked the opening tempo to have been slightly faster, and I did not get that ‘shiver-down-the-spine’ feeling from the choral entry ‘Shine! Shine! Shine!’ However, Donald Hunt’s obvious love of the work and enthusiasm was evident, and a sensitive performance from Laurence Albert, together with some exceptional orchestral playing, contributed to a memorable performance. The knowledge that Delius had actually sat in the same hall and heard, conducted by Beecham, what is considered by some to be his greatest choral work, added to the ambience of the occasion.

In strict contrast to the Whitman inspired work of Delius, the concert ended with a lively, joyful rendition of Dvořák’s *Te Deum*; what might be called a real ‘fun’ piece. Fine performances from both soloists, and the choir, obviously much more at ease with this than Delius, combined with energetic good tunes ensured an uplifting conclusion to the evening.

Jane Armour-Chélu



Chairman Lyndon Jenkins and Donald Hunt
after the Centenary Concert

(photograph: Jane Armour-Chélu)

ENGLISH MUSIC IN NOTTINGHAM

Saturday 5 February 2000, Albert Hall, Nottingham
Nottingham Choral Trust Chorus and Concert Orchestra conducted by James
Lowe (Elgar and Vaughan Williams) and Angela Kay (Delius and Holst)

Elgar: Concert Overture, *Cockaigne*

Delius: *Songs of Farewell*

Vaughan Williams: *Serenade to Music* (Choral version)

Holst: *The Hymn of Jesus*

The performers rehearsed the works over the previous weekend and, in these circumstances, one would not have been surprised to find the preparation somewhat inadequate for such demanding works. Nothing could have been further from the case: both chorus and orchestra performed wonderfully well and both conductors had a real feel for the music.

In the Delius, Angela Kay succeeded in varying the tempo from slow and tranquil to fiery and passionate with splendid climaxes in numbers 2, 3 and 4. The 'cellos in particular gave a moving performance of the introduction to number 2.

It was also a rare treat to hear the *Hymn of Jesus*, which again had an excellent performance.

This most enterprising, and well-attended concert (including eleven Midlands Branch members) was presented with the assistance of the Delius Trust.

Richard Kitching

RARITIES OF PIANO MUSIC AT 'SCHLOSS vor HUSUM'

Works by von Sauer, Shchedrin, Delius, Grünfeld, Chopin, Balakirev, Godowsky, Catoire and Medtner. Performed by Oleg Marshev, Piers Lane, Janina Fialkowska, Boris Bloch, and Marc-André Hamelin. Danacord DACOCD 519

For twelve years a festival has been held at Husum in Germany devoted to rarities of piano music. Numerous distinguished pianists have attended and many of the performances have been recorded live.

This disc is of particular interest to Delians as it contains performances by Piers Lane of Ravel's arrangement of the Prelude and love duet from *Margot la Rouge* and Florent Schmitt's arrangement of parts of *Irmelin*. Boosey and Hawkes have published these pieces under the title *Scenes from the Operas* at the instigation of Robert Threlfall.

The arrangements were made to provide vocal scores of the works, and are not transcriptions of the type made by Liszt, for example. Robert Threlfall mentions in his note to the *Scenes from the Operas* that Ravel would have preferred to arrange the Prelude to *Margot* for four hands and it would undoubtedly have been better in this form so far as performance is concerned. Nevertheless, Ravel made the best of the task he was given, and Piers Lane performs both of the works on this disc thoroughly idiomatically as we would expect.

The Prelude in the score of the *Idyll* indicates a *più mosso* at letter A (bar 21) and I personally feel that the tempo needs to increase here: it is not, however, marked in Ravel's score, so Piers Lane is quite justified in playing it as written.

As is the case with most orchestral transcriptions there is a certain amount of *tremolando*, which I personally never find effective on the piano, but this is not a serious obstacle to enjoyment. The arrangements are remarkably successful on the piano as one might expect knowing the arrangers.

The other items on the disc will appeal primarily to piano enthusiasts including as it does compositions or transcriptions by (among others) von Sauer, Balakirev, Catoire, Godowsky and Medtner the last three composers' works being played by Marc-André Hamelin.

We are fortunate that these excellent arrangements are now available to a wide audience on CD.

Richard Kitching



BOOK REVIEWS

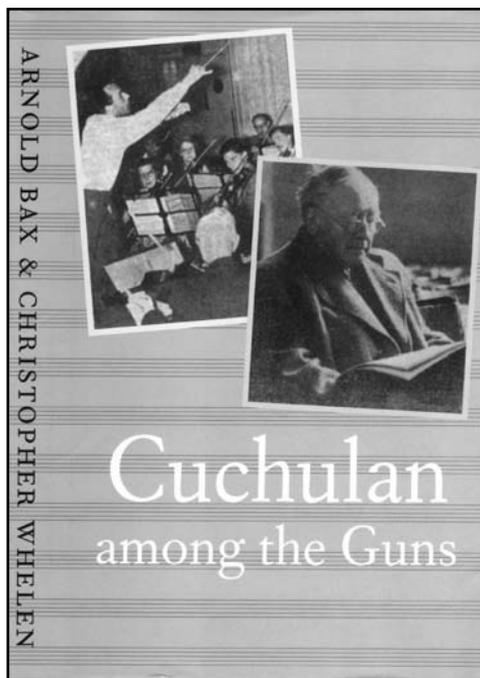
CUCHULAN AMONG THE GUNS: Sir Arnold Bax's letters to Christopher Whelen from 1949 to 1953 together with the latter's writings and broadcasts on Bax and his music, edited with notes by Dennis Andrews

Cumnor, 1998. 112pp. with 16 pages of photographs. £15 by cheque (including p & p) made payable to Dennis Andrews, 3 Appleton Road, Cumnor, Oxford OX2 9QH (North America £18 sterling including air mail post)

'Cuchulan among the Guns' reads the cover. Some war memoir perhaps? Only the spine – 'Arnold Bax & Christopher Whelen' – puts us on the right path, the flyleaf making all clear. Christopher Whelen (1927-1993) was an aspiring young conductor who, while an assistant to Rudolf Schwarz and the Bournemouth Municipal Orchestra, championed the music of Arnold Bax, conducting six of his works during his brief stay there. As a music student at Birmingham he had heard George Weldon conduct *Tintagel*

(the only orchestral work of Bax that was then and still is heard with any frequency). In 1948 on a visit to Bournemouth, he was bowled over at a concert by Schwarz to whom he was afterwards introduced. Whelen told Schwarz of his ambitions to become a conductor and two months later he had a test, taking the orchestra through Beethoven's Seventh Symphony at rehearsal. On the strength of this the 22-year-old was invited to stay and study with him.

About half this unusually fascinating book is devoted to Bax's 39 letters to Whelen whose often perceptive writings on the composer occupy the remainder. Bax, whose star had long declined, was in his last years, living at the White Horse in Storrington. Delius was then hardly any more frequent a name than Bax on Bournemouth programmes. Whelen himself conducted a handful: *Air and Dance*, *Two Aquarelles*, *Brigg Fair* and *Irmelin Prelude*. But promoting Bax was his vocation and the climax of his Bournemouth stay was conducting the Sixth Symphony in January 1951 in the presence of the composer. 'I like the idea of No 6 being played



at Bournemouth as it is a symphony of mine which I know least myself', one with amazement finds Bax writing beforehand. Of the performance itself he was full of praise: 'I am still feeling a delightful thrill in recalling your really remarkable performance of No 6.' For performances of his works Bax stayed with Whelen who was also planning a book on him and these letters include many of Bax's generally brief replies to his questions.

It was not to last long. In 1951 Schwarz left Bournemouth for Birmingham and the following year Whelen was appointed Musical Director of the Old Vic. He was subsequently to be much involved in composing for the theatre and for radio plays. The book on Bax remained a project unfulfilled, his subject's unexpected death in 1953 being one contributory factor, but he contributed a significant essay on the composer to *The Music Masters* (Cassell 1954; Penguin 1957). The texts of some broadcasts and other writings are reproduced in this volume. A recording of the epilogue from the Sixth Symphony was appropriately played at his own funeral. This present book, lovingly and skilfully edited by his close friend Dennis Andrews, stands as a welcome substitute. For this reviewer it recalls a pleasant afternoon almost ten years ago talking to them both about their Bournemouth memories.

There are some delightful tit-bits to be gleaned along the way: Sir Adrian Boult as a connoisseur of British Railways sandwiches, Bax's praise for Basil Cameron's readings of his works - 'some of my things he certainly realises better than anyone else', a reminder of the difficulties of post-war rail travel as Bax made his way home from Bournemouth, and somewhat surprisingly when asked if Delius was a composer he admired or was influenced by, his reply: 'Leave out Delius. I was never wholly convinced by him.' One must just correct Bax's memory in saying that Dan Godfrey gave *Tintagel* with 'only four violins. I forget what the total size of the orchestra was - twenty, I think.' Fourteen and fifty-three respectively would be nearer the mark.

Printed in very limited numbers, this finely produced book is a must for any Baxian.

Stephen Lloyd

LORD BERNERS

Mark Amory

(Chatto & Windus, £20. ISBN 1 85619 234 2)

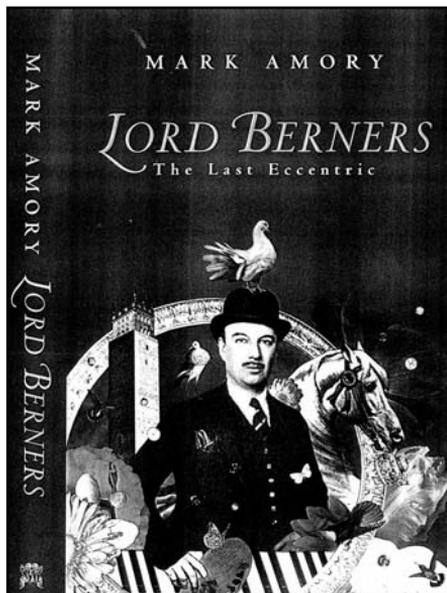
Gerald Tyrwhitt-Wilson, fourteenth Lord Berners, was an aristocratic dilettante.

His creative gifts were sufficient to earn him the admiration of Stravinsky and he became one of only two British composers to be commissioned to write a ballet for Diaghilev. He had one-man exhibitions of his paintings in London, he wrote several novels and he had a play produced in the West End. The temptation to observe that had he stuck to one branch of the arts he might have achieved greatness invites the equally obvious rejoinder “but would he?” Not all talents thrive by being forced to adhere to one line of business, and in particular there have been many British composers whose beginnings were as promising as his, but who faded into obscurity. Perhaps the safest comment is that the need to earn a living would surely have concentrated his mind wonderfully.

He was not (at least in the opinion of this reviewer) an eccentric, as is so often affirmed, for the simple reason that such a person is by definition one who behaves in an unconventional way *without being conscious of the fact*. Berners was fully aware of his foibles and was, in truth, a wit and a prankster. Not only were a number of fictional characters modelled on him (the best-known being that of Lord Merlin in his friend Nancy Mitford’s *The Pursuit of Love*) but he sent *himself* up in his own books. Furthermore he put about incorrect stories concerning himself. One has it that he only inherited when several family members were killed in a road accident returning from the funeral of his predecessor. That is quite untrue: an uncle died intestate and he inherited in the normal manner.

Tales of his antics are too well known to need repetition, and it was disappointing not to learn several new ones from this book. In fact the only one I had not heard before concerned the notice he placed at the foot of the stairs to the 100 ft tower he had built on his estate (the last folly in England) which read ‘Members of the Public committing suicide from this tower do so at their own risk’.

Gerald Berners was a homosexual, although not, it seems, a particularly active one, and did not find his ideal partner until he reached the age of fifty. Robert Heber Percy, referred to as ‘the mad boy’ (pot calling the kettle black?) was thirty



years younger and their arrangement, which lasted until the end of Gerald's life, appears not to have been a physical one; neither did it preclude other lovers. One assumes that at the outset neither anticipated that one of these would be a young woman who became Mrs Percy and produced a daughter. Gerald liked the wife and doted on the daughter; Percy, on the other hand, was less enthusiastic and sent them both packing after a few years. (After Gerald's death he married again, but that did not last either.)

Berners had a fine house, Faringdon, near Oxford, where he entertained enthusiastically. Much of the book is therefore concerned with the social calendar, and those who enjoy reading about Lady Ottoline Morrell, the Sitwells, the Betjemans et al will find plenty to fascinate them here. Indeed it might fairly be stated that Faringdon entertained all the queens of contemporary society. When in 1928 Marguerite Radclyffe Hall produced her notorious lesbian novel, *The Well of Loneliness*, Berners wrote and had privately printed a short novel entitled *The Girls of Radcliffe Hall* in which most of his male acquaintances are thinly disguised as girls at a boarding school of which he himself is the Headmistress. (The one male teacher to appear was modelled on a female friend.) This may well qualify as his wittiest prank.

Although two ballets were produced in his last years, Berners wrote less music as he grew older. In an unexpected parallel with an older generation of British composers who lived through the First World War, he was so shaken by the changes brought about by the Second that he suffered a nervous breakdown from which he never fully recovered. He died in 1950 at the not-very-advanced age of 66.

There is but one mention of Delius in the book, a curious one that gives food for thought. When the radio programme 'Desert Island Discs' first became popular Berners, although never invited onto it, amused himself by writing down his eight records together with reasons for their choice. It contains the sentence: 'My affection for Sibelius, Brahms, Delius and Wagner has weakened a little in face of a too enthusiastic adulation in certain quarters'. (NB. The Delius Society was not founded until 1962.)

When one turns the last leaf of a biography with a sense of disappointment the question is whether the writer or the subject is the cause. Here I believe it must be shared equally. Berners comes through as less of a 'character' than is popularly supposed, while his artistic efforts are made to look no more than sporadic. The author makes no claim to musical knowledge and consequently discussion – let alone analysis – of Berners' compositions is minimal. In a Preface he acknowledges gratitude to Gavin Briars, who began writing a biography and generously passed on his notes when he became too involved with composition. Similar thanks are offered to Philip Lane and Peter Dickinson. One wishes that any of those had carried the job through so that we could have more musical information. Perhaps we may look forward one day to a purely musical study from Triad Press or Thames Publishing?

Christopher Redwood

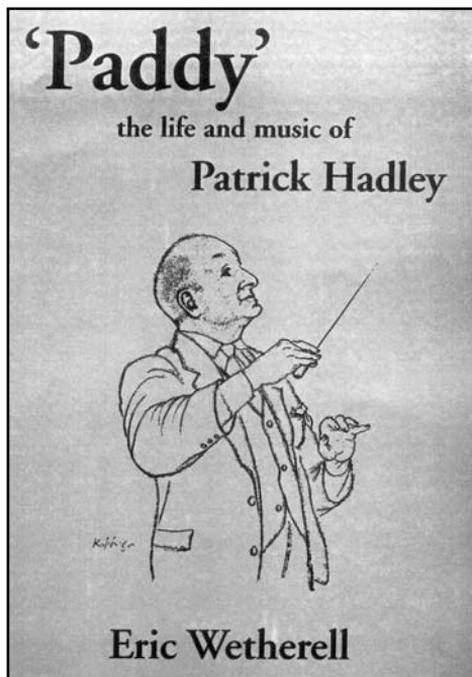
'PADDY' – The Life and Music of Patrick Hadley

Eric Wetherell. Thames Publishing, 1997. 175 pp illustrated. £12.50

Readers of Eric Fenby's *Delius as I knew him* will remember the name of Patrick Hadley from the humorous episode in which he, Balfour Gardiner and Fenby found themselves adrift in a rowing boat on the River Loing. To Delius's great amusement they had to be rescued by the local innkeeper. Fenby also tells us that it was Hadley who unearthed and brought to Grez the missing orchestral parts of *Koanga* and full score, the latter arriving after Fenby had fortunately not progressed too far in reconstructing one himself.

This is a timely book because Hadley, composer, teacher and conductor, has been overlooked for too long. A Cambridge man, his carol 'I sing of a Maiden' is occasionally heard in the King's College Christmas carol service, and the beautiful 'My beloved spake' for choir and organ is quite frequently aired. But of the few larger works only the impressive symphonic ballad *The Trees so high* and the wonderfully exuberant *The Hills* have had any real exposure, both fortunately available on CD and strongly recommended. Hadley's music, imbued with the spirit of Delius, lies somewhere between Moeran and Vaughan Williams. The Delius connection was strong enough for Hadley to occupy seven pages in Christopher Palmer's *Delius: Portrait of a Cosmopolitan*. Hadley's love of Delius is evident enough: in his choral and orchestral *The Hills* he alluded to *In a Summer Garden* (a garden of which he had first-hand experience) and on a few occasions he conducted Delius, most notably *Appalachia* and *The Song of the High Hills* at Cambridge with the reduced orchestrations prepared by Edward Dent.

Christopher Palmer had himself intended writing a study of Hadley and, at his request, on his death all his material was passed on to John Bishop of Thames Publishing. Some of that material, we are told, has been incorporated into this present book. One is therefore grateful to Eric Wetherell for taking up the story. As the only book on Hadley it is most welcome. One may be permitted a few quibbles. No sources are cited, there is no bibliography and, rather ungratefully



one might add, no mention is made of Palmer's two pioneering articles, 'Patrick Hadley - the man and his music' in *Music & Letters* April 1974 (pp 150-166) and 'An English Nationalist' in *Composer* No 31 Spring 1969 (pp 1-6). There are, too, a number of peripheral inaccuracies. Balfour Gardiner sadly did not leave any recollections (p.18) and was certainly not obliged to leave his Ashampstead cottage because of a fire (p.26), Roy Henderson did not record *Belshazzar's Feast* (p 65), *Late Swallows* is the third and not the final movement of Delius' String Quartet (p 127), and the quotation in *The Hills* from *In a Summer Garden* (its opening phrase) is not heard at the end of the Epilogue (p 62) but in the previous section. And it would be quite wrong to suggest that the first performance of Walton's First Symphony was the only instance of that composer's tardiness (p 37): it was almost the habit of a lifetime.

One or two statements would have benefited from amplification. Heseltine, although appointed in 1918 as one of the executors of Delius's will, had himself been dead over three years when Delius died (p 37). An extraordinary letter (p 38) written by Constant Lambert in 1935 about his own magnum opus *Summer's Last Will and Testament* - 'Composers, selections from whose works will be incorporated, include the following, Delius, Liszt, V.W., Puccini, Fauré, Balfour Gardiner, . . . ' - warrants some comment. The folk-song on which Hadley based his short orchestral piece *One Morning in Spring*, written for Vaughan Williams' 70th birthday (p 51), was surely chosen because of its use in VW's opera *Hugh the Drover*. And was, one wonders, the single stroke on the anvil in *La Belle Dame sans Merci* (1934), dedicated to Arnold Bax, a remembrance of the climactic anvil stroke in Bax's fairly recent Third Symphony?

These quibbles apart, this affectionate study has much to commend it. The person of Hadley comes well to the fore, with the help of memories of many who knew him or were taught by him. His strengths as a teacher may be questionable. Denis ApIvor, although not mentioned in the book, studied with him for a short while and learned very little apart from being expected to turn up for lessons with a bottle of sherry placed strategically near the piano. Hadley's great misfortune was to have lost a leg in the First War and an artificial limb gave him much pain for the rest of his life. Yet this did not stop him from leading a full and active life that included much walking. But drinking was his undoing. He had much in common with his friend Jack Moeran and it is perhaps a pity that the full text of Hadley's illuminating radio talk on Moeran's symphony, from which tantalising extracts are quoted, was not included as an appendix. There is a list of both published and unpublished works, a list of arrangements he made for his Gonville and Caius chorus, and eight pages of photographs.

Stephen Lloyd

Music Publishing and Patronage: C F Peters: 1800 to the Holocaust

By Irene Lawford-Hinrichsen: Edition Press (22 Bouverie Gardens, Kenton, Middlesex HA3 ORQ), 2000. Illustrated 332pp.

Edvard Grieg: Brev i utvalg

2 vols.

Finn Benestad, ed: Aschehoug: Oslo, 1998. 717 and 637pp.

Edvard Grieg: Briefwechsel mit dem Musikverlag CF Peters 1863-1907

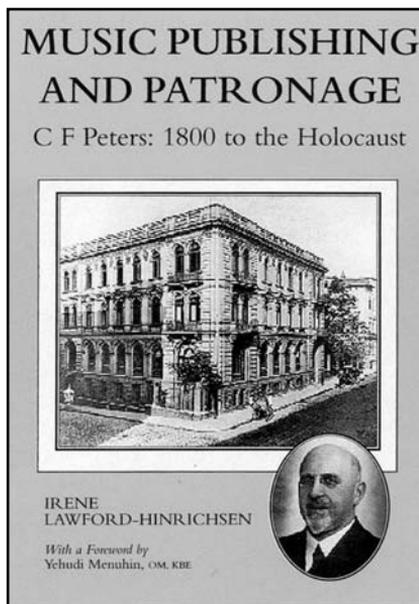
Finn Benestad & Hella Brock, eds: C.F. Peters: Frankfurt/M, Leipzig, London, New York, 1997. 686pp.

Edvard Griegs Briefwechsel. Band 2: Der Briefwechsel mit dem Hause Breitkopf & Härtel, die Briefe von Frederick Delius an Nina und Edvard Grieg und andere ausgewählte Schreiben

Klaus Henning Oelmann, ed: Deutsche Hochschulschriften 1123. Hänssel-Hohenhausen: Egelsbach/ Frankfurt/St Peter Port, 1997.

Soon after having become acquainted with Edvard and Nina Grieg late in 1887, Delius would have met Grieg's publisher, Dr Max Abraham, director of the house of C.F. Peters of Leipzig. No close bond between the two of them was established, but at the time Delius would have been very aware of the extraordinary warmth and trust that characterized the friendship between Grieg and Abraham (Grieg often referring affectionately to his publisher as his 'adoptive father'). On a return visit to Leipzig in 1890, Delius met Abraham again. They chatted about Grieg and about the latest piece that Abraham was 'eagerly awaiting' from the composer. 'He was enormously kind & friendly & I liked him much more than I did before', Delius told Grieg rather later that year.

It was presumably on Grieg's recommendation that Delius sent some of his songs to Abraham early in the following year, in the hope that Peters might see fit to



publish them. Abraham returned them, together with a kindly phrased letter indicating that songs, of which thousands were being published annually in Germany alone, could scarcely be expected to succeed as a debut publication, and that Delius first needed to make a name for himself with piano pieces or short chamber works. 'What I am telling you here, so frankly and honestly, I would not normally say to a composer, but as I have the honour of knowing you personally, I feel I am able to do so'.

Two years later, Delius tried again, sending to Abraham the manuscript of his Violin Sonata in B major. Once again he was politely turned down. Delius's freedom of form, his too-frequent key-changes and the fact that his first and last movements were particularly difficult to play were among Abraham's reasons for rejecting the work. But he also quoted a remark of Grieg's on the at times awkward pianistic layout of the sonata (at the same time admitting that Grieg had found much to admire in the work). Word got back to Grieg, and it was through their mutual friend Christian Sinding that Delius learned of Grieg's irritation at his words being misconstrued. Grieg's express wish had in fact been for the sonata to be published. 'He really was pretty angry with Dr Abraham', wrote Sinding.

In her new book, Irene Lawford-Hinrichsen refers briefly to these two epistolary exchanges between Abraham and Delius and it soon becomes clear that Grieg's irritation with his publisher in respect of this latter incident was uncharacteristic of the tone of their overall relationship - a relationship which survived warmly for some 37 years until Abraham's death in 1900, when C.F. Peters was taken over by his nephew (and the author's grandfather) Henri Hinrichsen. The cordial relationship between composer and publisher continued unbroken, and one has to admire the foresight and generosity of Abraham and Hinrichsen in so carefully attending to the needs in so many ways - not least pecuniarily - of Grieg until his death in 1907 and then of Nina until her own death in 1935 - a total of some 72 years of gratitude, faith and devotion. No better exemplar of the ideal publisher could be imagined. There are many other composers dealt with in Irene Lawford-Hinrichsen's book who also enjoyed a long and fruitful relationship with the company, Christian Sinding among them. Yet another friend of Delius, not actually published by Peters but ever ready, to Peters' benefit, to promote Grieg, was Percy Grainger, who also has a short section of the book devoted to him.

The enterprise went from strength to strength under Henri Hinrichsen's guiding hand, and the family's reputation for generosity and charitable work on an extraordinarily wide scale continued to grow. The city of Leipzig itself was continually enriched by gifts and benefactions almost too numerous to mention, and Hinrichsen took his place as a natural leader among music patrons and publishers in Germany. His eminence was, however, to prove of little real protection to him or to his family with the rise of Hitler and Nazism in the 1930s. Originally Sephardic Jews from the Iberian peninsula, the Hinrichsens had emigrated to Germany and taken up German citizenship some 300 years earlier. Henri Hinrichsen took considerable pride in his nationality and in his loyalty to

Germany and to German cultural traditions. The family patriarch, naively confident of his reputation and standing in German society, realized only too late that he had delayed over-long in seeking to flee the country before the Nazis made leaving impossible. This great and good man ended his life on 17 September 1942 at the age of 74 as a token number in the gas chambers of Auschwitz. Several other members of his and his wife's families, including two young grandsons, suffered a similarly tragic fate either in Auschwitz or in other of Hitler's concentration camps. We can, however, be thankful that of Hinrichsen's seven children, five did leave sufficiently early to escape the holocaust, often with the greatest of difficulty and the threat of temporary - at least - destitution. Two sons, Max and Walter, established branches of the company in London and New York, the result being that the name of Peters continues to flourish today, both here and - phoenix-like - in Germany again, with the 200th anniversary of the company's founding due to be celebrated in December 2000. Walter's widow Evelyn Hinrichsen at the age of 90 remains chairman of the board of the C.F. Peters Corporation in New York, and one of her vice-presidents is Dr Don Gillespie, Delius scholar of long standing and author of a superb and painstakingly researched biography of Delius's American teacher and friend Thomas Ward.

It is to Max's daughter that we have this excellent history of the company and of her family to thank. *Music Publishing and Patronage* is well-written, clearly organized, and is remarkably and all the more tellingly cool in its later pages, when a horrific story is quietly, even bleakly recorded. As a source document of the founding and subsequent rise of an eminent publishing company it is invaluable. One can only congratulate Irene Lawford-Hinrichsen on maintaining the high family standards: the book is excellent value for its price, just as were the famous earlier Peters Edition publications that served Grieg and others so well; and its handsome appearance and production values will have three immediately preceding generations of her distinguished family - Peters men all - applauding her from the Elysian fields.

This is perhaps also a convenient moment to signal the appearance in the recent past of other books which are likely to have remained unnoticed by most English-speaking readers. Delius is frequently referred to in Professor Finn Benestad's majestic two-volume collection of Grieg's letters, published just two years ago. The fact that the collection is only presently available in this, its Norwegian printing means, unfortunately, that it can reach only a small proportion of the readership to which it is justifiably entitled. The good news is that William Halverson has translated into English an appreciable selection from Benestad, and that this is to be published in the near future. Just two letters from Grieg to Delius are included in Benestad as samplers, the editor sensibly concluding, as in other cases, that where a comprehensive collection of letters between his protagonists is already available in print, no full-scale duplication in these twin volumes can be of any real advantage. Nonetheless, our knowledge of the Grieg/Delius friendship is further extended elsewhere in the collection. When I published my own edition of

the correspondence between Delius and Grieg, I was unaware of a letter that Grieg wrote to the conductor Iver Holter from Leipzig on 12 January 1896, a letter which makes it clear for the first time that Delius had met Grieg once again, towards the end of the previous year and in that same city: 'Delius was here recently. His new opera [*The Magic Fountain*] contains splendid things, quite simply inspired and distinctive in character, but unless given a superb production the whole thing will collapse like a house of cards.' So there we have it. Grieg had actually read through the manuscript score of Delius's second opera and had acknowledged something of its quality and originality.

Finn Benestad was also involved in the first full edition of the correspondence between Grieg and the house of C. F. Peters, partnering Professor Hella Brock in the editing and publication in 1997 of over 400 letters, all in the original German, between Grieg and (firstly) Max Abraham and then Henri Hinrichsen, covering the lengthy period 1863-1907. Once again Delius gets a number of interesting mentions. The book itself is well researched and presented and, as with each of the publications mentioned in the course of this brief survey, it will in its particular field remain a source-work for the foreseeable future, supplanting at long last the useful selection by Elsa von Zschinsky-Troxler, published by Peters as long ago as 1932, of Grieg's letters to the company - a book one has often found useful in the past, but which in all likelihood will need no further disturbance on its quiet shelf.

Finally, an unexpected addition to the canon of books that feature Delius prominently also appeared in 1997, with Klaus Henning Oelmann publishing all of Delius's letters to the Griegs (but not the Griegs' letters back) in their original German. This particular correspondence takes up half of Oelmann's annotated book, which otherwise includes a range of letters from others in the musical field to Grieg, including, incidentally, one letter each from Henri Hinrichsen and his wife Martha. It is good to have these letters from Delius at last available in print in the language in which they were originally written.

Lionel Carley

Frederick Delius and Peter Warlock: A Friendship Revealed

Edited by Barry Smith. Oxford University Press. £50

This long-awaited publication is aptly prefaced with two quotations:

'I value his letters to me among my most precious treasures.'

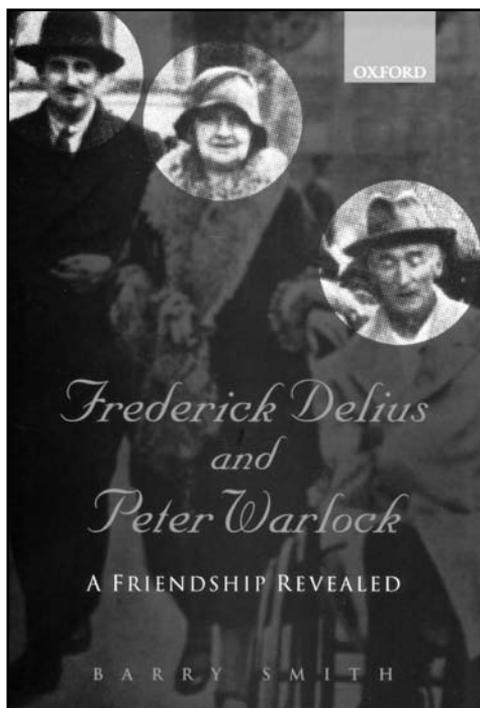
Heseltine to his mother, 13 December 1911

'I thank you for the confidence you bestow upon me in writing me so thoroughly & frankly all about your life, thoughts & doings – It is a letter from a real & loving friend'

Delius to Heseltine, 2 January 1914

Who better equipped than Barry Smith to bring together this comprehensive and highly illuminating collection of nearly 400 letters, most of which have not hitherto appeared in print. Dr. Smith has already more than won his spurs with his eminently level-headed biography of Warlock, published originally by OUP as a hardback in 1994 and currently available as a paperback. Subsequently his edition of the whole of Heseltine's journalism about music - erudite, combative and always very readable - was published by Thames in four volumes. Dr. Smith has proved tireless in pursuit of the facts and scrupulous in his editing, and these qualities serve him well in the new volume. His achievement is all the greater when you consider that he lives in Cape Town and is thus somewhat removed from many of the prime information sources so vital in addressing such a task.

Composers in general have not shown much willingness to unbutton themselves when corresponding with their fellow composers. But here is an exception - something altogether more illuminating: a close friendship sustained over 19 years by two complex, articulate men of very different ages prepared to reveal themselves in a wide variety of ways. On the one side Delius, the hard-headed father-figure; on the other, Heseltine, the young and deeply insecure hero-



worshipper grappling none too successfully with the problems of growing up. At least that was how it began, with Heseltine 16 and Delius 49. Both were from well-to-do backgrounds, were strongly anti-establishment and rebels by nature, and were largely self-taught. The relationship developed into something of an altogether deeper and more comprehensive order, with both parties ever-ready to discourse on almost every subject under the sun: careers, religion, family, friends, sex, music-world gossip, and the music of other composers. Heseltine's vulnerability is often painful. For all his intelligence and curiosity he was slow to mature and very confused about how he was to proceed in life, a confusion which, alas, never resolved itself. There were those - Beecham among them - who said subsequently that Delius's influence was not necessarily beneficial.

The letters are grouped in years, each with an editorial piece placing the correspondence in context. Footnotes (alas, in extremely small type) illuminate facts and names, and due deference is paid to the example set by Lionel Carley in his two-volume collection (1983 & 1988) of Delius's correspondence.

This volume of nearly 550 pages, including 13 photos, is a stimulating if sometimes unsettling read, well worth the wait: it's certainly a major addition to the Delius/Warlock canon. Even some of the day-to-day material about such matters as travel arrangements serves to illuminate.

There's only one fly in the ointment: despite financial support from interested parties, the selling price puts the book well beyond the pockets of so many who would wish to own it - a dilemma quite often encountered with this publisher (at one point, I hear, they were going to ask £65!) and also Ashgate/Scolar. One can only hope - perhaps in vain - for a paperback version eventually, but in the meantime try by fair means or foul to get your hands on a copy.

John Bishop

NEWS FROM AMERICA

DELIUS ASSOCIATION OF FLORIDA: 40th ANNUAL DELIUS FESTIVAL

The 40th Annual Delius Festival will be held in Jacksonville on 6, 7, and 8 April. Over the three days a wide and varied programme will provide Delians with much of interest. Following the opening ceremony at Jacksonville University, Jeff Driggers will be outlining his recent discovery of the Frederick Delius/James Weldon Johnson connection that was published in the last *Journal* (127, Autumn 1999) and the video documentary about Eric Fenby, *Song of Farewell*, will be shown. The afternoon will begin with the customary visit to Delius's house on the Jacksonville University campus, and will conclude with the Delius Composition Award Concert held in the Terry Concert Hall. The 30th presentation of this international composition concert will feature performances of award winners, and conclude with the final selection of prize compositions.

On Friday, April 7, Nora Sirbaugh (mezzo-soprano), accompanied by Stephen Peet (piano) will be performing at the Friday Musicales. The programme will feature mainly works by Delius and includes the four songs to poems by Paul Verlaine and *Sakuntala*.

David Lloyd-Jones, who in addition to being Chairman of The Delius Trust, is also an acclaimed conductor and recording artist, will give this year's annual Fenby Lecture on Saturday morning at the Florida Yacht Club. The title of the lecture is 'Delius in the Life and Career of a Conductor'. In the afternoon, following the Annual Yacht Club Luncheon, there will be an excursion to Solano Grove on the St Johns River where Delius lived in 1884-5.



Sir Andrew Davis is presented with a certificate of Honorary Life Membership of The Delius Society (Philadelphia Branch) on 29 October 1999.

From left to right: Bill Marsh (Chairman), David Booth (Vice Chairman) and Sir Andrew Davis (photograph: David Litofsky)

Delius's Double Concerto

The Chairman writes:

It is always heartening to hear of Delius performances originating overseas. We are all aware, of course, of the magnificent pioneering work done for his music in many countries abroad by our own artists, led by Tasmin Little and Julian Lloyd Webber, but I was particularly intrigued to learn of a performance of the Double Concerto in Vienna last year. This was at the initiative of the conductor Gottfried Rabl (a member of our Society), who conducted the Vienna Radio Symphony Orchestra with the orchestra's leader Annemarie Ortner and its principal 'cellist Alain Brunier as soloists. Mr Rabl has most thoughtfully sent us a private recording of the performance, given at the Vienna Radio Hall on 9 April 1999, with a letter that opens with the wonderfully laconic comment, 'Just to prove that one of your members in Vienna is not *only* lazily reading your great *Journal* ...'

Well, our most sincere congratulations go to him, as well as our gratitude, for arranging what must surely be the première performance of the Concerto in Austria. He has made his own enquiries in that respect, and none of the Austrian concert halls or agencies can trace a previous hearing. We should not be surprised at that: after all, until recent times there were few enough even in our own country. (Details of early performances, all in the UK, were given in *DSJ* 79 [April 1983].)

'Delius the Cricketer'

Many of you may have seen Anne Roques's letter to *The Daily Telegraph* on Wednesday 23 February 2000. She wrote: SIR - My father-in-law lived outside Paris before the First World War, where he played cricket with Frederick Delius. Years later, whilst listening to *Brigg Fair*, he remarked rather sadly: "Delius's taking up music was a great loss to cricket".

(Who knows! perhaps FD might have proved a welcome match winning asset in South Africa, during the recent MCC tour! AML - Hon Sec)

A Delian Remembered

Every year, The Royal Marines hold their Memorial Day Service at the Cathedral of St Thomas of Canterbury, Old Portsmouth. Delius Society member Maurice Simmonds, his wife Floss and family joined the congregation last September to remember their son Robert, a talented young Royal Marine musician, who's young life was cut so tragically short in the terrorist bomb outrage at Deal Barracks in 1989. Robert, a fine clarinetist and pianist/arranger had loved the music of Delius and it was a fitting tribute to him that the Orchestra of Her Majesty's Royal Marines, Portsmouth played an arrangement of *La Calinda* during the pre-service interlude. (AML - Hon Sec)

Eric Fenby, Composer and Artist on RTE

A welcome, but unfortunately rare performance of Eric Fenby's overture *Rossini on Illkla Moor* was given by the RTE Concert Orchestra at the National concert hall in Dublin on 15 October 1999. The conductor was Coleman Pearce. The Fenby piece opened a broadcast concert, of music by Fenby, Pearce, Kodaly and Shostakovitch and was performed with style and sensitivity to an appreciative audience. The concert broadcast was followed by a recording of three of FD's Scandinavian songs - *Twilight Fancies* sung by Sarah Wallace; *The Violet* and *In the Garden of the Seraglio* performed by Dame Felicity Lott. All three pieces were accompanied by Dr Eric Fenby. (We are grateful to our member Frank Hamill of Clontarf Dublin for this information.)

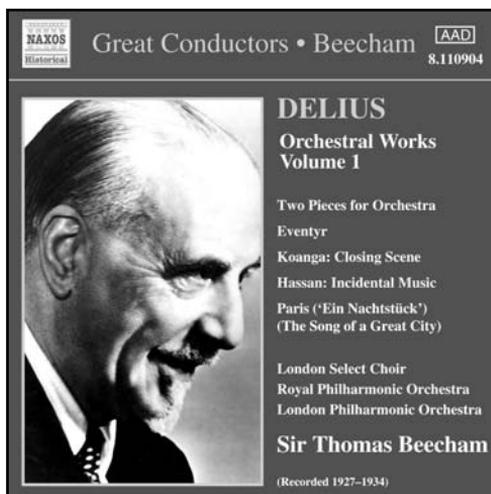
Carpenter's Sea Drift

Our member Ann Dixon of Sale, Cheshire, drew the Editor's attention to a radio performance of *Sea Drift* (Classic FM, 5 October). So what is particularly newsworthy about that? Well, this was not the familiar work by Delius but the symphonic poem *Sea Drift* by John Alden Carpenter (1876-1951), a wealthy American businessman who composed orchestral works, piano pieces and songs. Among his works are the orchestral suite *Adventures in a Perambulator*, the ballets *Birthday of the Infanta*, *Krazy Kat* and *Skyscrapers*.

Beecham's Delius recordings from the 1930s

A recent entrant into the field of historical issues on CD is Naxos, the label that has already earned an enviable reputation for brand new but inexpensive discs carrying a wide range of repertoire. We are informed that on its new historic label Naxos is issuing all the recordings that Sir Thomas Beecham made for 'The Delius Society' in the 1930s. These famous sets of records, sold at the time in three albums containing seven 78rpm discs each, elevated Delius's music almost to cult status in the 'thirties. They have not so far been available on CD *in toto*, but now the original three volumes are to appear one per CD. They are being released in April, May and June this year, and it is gratifying to hear that distribution will be worldwide.

Volume 1 contains *Paris*, *Eventyr* and excerpts from *Koanga* and *Hassan*. Volume 2 will include *Sea Drift* and Volume 3 *Appalachia*. Lyndon Jenkins is writing the booklet notes to accompany them. All three discs will be filled out by the



inclusion of Beecham's earlier Delius recordings i.e. those made at the end of the 20s which Delius had at Grez-sur-Loing and, as Eric Fenby attested, he listened to with such pleasure in his last years.

Roy Henderson 1899-2000

As we go to press we have learned with regret of the death on 16th March 2000 of the singer Roy Henderson, who celebrated his 100th birthday last year. An obituary will appear in the next edition of the *Journal*. Meanwhile, members are referred to the 'Roy Henderson' issue of the *Journal* (92) which appeared in Winter 1987, and the review of the 'Centenary Recital' by Lyndon Jenkins which appeared in the last *Journal* (126, Autumn 1999).

LETTERS TO THE EDITOR

Sir:

Journal 126 was of particular interest to me, in view of the comments regarding tempi in Delius's music. I was delighted to read Lionel Carley's account of the 1899 Concert and to see that the reviews of this concert used the words 'vital energy', 'manliness', 'strength', 'virile individuality' and 'boundless vitality and dramatic power'! It is clear that Delius had supervised Hertz's performance and approved of the dynamic energy that this music requires, in order to achieve an effective performance.

I have always felt that Delius's music needs to be played with strength and passion – and I am thrilled to know that this is exactly what Delius himself wanted.

Tasmin Little

Sir:

In reading your excellent obituary of Mel Tormé in the Autumn 1999 Number 126 of *The Delius Society Journal*, I was reminded of two days spent with Mel back in the mid 1970s.

He was doing the cabaret and concert circuit, as you noted, and one tour brought him to Atlanta for a week or so. Being a big movie fan he somehow leaned of our firm that dealt with 16mm movies for distribution.

He phoned me, wanting to know if it would be possible for him to visit our office and perhaps borrow some of his favorites for recreational use during his Atlanta stint. I was surprised at receiving his call out of the blue, but promptly invited him to visit us. He spent two days viewing a number of films in our screening room and enjoying them thoroughly. He had brought along his drummer/driver and friend who also enjoyed greatly viewing the films.

During lunch break, which we shared, somehow he happened to mention the name of Delius. I was astonished and pleased, and on further thought it occurred to me that a talent such as his would certainly find interest in the music of our Frederick Delius. At once I told him that I had been a long time member of the Society and a devoted fan of this music and all that I could learn of the man and his life. I, of course, learned that he too was a member of our Society. A small world after all.

His visit was not only filled with viewing movies but also with much chat about the music of Delius, and what it meant to him and to me. He told me that being on the road touring so much, he would copy his L/P recordings on to audio cassettes to have with him while away from home. He would retire to his hotel and with his portable player to enjoy the music of Delius wherever he was. From what he said, these moments gave him quiet and peace and a welcome change from the stage life in which he was working.

Jack Strouss

Sir:

In *The Delius Society Journal* 108 (Spring 1992) I reviewed a book about the history of absinthe, because of its connections with Delius. (See also my letter in *DSJ* 114, Summer 1994). I recounted that the production of absinthe had been outlawed since the First World War (and I should have added that the makers, Pernod Fils, turned instead to the manufacture of a similar but less potent drink which is still popular today).

It is therefore appropriate that I should update the story, for the ban on the distillation of absinthe in France has been lifted although, strangely, it cannot be sold there or in the USA. The UK would appear to be less squeamish, however, and Ternet absinthe is available at 60% alcohol by volume. For those who are seriously interested, a French Professor of Biology at Auvers-sur-Oise, a picturesque village north of Paris where Van Gogh once lived, has opened an absinthe museum.

That, however, is not the end of the story. At Christmas my sons (no doubt mindful of the fact that I had recently made my will) presented me with a bottle of Hapsburg absinthe, distilled in Bulgaria, which claims to be 72.5% alcohol!

Christopher Redwood

Sir:

I can report that Delius's music has reached Singapore. But how many people noticed it apart from me? Symphony 92FM, the local Classical music radio station played *Summer Evening* on 23 December 1999, during a sequence of uncredited pieces, appropriately enough in the evening, though in a country so close to the equator that the concept of summer has little meaning, especially when sharing the airwaves rather incongruously with wintry Christmas carols!

Peter Ratcliffe

Sir:

Roy Price's letter in the last issue of the *Delius Society Journal* concerning Alfred Hitchcock's film *Saboteur* has prompted me to write, because although I do not have a video of this film, I have been able to obtain a little more information which might be of interest to your readers. However, I am as yet no clearer as to whether Hitchcock or any of his collaborators were enthusiasts for the music of Delius.

Donald Spotto's book, *The Art Of Alfred Hitchcock, Fifty years Of His Motion Pictures* (Doubleday, 1992), tells us that *Saboteur*, released in 1942, was produced by Frank Lloyd, the screenplay was by Peter Viertel, Joan Harrison and Dorothy Parker, and that Frank Skinner composed the musical score. I mention these people because any one of them may have had an interest in the Delius. Joan

Harrison certainly worked with Hitchcock on the script of *Jamaica Inn*, though I have not been able to ascertain if she knew Eric Fenby or the music of Delius. Skinner is another possible candidate.

Donald Spotto describes *Saboteur* as, 'Virtually an American version of *The 39 Steps*', which is of course one of Hitchcock's early masterpieces. This film is a comic thriller and satire on American life. The plot concerns an aircraft factory worker, whom the police are seeking as the perpetrator of a fire in which his best friend died. Suspected of sabotage, our hero undertakes a long trek across America from Los Angeles to New York. In the course of this journey he meets a variety of eccentric local characters who protect him. He eventually traces those responsible for the crime, elegant and wealthy Manhattanites who are Nazi sympathisers, to a New York mansion. The real saboteur is chased, and after blowing up a US Navy ship destined for wartime service, eventually falls to his death from the top of the Statue Of Liberty.

The character whom Roy Price describes playing music by Delius on the piano, is described by Donald Spotto in his book as, 'A wise and sympathetic blind man (a character embarrassingly overwritten and overplayed)'. Wartime economies and a weak script seem to have stopped this particular film from becoming a major Hitchcock success.

Paul Chennell

Sir:

In the last issue of the *Journal* (DSJ 126, Autumn 1999) Roy Price asks how, in Alfred Hitchcock's 1942 film *Saboteur*, the blind character who mentions and plays the music of Delius came to be included. This was a question with which I was myself faced when assembling *Fenby on Delius* (Thames Publishing 1996). Mentioning the film in a footnote (p.138), I could only suggest that it was surely no coincidence.

As Paul Chennell explained in the same *Journal*, Eric Fenby had composed the music for Hitchcock's 1939 film *Jamaica Inn*. Hitchcock was by then already planning to leave for America and work in Hollywood with David O Selznick. His first film over there was to be either based on Daphne du Maurier's new (1938) novel *Rebecca* or – and here is a 'What if . . . ?' – one on the Titanic. Meanwhile Eric's friend Charles Laughton and his two associates, Eric Pommer and John Maxwell, who together had formed Mayflower Films, had secured the film rights for an earlier du Maurier novel, *Jamaica Inn*, and signed up Hitchcock to direct it. It seems fair to assume that Laughton suggested Eric for the film score and in the course of any introduction Hitch would almost certainly have been made aware of Eric's work with Delius. As it turned out, Eric had much of his score cut (only the opening and closing sequences used) and Hitch did not anyway show great interest in either the novel or the film as a whole. Charles's brother Tom, in his

Pavilions by the Sea: The Memoirs of an Hotel-Keeper (Chatto & Windus 1977), tells us how, while shooting was already underway, Laughton wanted his part rewritten and another Yorkshireman, J.B. Priestley, was called in to make the changes.

Saboteur was the fifth of Hitchcock's films in America and unusually was one based on his own story-line. The blind character, who is also as it happens a composer, with his mention of Delius is more than likely the product of Hitch's magpie mind thinking back to his acquaintance with Eric just before the war, and even a nostalgic mention of home. It would probably be pushing similarities too far to compare this blind man, living in a cabin on the edge of civilisation, with the younger Delius in Florida. Yet the morality of this 'Mr Freeman' is far from conventional: it is sometimes the duty of a loyal citizen to disobey the law, he claims. The music he plays (while talking) is not immediately recognisable as *Summer Night on the River*.

Incidentally, Tom Laughton's book is well worth seeking out, not only for what it tells us of his more famous brother but for the affectionate portrait it gives of Eric and a first-hand account of the origin of Eric's delightful pastiche *Rossini on Ilkla Moor*.

Stephen Lloyd

DELIUS RADIO LISTINGS

FOR SEPTEMBER 1999 TO FEBRUARY 2000

- September Thursday 9, Radio 3
BBC Proms 99
Brigg Fair
BBC Philharmonic Orchestra conducted by Mark Elder
- Sunday 26, Radio 3
In a Summer Garden
Bournemouth Symphony Orchestra conducted by Richard Hickox
- October Tuesday 5, Radio 3
On Hearing the First Cuckoo in Spring
Hallé Orchestra conducted by Sir John Barbirolli
- Thursday 28, Radio 3
Air and Dance for Strings
London Philharmonic conducted by Vernon Handley
- November Saturday 20 November, Classic FM
The Walk to the Paradise Garden
(Artists not listed)
- December Saturday 4, Radio 3
Piano Concerto
Piers Lane (piano), RLPO conducted by Vernon Handley
- Tuesday 7, Radio 3
Prelude: *Irmelin*
RPO conducted by Eric Fenby
- Thursday 23, Radio 3
Winternacht
RPO conducted by Sir Thomas Beecham
- January Thursday 13, Radio 3
Violin Sonata in B
Tasmin Little (violin), Martin Roscoe (piano)
- Saturday 29, Classic FM
La Calinda
The Walk to the Paradise Garden
Academy of St Martins in the Fields conducted by
Sir Neville Marriner

ANNUAL GENERAL MEETING ————— AND SOCIAL GATHERING – 2000

The Delius Society Millennium Lunch and 38th AGM will be held at Symphony Hall, Birmingham on Saturday 3 June 2000. The spacious and luxurious surroundings of Symphony Hall, together with the opportunity to attend at reduced ticket prices, the final event of the Symphony Hall's International Concert season has proved a big attraction. By the deadline on 28 February, over ninety members had booked their lunch places; the indications are that this will be the largest gathering in the Society's thirty-eight year history.

Our Millennium Reunion will begin at 12 noon with a traditional 'meet and greet' reception, followed by a three course lunch with complimentary glass of wine, which will be set in one of Symphony Hall's light and airy open foyers. We will then assemble in Hall Five, a small raked-seat concert hall, which our Chairman has been able to reserve for the Society's exclusive use for the AGM. Afternoon tea and biscuits will be served and the usual sales table will be available for members to buy, sell or exchange books, scores, records or other Delian ephemera. Members will then return to Hall Five for our own private concert -an all-Delius recital to be presented by Tasmin Little, accompanied by Piers Lane. Works will include two of the Delius Violin Sonatas, and a performance by Piers of the *Scenes from the Operas*, recently published in Robert Threlfall's edition. The afternoon programme should draw to a close at approximately 6.00pm. For those remaining for the evening, the Pittsburgh SO concert will commence in Symphony Hall at 8.00pm. Members wishing to night-stop will find a number of modern but extremely reasonably priced hotels just minutes walk from the Symphony Hall.

Symphony Hall is close to mainline stations, bus services and there is plenty of adjacent car parking. Every effort is being made to make this a memorable occasion for it is not just our first gathering in the 21st century, but it will be the opportunity for us all to pay tribute to the work of three Committee officers, who have for many years made very significant contributions to the management and public image of the Delius Society. **Lyndon Jenkins** will be standing down after many years on the Committee, for the last seven as our wise and influential Chairman; **Derek Cox** is also to retire after a marathon twenty-three years Committee service. For the past thirteen years he has been responsible for our financial management, membership and more recently the Society's information technology policy. Last, but not least, **Michael Green**, will stand down after many years active support, but will fortunately retain his important appointment as the Society's Covenant Manager and will continue to work closely with the Committee. I am sure that we all owe them our sincere thanks for their loyalty and hard work.

Unprecedented demand has resulted in allocating all available lunch places, but members wishing to attend the AGM may enjoy afternoon tea, plus the Society concert in Hall Five, for the mini-package price of £5 per head. Please write to me, the Secretary (address in the front of this publication) as soon as possible, enclosing your cheque made out to The Delius Society No 2 Account. I will then issue your entrance ticket and programme.

Anthony Lindsey
Honorary Secretary

FORTHCOMING EVENTS

The Editors are grateful to Miss Marjorie Dickinson, Secretary to the Delius Trust, for assistance in compiling the following listing. They would be grateful to hear from any member who knows of an event suitable for future inclusion in this column. Please note that some of the earlier events have already taken place; they are included for the sake of establishing as complete a record as possible.

2000

Saturday 5 February at 7.30pm

Albert Hall, Nottingham

Nottingham Choral Trust Symphony Chorus and Concert Orchestra

conducted by Angela Kay

Songs of Farewell

(with works by Elgar, Vaughan Williams and Holst)

Sunday 20 February at 7.45pm

Purcell School, Aldenham Road, Bushey

Octagon Music Society

The Bridge String Quartet

String Quartet (1888) – two movements: Adagio and Finale

Saturday 4 March

DELIUS SOCIETY (MIDLANDS BRANCH) MEETING

Sue and Roger Cotton, 50 Broadgate, Beeston, Nottingham NG9 2FW

‘Korngold – the last prodigy’

Brian Radford

Wednesday 8 March

Avery Fisher Hall, Lincoln Centre, New York, USA

American Symphony Orchestra, conducted by Leon Botstein

‘Beyond Good and Evil: Nietzsche and Music’

Mitternachtslied

(Original version for baritone solo, men’s chorus and orchestra; probably not performed in this form since 1903 in Basle)

Thursday 9 March at 7.30pm

Morpeth Town Hall

Morpeth Music Society

Visions of Norway Festival

Coull Quartet

String Quartet (1916)

Wednesday 15 March at 7.30pm
Warwick University, Butterworth Hall
Visions of Norway Festival
Coull Quartet
String Quartet (1916)

Saturday 18 March at 7.30pm
St Andrew's Church, Curry Rival, Langport, Somerset
Curry Rival Music Club
Bridge String Quartet
String Quartet (1888) – two movements: Adagio and Finale

Tuesday 21 March at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
'A Delius Miscellany' presented by Robert Threlfall

Saturday 25 March at 2.30pm
DELIUS SOCIETY (WEST OF ENGLAND BRANCH) MEETING
Archbishop Cranmer Community Primary School, Cranmer Road, Taunton
Robert Montgomery of the Delius Trust will give a talk on copyright in relation to music, with particular reference to Delius

Tuesday 28 March at 7.30pm
Congregational Hall, Castlegate
Nottingham Music Society
Visions of Norway Festival
Coull Quartet
String Quartet (1916)

Thursday 6 to Saturday 8 April
40th ANNUAL DELIUS FESTIVAL
The Delius Association of Florida
(see 'News from America')

Saturday 8 April at 7.30pm
St Alkmund's Parish Church, Duffield
Music at Duffield
The Ionian Singers
Musical Director: Timothy Salter
Part Songs

Saturday 8 April at 7.30pm
Westborough Methodist Church, Scarborough
The Scarborough Orchestra, conducted by Geoffrey Emerson
Paris
(with works by Schumann, Mozart and Gershwin)

Sunday 9 April at 3.00 pm
DELIUS SOCIETY (PHILADELPHIA BRANCH) MEETING
The Episcopal Church of St Paul, East Oakland Avenue at Pine Street,
Doylestown, PA, USA
English Music for Voice and Guitar
Tamara Matthews (soprano) and Allen Krantz (guitar)
Dance for Harpsichord
Waltz (No 3 of Five Pieces for Piano)
Serenade from Hassan
(Guitar transcriptions by Allen Krantz)
(with works by Dowland, Britten and Lennox Berkeley)

POSTPONED EVENT

Saturday 15 April
DELIUS SOCIETY (MIDLANDS BRANCH) MEETING
The talk on Frederic Austin by Martin Lee Browne has been postponed

Sunday 16 April at 4.30pm
DELIUS SOCIETY (WEST OF ENGLAND BRANCH) MEETING
Christopher and Dawn Redwood, Winswood House, Crediton, Devon
If planning to attend, please notify Mr Redwood (01363 773375) by 9 April
Christopher Redwood (tenor), Robert Threlfall (piano), Trevor Gill (violin)
Maud
Romance
Air and Dance

Tuesday 18 April at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
'Frank Bridge – a man of all seasons' presented by John Bishop

Sunday 30th April at 10.00pm
Millennium Music Festival
Holmes Chapel Leisure Centre, Holmes Chapel, Cheshire
(apply for tickets at £9 to Mr D F Bailey, 7 Broad Lane, Holmes Chapel, Cheshire
CW4 7LY)
Tasmin Little (violin) and Martin Roscoe (piano)
Légende
(with works by Beethoven, Elgar, Janáček, Szymanowski and Ravel)

Saturday 13 May
DELIUS SOCIETY (MIDLANDS BRANCH) MEETING
'Ravensdale', 41 Bullhurst Lane, Weston Underwood, Derby DE6 4PA
(Please apply for tickets to Richard Kitching at the above address, tel.: 01335
360798, by 15 April. The price of tickets – to include champagne and petits fours
– will be announced later)
'Millennium Special'
Song Recital by Nora Sirbaugh (mezzo-soprano) and Roger Buckley (piano)

Sunday 14 May
Kiel, Germany;
Kiel Opera (opening night)
Fennimore und Gerda

Friday 26 May at 7.30pm
Theatre Royal, Bury St Edmunds
St Edmundsbury Festival
Visions of Norway Festival
Coull Quartet
String Quartet (1916)

Saturday 27 May at 2.30pm
DELIUS SOCIETY (WEST OF ENGLAND BRANCH) MEETING
Archbishop Cranmer Community Primary School, Cranmer Road, Taunton
'Historic Delius Archive Recordings'
Paul Guinery

Saturday 3 June
DELIUS SOCIETY AGM AND LUNCHEON
Symphony Hall, Birmingham
(see 'ANNUAL GENERAL MEETING AND SOCIAL GATHERING – 2000'
in this *Journal*)

Saturday 10 June at 3.00pm
Ecclesbourne School, Duffield
Music at Duffield
John Gough and Sally Bottomley
On Hearing the First Cuckoo in Spring

Saturday 24 June at 8.00pm
[in association with **The Delius Society (West of England Branch)**]
Queens College Concert Hall, Taunton
Somerset County Orchestra
Rustrom Pomeroy (violin)
Violin Concerto
(with works by Sullivan and Tchaikowsky)

September (dates not yet advised)
Several locations in New Jersey, USA, including the Performing Arts Centre,
Newark
The New Jersey Symphony Orchestra, conducted by Christopher Seaman
The Walk to the Paradise Garden
(programme also includes Elgar's *Enigma Variations*)

Wednesday 20 September at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
(Speaker and subject to be announced)

Thursday 12 October at 7.30pm
Royal Festival Hall, London
London Choral Society (augmented)
New London Orchestra conducted by Ronald Corp
Paul Whelan (baritone), details of other soloists to follow
A Mass of Life

Thursday 19 October at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
(Speaker and subject to be announced)

Sunday 5 November (première)
Trier, Germany
Trier Opera
Margot La Rouge
(further details to be announced)

Thursday 23 November at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
(Speaker and subject to be announced)

2001

Tuesday 6 February at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
(Speaker and subject to be announced)

Thursday 15 March at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
(Speaker and subject to be announced)

Sunday 18 March
Haverhill Sinfonia conducted by Kevin Hill
Soloist: David Curry
Maud

Tuesday 24 April at 7.15pm
DELIUS SOCIETY MEETING
British Music Information Centre, 10 Stratford Place, London W1
(Speaker and subject to be announced)

Tuesday 1 to Sunday 6 May
GALA FESTIVAL (the 41st Annual Delius Festival)
Delius Association of Florida
Jacksonville, Florida
Performers include Tasmin Little (violin)
(further details to be announced)

Saturday 30 June

Hinchingbrook Performing Arts Centre, Brampton Road, Huntingdon
Huntingdonshire Philharmonic Choir and Orchestra conducted by Mark
Robinson

Soloist: Richard Edgar Wilson

A Song of Summer

A Late Lark

Songs of Farewell

Norwegian Bridal Procession (Grieg, orch. Delius)

Saturday 18 to Monday 20 August

DELIUS SOCIETY AGM WEEKEND

Hatherley Manor Hotel, near Gloucester

(further details to follow)

Sunday 19 August (afternoon)

GLOUCESTER THREE CHOIRS FESTIVAL

St Mary de Lode Church, Gloucester

Helen Withers (mezzo-soprano) and Roger Buckley (piano)

Recital, including songs by Delius

Sunday 19 August (evening)

GLOUCESTER THREE CHOIRS FESTIVAL

Gloucester Cathedral

Gloucester Three Choirs Festival Chorus and the Cathedral Choirs of Gloucester,
Hereford and Worcester

Philharmonia Orchestra, conductor: Richard Hickox

Soloists: details to follow

A Mass of Life

Please note that further details of Delius Society events (London only) may be obtained from Programme Secretary Brian Radford, 21 Cobthorne Drive, Allestree, Derby DE22 2SY (telephone: 01332 552019)

Details of Delius Society (Midland Branch) events may be obtained from Midlands Branch Chairman Richard Kitching, Ravensdale, 41 Bullhurst Lane, Weston Underwood, Ashbourne, Derby DE6 4PA (telephone: 01335 360798)

Details of Delius Society (West of England Branch) events may be obtained from West of England Branch Chairman Ronald Prentice, The Mill, Ash Priors, Taunton, Somerset, TA4 3NQ (telephone: 01823 432734, email: ron@the-mill.dircon.co.uk)

